

VARIETY

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STARS NEEDLING THE HAYSTACKS

Station Primer for Deeja's Warns Against Payolas, Cuffolas & Gimmicks

With an increasing number of radio announcers around the country moving into the disk spinning field, station managers are issuing primers for the tyro jockey. Example of the type of cueing being directed at the new deeja's is the set of instructions recently put out by the management of WMFS, Chattanooga, Tenn.

Tackling the payola problem squarely the WMFS primer states, "A monster has developed within the past six or seven years known as payola. Announcers are approached by record companies, publishers, music stores, songwriters and record distributors, and asked to push their particular recordings or selections. The payola may be anything from a cigaret lighter, a \$10 bill or the down payment on a new car, depending on the announcer's importance. . . . Any announcer at WMFS who is found guilty of accepting gratuities (payolas) will be immediately discharged."

In a move to limit the number of effo plugs and to set up a distinction between a disk jockey and an announcer who spins records, WMFS insists that the platter spinner refrain from mentioning the name of the label or to express an opinion of the disk. The primer states, "Keep introductions to recordings short and to the point and avoid giving opinions of records. WMFS announcers are to introduce (Continued on page 55)

Showmanship Hypothes

Big B.O. for Israel Expo In N.Y.; 'Show' Extended

Liberal applications of showmanship have made the Israel Exposition a prime attraction in the Rockefeller Centre, N. Y., area. Display of products made in Israel has attracted more than 70,000 viewers at 25c a head since it opened July 17 and has frequently had Times Square theatremen enviously eyeing half-block-long weekend queues at the entrance.

Patronage has been so great that the exhibit, originally scheduled for a two-month run, has been extended until the end of the year. That makes a problem for the Israel Bond Drive, the sponsors, since it had intended sending the exposition on tour. It's now trying to set up a duplicate.

Plan is to put the exhibit on a train, similar to the Freedom Train which toured for the American Heritage Foundation some years ago. If that can't be set up successfully, a fleet of trailer trucks will be used.

Take at the exhibit, to the surprise of the sponsors, is enough to make it self-sustaining. It has amounted to about \$15,000 at the 21c net price. Exhibit is shut down Friday evenings and Saturdays in deference to the Jewish sabbath. It is set up in the former Radio (Continued on page 55)

Coast Masquers Mark Show Biz' 200th Anni

Hollywood, Sept. 2. Two hundredth anniversary of the American theatre will be commemorated in "A Cavalcade of Showbusiness," to be staged by the Masquers Club as a benefit for the Motion Picture Relief Fund Sept. 24 at the Pantages Theatre.

Show will be performed by outstanding names, including Jack Benny, George Burns, Lionel Barrymore, Eddie Cantor, Edgar Bergen, Jack Carson, Charles Coburn, Ronald Colman, Dan Dailey, Phil Harris, George Jessel, Will Rogers, Jr., Danny Thomas, Ann Sheridan, Jane Wyman and others.

Miami May Kayo Off-Color Shows Rapped by Daily

Miami, Sept. 2. Sparked by series of front-page articles in Miami Herald "exposing" conditions among cafes here featuring femme impersonator shows, strippers and "B" girls, Miami city commission will take up the issue tomorrow (Wed.) with expected restrictive ordinances due to help solve the problem. Expose named names, with the straight bistro getting a clean slate.

Miami Beach enforcement officials have been working on the problem for some weeks, but are handicapped by old ordinance which calls for "no mixing" by the (Continued on page 14)

Noel Coward Deal On To Play N.Y. Waldorf

Deal is cooking for Noel Coward's New York misery debut at the Waldorf-Astoria's Empire Room this winter. Money details and time are being worked out. Playwright-actor-songsmith is no stranger to saloon entertainment, having twice played the Cafe de Paris, London, at £1,000 (\$2,800 at current exchange rate), which is deemed exceedingly fancy over there.

The Waldorf is making a pitch for offbeat attractions, whenever possible, such as Los Chavales de Espana (The Kids from Spain), show band (not for dancing) now in its third month atop the Starlight Roof. From \$3,500 a week in this showcase—and it required a bit of doing to get J. C. Petrillo's OK that this band would not displace any U. S. musicians—the act is going on tour and will get up to \$10,000 while on tour.

RAP OVERPRICING OF BARN NAMES

The future of summer theatres may depend on some of the leading managers working out a loose arrangement to produce their own shows cooperatively, rather than booking expensive packages offered by agents or hiring overpriced stars. That is the opinion of Richard Aldrich, who returned from Navy service this season to resume active management of his three strawhats on Cape Cod. "Intelligently and calmly operated theatres will continue to stay in business and make money, but those run by hysterical boys and girls, by dilettantes who have 'such fun' playing at theatre, will eventually drop out," he says.

Successful barn shows require careful long-range planning and painstaking execution, Aldrich believes. He cites as an example of what can be done cooperatively by the silo managers, the case of "An Evening with Beatrice Lillie," which was probably the outstanding critical and boxoffice hit of the citronella circuit this summer. Aldrich himself got the idea for Miss Lillie to do the revue and, with some other established managements sharing the production costs, persuaded the star to make the tour, helped assemble the material and assisted in booking it. Somewhat similar arrangements were made for "Here's Mama," starring Peggy Wood, and "Dangerous Corner," with Faye Emerson. There is no general rule cover- (Continued on page 55)

Sponsors Eye '56 Polit. Conventions

With the 1952 Presidential nominees only now swinging into their campaigns, sponsors are already making plans for the 1956 political conventions. At least 12 interested clients have queried NBC during the last several weeks on the possibility of sewing up rights to the '56 meets, but the web is stalling off any commitments until it has more of a chance to re-appraise this year's returns. It's recalled that the \$2,750,000 which Philco paid to bankroll both the Republican and Democratic conventions this year on NBC radio and TV, plus the election night returns, fell some \$1,000,000 short of what it cost NBC for its production crew and extra pre-emp- (Continued on page 53)

M&L for Coronation

London, Sept. 2. Dean Martin & Jerry Lewis will probably be the Coronation attraction at the London Palladium next spring.

The team is planning its film and other commitments to leave them free for Europe next year, including a long rest abroad.

Broker Angel Plan on B'way Shows, To Aid Legit, Prepped By Schonceit

Arenas to Make Like 'Met' With Longhair?

The Arena Managers Ass'n is studying possibility of making a strong pitch for the longhair trade: AMA is being offered a healthy string of classical attractions, including ballet, opera, and a Paul Whiteman pop concert stand.

Those already submitted are a ballet unit to be topped by Mia Slavenska and Frederick Franklin. Ballet Theatre and the Jose Greco troupe are also being offered for a series of dates. Another longhair item is Lauritz Melchior to head a group of singers.

Feasibility of classical items in arenas has been proved with strong attractions. The AMA has played the Metropolitan Opera and large auditoriums have done handsomely with the Arturo Toscanini tour.

Hints Legion May Favor Hollywood In Commie Report

American Legion membership may get a further picture of the Communist situation in Hollywood via the organization's magazine early next year, editor James P. O'Neill told VARIETY last week. Legion's director of publications intimated that the story might well be a favorable one for the industry.

He said it pretty much depended on the report of the Legion's Americanism Commission to the national executive committee in Indianapolis in November. Five resolutions introduced at the organization's New York convention last week will also be reported on by the Commission, to which they were referred.

O'Neill, whose magazine carried (Continued on page 53)

'Whistle Stop' Politico Series Set for CBS-TV

In an attempt to provide the nation's citizenry with as close a picture of the political campaigns as they received of the national conventions, CBS-TV premeas a new half-hour show Sunday (7) tagged "Whistle Stop Campaign," which will comprise film footage especially lensed on each of the two major nominees' campaign trains by CBS video cameramen-reporters. To be aired for nine weeks, the show will occupy the 3:30 to 4 p.m. spot.

Web's cameramen will be air-mailing their films taken during the Dwight D. Eisenhower-Adlai (Continued on page 55)

Plans whereby a group of ticket brokers would participate in the financing of Broadway productions has been suggested by Louis Schonceit, head of the Mackey agency. Idea will probably be proposed formally soon to the N. Y. Ticket Brokers Assn. or individually to a number of leading agencies.

Schonceit figures that of the 75-80 ticket brokers in the New York area, a dozen or so might put up, say, \$10,000 apiece as a pool for investment in a number of productions. Selection of the shows might be left to a committee representing the broker group and the League of N. Y. Theatres. The investment units might be similarly decided, or might be set in advance.

All such details could be settled when and if enough brokers approve the plan and agree to participate. Similarly, the amount to be put up by each broker, or whether the individuals would be allowed to determine the amount of their own share, with the returns allotted on a per-capita basis, could also be worked out later. Schonceit emphasizes, however, that nothing in the plan should involve ticket allotments, either for the participating brokers or for others.

With only 10 shows current on Broadway for much of the summer, Schonceit reasons that it's up to the brokers themselves to try to help stimulate production, if they hope to stay in business. He believes that financing, particularly under such tight-money conditions as exist at present, is a practical way to hypo production. Moreover, the Mackey chief figures that for the brokers to supply substantial production capital would refute (Continued on page 53)

Bishop Sheen Influence Eases TV Ban for Nuns In Catholic Convents

Chicago, Sept. 2. Thanks to Bishop Fulton J. Sheen many Catholic convents whose rules prohibit television sets may relax the regulations at least to the degree to permit the nuns to view the bishop's own show when it resumes on DuMont in November.

During a question and answer period following his talk before 500 teachers and nuns at the College of St. Francis, Joliet, Ill., last week, Bishop Sheen was asked by a nun if he wouldn't use his influence with the Mother Superiors to allow the nuns to view him on TV.

The bishop won a big round of applause when he replied: "Mother Superiors everywhere, please let your nuns see my program."

He told the group that during the past nine months he had received 749,000 letters from viewers of the show, 40% coming from non-Catholics.

Hedda Hopper 'Tells All' in Her Extraordinarily Frank Autobiog

By ABEL GREEN

Few autobiographies have so much impact unless of national or political significance. It's either that or you gotta tell your coif down completely, as Ethel Waters did with her memorable "His Eye Is On the Sparrow" (in collaboration with Charles Samuels). Or as Hedda Hopper has now done in "From Under My Hat" (in collaboration with Hedda Hopper).

Nobody but Hedda Hopper could have written this book (Doubleday; \$3), and anybody in the lively arts understands what she means by her Joseph Hergesheimer quote that "writing a book was like having a baby." The N. Y. Daily News-Chicago Tribune syndicated Hollywood columnist decided that if she was gonna do a book, she'd do it right; in short, Miss Hopper pulls no punches. If she is feline or factual; if she is paying off some old scores or only being reportorial, none will deny its ring of authenticity, its unsparring of herself, its almost clinical attitudes as she flays her own scalpel-type-writer. (Literally, she's the dictation type of author, and if she splits infinitives and dangles participles, for which some of her "staff" chides her, that's unadulterated Hopper).

As the fifth and final wife of DeWolf Hopper, Elda Fury, born in Hollidaysburg, Pa., "a peaceful, (Continued on page 17)

SHARPLY CUT 'ZAPATA' PASSES MEX CENSORS

Mexico City, Sept. 2. "Viva Zapata" (20th) at long last is to be exhibited throughout Mexico. After more than six months of huddles, the National Cinematographic Board, dropped the exhibition ban on the film when it was agreed to delete two reels of the production.

NCB banned "Zapata" on the ground that parts of it, the two eliminated reels, allegedly glorify Gen. Emiliano Zapata, apostle of Mexican agrarianism and a figure in the revolution, at the expense of Gen. Francisco I. Madero, the first Revolutionary president. NCB claimed these sequences made Zapata out too much of a god and Madero a weak character.

Zapata created much havoc in Morelos before being killed. Morelos is the home state of Castillo Lopez, NCB chairman.

German Pream of 'Fox' Creates Few Incidents

Berlin, Aug. 26. Despite protests from various groups, "The Desert Fox" (20th), biog on the German Africa general of the last war, has been premed in a number of German cities, including Frankfurt, Duesseldorf and Stuttgart last week with few incidents. German police escorts had been sent to the all cinemas where film was opened in order to calm down any expected disturbances.

With the exception of Hamburg, where a minor protest was staged, no trouble has been reported from preeming of the Rommel pic. First reviews cited that the audience burst into laughter when the cinematic Hitler appeared on the screen.

Mary Garden Lashes Out At Critic in Edinburgh

Edinburgh, Aug. 26. Mary Garden, the opera singer, hit out at critic when she gave an Edinburgh Festival lecture here.

"I think critics are dreadful people," she said. "I think they have no right to criticize. They ought to criticize themselves. They did not realize that Debussy had given 10 years of his life to a work such as 'Pelleas and Melisande,' and yet they broke it up in two hours."

The opera diva said that the critic should let the public decide. On the other hand, Dilys Powell, a leading British film critic, said that criticism was bound to be largely a matter of personal opinion.

Mary Garden said people seemed to be getting motion picture minded and TV-minded, and added: "The place for great singers is in a great opera house. The most beautiful voices in the world are not beautiful over the radio."

BOB HOPE IN SOCK BOW AT LONDON PALLADIUM

London, Sept. 2.

Bob Hope's debut at the Palladium here yesterday (Mon.) was a smash success. His non-stop series of gags, many on topical subjects such as Anglo-American relations, hit a tremendous reaction. Betsy Duncan's vocalizing and Jerry Desmond's stooging contributed to the hour show, which was sold out prior to the opening.

This stand marks Hope's first Palladium date, although he played London previously at the Prince of Wales Theatre.

Show includes the Beverly Sisters, Vic & Adio, Brazilian hand-balancers; Fred Sanborn, comedy xylophonist; Clifford Stanton, British impressionist; Frances Duncan, Australian aerialist; Three Bentley Sisters, acro dancers.

Treasury Bond Drive Nation's Top Advertiser

Washington, Sept. 2.

Thanks to all-out cooperation from radio, TV, motion pictures, press, magazines, name stars and ad agencies, Treasury's Saving Bond Division rates today as the nation's largest single advertiser—nearly all of it cuff.

Treasury experts figure that on the basis of measurable broadcasting time and space in publications, the saving bond program has had \$52,000,000 worth of time and space donated in the past year. This is exclusive of the contributions of the picture industry, for which Treasury people could not set a figure, and of top name live talent which has appeared sans charge on bond programs.

Now, say the Treasury spokesmen, they are heading for a much larger share of television time in the coming months.

To give some idea of how the program has built back since its dive in the immediate postwar period, its 15-minute weekly radio platters are now carried regularly by 2,900 radio stations, the largest number ever to use them.

Laine's Glasgow Date Sold Out 2 Wks. Ahead

Glasgow, Sept. 2.

Two weeks before his vaudeville week at Empire Theatre here opens, Frankie Laine has set a new record for this leading British vaude house. Every seat (approximately 4,400 nightly) has been sold for this stint during the week of Sept. 8. Thousands of moppet fans have been turned away.

To meet the demand partly, Val Parnell has authorized local management to run a special matinee on Sept. 13. Prices for the Laine week have been upped, maximum being \$1.10 as against the usual 80c.

The Betty Hutton appearance skedged for Oct. 20 also has brought top demand in Scotland. Theatre has been deluged with mail requests, with result that party bookings will be limited to 32, individual bookings to two. Since it is star's only week in Scotland, allocation of 50 tickets per house will be set aside for patrons of Empire Theatre, Edinburgh.

Map Xmas Shows For Soldier Fronts

Washington, Sept. 2.

A new high in show biz cooperation marks beginning of second year of consolidation of all efforts for troop entertainment in the Armed Forces Entertainment Branch. Joint entertainment division, which celebrated its first birthday in June by laying groundwork for a stepped-up "celebrity" program, is now concentrating on plans for the annual "soldiers in greasewood" campaign to bring Christmas cheer to country's far-flung military commands.

Col. Joseph F. Goetz, head of Armed Forces Entertainment Branch, sent an SOS to USO top-per Lawrence Phillips in July urging acceleration in schedule of tours for Hollywood stars. Request came as result of survey of initial year's efforts and repeated requests from area commanders for more celebs. Reports on the steady flow of regular USO variety units have been consistently enthusiastic. However, need for supplementing these units with the morale building effects of star appearances was stressed.

Tangible results of the new push have three Hollywoodites currently touring Korea, one in the North Africa area, and at least three more tours waiting to take off. Audrey Totter, William Holden and Marie Windsor are now in various stages of their three weeks handshaking tours of Korea, while Wayne Morris is due back from North Africa Sept. 8. Set to leave for the Far East trek on Sept. 10 are husband-wife team of Frances Langford and Jon Hall, heading a unit of seven. Mickey Rooney and a variety group of five are slated to leave for Korea Sept. 25, and Bill Bendix is waiting assignment for some time this month. Compared with the sporadic celebrity appearances of recent months, this is an impressive score.

Jessel's Biopic and First Indie Prod. (Durante) May Both Be Via Warners

George Jessel flew in from London on Labor Day and flew out the same night to the Coast to huddle with Abe Lastfogel (William Morris Agency) on a twofold Warner Bros. deal that is cooking. One is for the release of Jessel's first indie production, "Rip Van Winkle," starring Jimmy Durante, and the other is for his biopic, "The Tales of Jessel," for which he wants Danny Thomas to personate him. Thomas is under WB contract.

Jessel came in a few days ahead of schedule because of his "All Star Revue" commitment a week from Saturday (13), second of the NBC-TV series which Dennis Day kicks off this weekend. Durante and Margaret Truman comprise the third slot.

Accompanied by a 20th-Fox Films secretary and cameraman from Hollywood, and two from Paris and two more provided locally, Jessel shot some 7,000 feet of on-the-scenes film in Israel. This will be released commercially and a segment will also furnish him with a lecturing script on his

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood. One of the things which will never cease to stick in my trachea is that the headman of a congressional committee exploring ways to plug the holes in our ship of state comes either from a southern state not noted for its adherence to the Constitution and all its amendments, or from a state north of the Mason-Dixon line not noted for the purity of its politics.

I realize that the ship of state should not be judged by some members of its crew, but then neither should a whole industry be hounded and pounded because a handful of its hired hands believe the far-off poppies are always redder.

Yet ever since the Hon. Martin Dies of Beaumont, Tex., headed the House Un-American Activities Committee (with the exception of the few years that the once Hon. J. Parnell Thomas was chairman), I have not seen it headed by a patriot who seemed to me within a light year of being a male Joan of Arc.

That such patriots can be found in the land I have no doubt. But why don't they get into Congress? And then why don't they take the mass of testimony, introduce corrective legislation, fight for its passage and, if and when successful, turn the whole matter over to the judicial arm and then ask to be discharged as a committee.

Is the failure of those who have held the post to date due to the fact that it is hard for any of us to close a show that, judged by the continuing flow of press notices, is still considered to be a hit? What did Dies have to get back to Congress except those glamour-by-association scrapbooks showing him sitting next to stars and both smiling? In the case of the star, the smile was a phony as a \$3 bill because he was in the role of the heel, and Dies was playing the part of the hero. What have we as taxpayers to show for the millions spent on this continuous side show?

Divine Right Of Congressmen?

Why, we haven't even had our eyes opened to the folly of granting to a few elected individuals an immunity which in all decency to the rights of our neighbor we deny ourselves. This thing isn't American. It derives from Europe, where legislative bodies had to protect themselves in debate from kings claiming absolute power. In other words, it was a group device for protecting individually weak legislators from an individually strong ruler. What has that got to do with individually strong legislators against individually weak citizens? From "kings can do no wrong" we have progressed to "legislators can do no wrong," and if that's progress among freedom-loving peoples, so is a locust plague.

I have always resented as an elected leader in Hollywood these outlanders coming from places where everybody can't vote and telling us where everybody can vote how we must cooperate with them to become better Americans. They are coming in again to augment their press clippings. This time they will have to scrape the bottom of the barrel to do it.

They are going to "try" 30 out of 30,000 people connected at one time or another with the picture and radio industries, both pretty sick industries at the moment, incidentally.

Joe's Pop-Talk To Sitting Ducks

They do not come as Gop Samaritans to bind our wounds, but to kick us in the teeth. Some time ago, Joe Schoenfeld, editor of DAILY VARIETY, pointed out that the amusement industry was witnessing an extraordinary phenomenon—the sitting-duck attitude of one of its most powerful segments, the motion picture industry, as critics of all types, shades and delineations attempted to batter it to death. "How much longer the duck can retain its perch, unless it does some expert dodging," he wrote, "is the problem desperately in need of an immediate answer." Schoenfeld's own suggestion was that more important than any adroit maneuver, the picture industry must get off its sitting-duck perch. "It must drop its cloak of passivity," he added, "and put up its fists and fight for its survival."

He gave the advice months ago, but I have not seen any indication that the picture business had learned anything from the Battle of Lexington. It has not fired even one press bulletin that has been heard 'round the world. It has held its breath and hoped that these legalized muckrakers would miss them as it hurled charges from its revolving bucket.

In addition to victims in the picture biz, the coming quiz this month plans to give doctors and lawyers a grilling, especially those on whom a little of the tarnished tinsel of Hollywood has stuck.

Is There a Doctor In the House?

Now my heart hardly bleeds when blood-letters and ambulance-chasers are yanked before legislative committees, because there's a shortage of doctors everywhere in the land, and even if some of them are considered as bugs in the rugs of civilization their skill would be welcomed in an emergency. Indeed, I can envision such a doctor cited for contempt of Congress, and driving his inquisitor to such heights of anger that the poor persecutor's blood-pressure reaches 240 and he conks out. He will be a dead duck if somebody doesn't shoot him with restoratives, but fast. Since there is no Communist way or Republican way, or even Atheist way, to practice medicine he would be impertinent to save the dying man's life. And; true to his Hippocratic oath, he would do it, too.

Lawyers, possibly to a lesser degree than doctors, are a vital issue under any political ideology. They are skilled in getting others off the hook, even when culpable, and so can be expected to do well even in these unilateral inquisitions where a man can be jailed for refusing to reveal on which side his bread is buttered, but can't be jailed if he does.

But talent in show biz does not have these protectives. Even the most skilled of writers are not as vital to the survival of the Republic as the most mediocre of medics. The same is true of actors, set decorators, and even agents and producers. For this very reason they need windmill-tilters like us to fight their battles for them and possibly inspire them to apply in real life some of the sterling qualities and courage they have so frequently simulated on the screen.

When I look on many personages in high places and can trace the rebellious beginnings of their occupants to Greenwich Village bistros, college classrooms and even drama workshops, I wonder if this present effort to freeze all American thinking isn't about the worst disservice its guardians have done the Republic. From being a town with two-way streets, where people could go in and out of all sorts of traffic, it is now becoming a town of one-way streets with "No Left Turn" on every corner.

UJA bond drive tours, to which he is committed this fall.

Accompanied by his 11-year-old daughter Jerilyn, Jessel made the London-Paris-Rome-Tel Aviv trek and, regardless of the relatively plush auspices in the former capitals and the rigors in Israel, he reaffirms the now familiar American tourist opinion: America is so lucky to be the land of the haves. Of the have-nots, Israel is in particularly dire economic straits, according to Jessel, with its standing army a big drain on the new nation which seems constantly under warclouds.

Nabbed After Trying To Extort From Stewart

St. Louis, Sept. 2.

Sidney Clyde Davis, 55-year-old truckdriver from Los Angeles, is in the hoosegow at Carthage, Mo., awaiting trial on a charge of attempting to extort \$1,000 from film star James Stewart.

Nailed last week by FBI agents, Davis is alleged to have threatened the lives of Stewart and members of his family if the money, in small bills, was not paid promptly.

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LOEW'S-SKOURAS DEAL HITS RUNS

\$3,712,834 6-Mo. Red Cues Speculation On RKO's Future Policies by Hughes

Tremendous loss reported by RKO last week for operation during the first six months of this year contributed further to speculation in both New York and Hollywood on policies and motives of controlling stockholder Howard Hughes. Both the film and financial community is at a loss to explain operation which has permitted losses to pile up at a rate unequalled by any major since the 1932-33 depression depths.

RKO reported a net loss of \$3,712,834 for the 26 weeks ended June 28. That compares with a net loss of \$734,720 for the same period of 1951. During the second quarter of this year, RKO dropped \$1,756,181, compared with a profit last year of \$351,645.

Trade sources lay the heavy losses to lack of product. RKO distribution organization reportedly operates on a net of about \$180,000 a week, and unless there is plenty of grist going through the mill, its billings are too low to support the worldwide field force and homeoffice.

While Paramount, which otherwise has the smallest production slate of any major, will make about 25 pix this year, RKO and its indies combined so far in 1952 have started only 10 films altogether. That compares with 36 from Uni-

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Coast Red Probe Shifts To Defense Industry; 40 Show Biz Witnesses

Hollywood, Sept. 2. Film industry will play only a minor role when the House Un-American Activities Committee resumes its investigation of Communism here on Sept. 29. Rep. Donald L. Jackson (R. Cal.) informed a press conference that 115 witnesses will be called during the 10-day hearings and that only 40 of them are from radio, television and pictures, without any "big names" from Hollywood.

Most of the sessions will be devoted to a probe of the defense industry in California. A final report on the film industry's part in the investigation will be issued late this year. Unless new developments arise to warrant a reopening of the case, there will be no further hearings on the Red influence in pictures.

In addition to Rep. Jackson, the investigators will consist of chairman John S. Wood (D. Ga.), Rep. Clyde Doyle (D. Cal.), Rep. Francis Walter (D. Pa.), and Rep. Harold Valde (R. Ill.). Group constitutes a quorum and will function as a full committee rather than a subcommittee.

Unless there is a change of mind by the committee, there will be no televising of the hearings although still photos and tape recordings will be permitted.

MPLS. NABES FEUD WITH TRANSIT CO. ON TIEUP

Minneapolis, Sept. 2. A feud between loop showhouses and the transit company on the one hand and drive-ins, neighborhood and suburban theatres on the other has been touched off by a weekly Thursday "family night" tieup. Later finds the transit company carrying the public downtown free on its streetcars and buses between 7 and 9 p.m., and the loop theatres plugging the stunt and giving 1,000 gratis admissions to lucky-number bus and streetcar riders.

Independent exhibitor Martin Lebedoff presided at an "indignation meeting" of fellow neighborhood and suburban theatreowners. Uptown business groups will be asked to join in a protest to the traction company and an opinion will be sought as to the legality of the free one-way rides.

One circuit of drive-ins ran

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Timely 'Models' Reissue

Taking advantage of the publicity on the New York vice probe, in which numerous alleged prostitutes gave their vocations as "models," Embassy Newsreel on Broadway booked in an old March of Time release labeled "Models."

Pic gives a strictly legit version, however, of the vast model biz in New York.

L.A. Rams Boss Reported Eyeing Hughes Buy-Out

Hollywood, Sept. 2. Reports persist here that Howard Hughes is in negotiation to sell his controlling interest in RKO Pictures. Said to head a new syndicate interested in acquiring the company is Fred Levy, Jr., owner of the Los Angeles Rams and son of the Louisville theatre operator.

Also mentioned in recent weeks as making bids for the slightly more than 1,000,000 shares of stock held by Hughes (more than 25% of shares outstanding) are Ed Pauley, wealthy Coast oilman; a syndicate headed by Sam Dembow, Jr., producer's rep in New York, and a group of Texans.

No confirmation of any deal was forthcoming from Hughes or his associates, although his attorney, Tom Slack, is known to have been in huddles on the sale with a number of interested people lately.

Look to Comm'l Films As Income Supplement For Nation's Exhibitors

Commercial films of the "class" type may shortly become a new source of revenue for theatres. In the past theatres have looked with disdain upon ad pix in general. Among others, Gael Sullivan, Theatre Owners' of America exec director, and his staff are now looking into the possibilities and may bring up the subject at TOA's national convention in Washington Sept. 14-18.

Number of theatremen, particularly in the south, have been throwing paid-for plugs on their screens as a matter of policy for years. These often are short clips for local sponsors.

New twist is that members of the screen's-for-entertainment-exclusively school might change their attitudes. It's pointed out that every other medium accepts advertising. It's a source of coin even for legit theatres via sale of programs.

The ad pix which would be projected in film theatres under the present thinking would be top quality, that is, carrying dignified messages of perhaps the institutional sort, instead of straight sales pitches. It's figured that such organizations as of the DuPont and General Motors calibre could make acceptable advertisers. It's believed that some theatres could reel in \$200, \$300 or possibly more

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Spyros Skouras Set To Eye Hoyt's Chain

Spyros P. Skouras, president of 20th-Fox, will probably hop off for Australia sometime after Sept. 12.

Film company topper has intended for some time to look in on the Hoyt's circuit, which he has never seen in operation. Chain is a wholly-owned sub and will be taken over by the 20th film company upon divorcement.

SUIT SETTLEMENT SCRAMBLES N. Y.

One of the picture industry's major problems—and the one on which it has made least progress toward a solution—was further pointed up by developments in the New York area during the past week. That is the excess of multiple day-and-date runs.

The metropolitan area, already plagued by the hurdle of far too many theatres simultaneously playing the same pic, is about to get even more of the same. Increase results from settlement between the Loew's and Skouras circuits of differences on runs that led to a multi-million dollar law suit recently by Skouras against Loew's, RKO Theatres and the majors.

Loew's reportedly has settled its end of the suit by agreeing to permit a number of Skouras houses to move up to the same run as competing Loew's theatres. Major distributors reportedly were notified by Loew's last week that they could service the Skouras houses on the same run as their own.

Loew's prexy, Nicholas M. Schenck, only a few weeks ago in an interview with VARIETY deplored the multiple day-dates as

(Continued on page 14)

White Quits Chain Hqtrs.; S. P. Skouras, Jr., Takes Over Many of His Duties

William White, v.p. of Skouras Theatres, New York, has ankled the chain's midtown homeoffice and is now headquartered at the Riviera Theatre, uptown Manhattan. White owns the house, along with the Nemo and Riverside, but they are operated as part of the Skouras circuit.

Reason for White's homeoffice exit, it's understood, is that a number of his top-echelon duties have been taken over by Spyros P. Skouras, Jr., son of the 20th-Fox prez. Young Skouras was elected exec v.p. and manager of the outfit last year when George Skouras was named board chairman of United Artists Theatres. This is affiliated with the Skouras circuit and had been headed previously by Joseph M. Schenck. Prior to the upping of Skouras, Jr., White had the title of general manager.

Rumor in the trade had it that

(Continued on page 14)

Goetz Won't Quit U When Pact Expires, Sees Eye-to-Eye With Rackmil

Blumberg Year's 'Pioneer'

Nate J. Blumberg, chairman of the board of Universal, has been selected "Pioneer of the Year" by Motion Picture Pioneers, prexy Jack Cohn disclosed yesterday (Tues.). Blumberg will be guest of honor at the dinner meeting of the organization of vet film men in New York Nov. 25.

In the business since 1912, Blumberg recently moved from the post of president of U to board chairman. He started in the business as a poster clerk.

Previous report had it that the PP would honor its founder—president Cohn as the 1952 "pioneer."

U. S. Seen Facing New French Balk On Flow of Coin

American film industry reportedly is facing another balk by the French government on a proposed new Franco-U. S. film agreement. Having found that the Yanks accepted with comparatively little battle a cut to 90 imports into France annually, the French are said to be reneging on the financial terms under which the quota slash was accepted in the U. S.

Motion Picture Export Assn., overseas affiliate of the Motion Picture Assn. of America, has called a session of company prexies and foreign chiefs for tomorrow (Thurs.) to consider the situation. Fayette W. Allport, who has been chief negotiator for the MPEA with the French, is flying in from Paris to attend the meeting.

It is hoped that by the time of his arrival, Allport may have worked out a more favorable deal to put before the MPEA board. He was in continued negotiations in Paris over the Labor Day weekend.

MPEA accepted the slice from 121 import permits last year to 90 this year on the basis of an accompanying understanding regarding remittances. Deal was that Paris would permit the Yanks to

(Continued on page 12)

Contrary to trade reports earlier this year, William Goetz will not be retiring as Universal's production chief when his pact is up, exec v.p. Alfred E. Daff declared last week. Daff made the comment on his return to New York from a lengthy series of huddles at the studio on production programming and planning.

Daff asserted that Goetz and U's new prexy, Milton R. Rackmil, got along like "blood brothers" and saw eye-to-eye completely on the company's future. He added that all down the line, both at the studio and in the distribution end, no changes could be expected in U personnel as a result of the recent acquisition of stock control by Decca.

Goetz's contract has a little more than a year to run. Since Decca, in attaining control, bought up the stock held by Goetz, it was widely believed in trade circles that the production head would be leaving the company when his pact expired.

Leo Spitz, Goetz's partner in the studio operation, has been very ill and hospitalized for many weeks.

(Continued on page 14)

Rackmil Snares 1,000 Shares as His First Universal Acquisition

Universal prexy Milton R. Rackmil has acquired 1,000 shares of the company's stock on the open market, the Securities & Exchange Commission reported last week. Purchase, made July 9, was the first personal acquisition of U shares by the exec.

Decca Records, of which Rackmil is also prexy, owns 42% of U's outstanding stock. Rackmil returned to New York last Friday (29) after three weeks at the studio. He had been there for huddles on the company's production program.

He expects to go back to Hollywood in a month, or perhaps sooner, but is not laying out any east-west timetable for himself.

National Boxoffice Survey

Labor Day Tilts Trade; 'Glory' No. 1, 'Paleface' Second; 'McLain,' 'Fear,' 'In Arms' Next

Long Labor Day weekend plus cool, rainy weather in many sections is giving first-run theatres a great session over the country currently. A batch of new product is an added hypo in numerous key cities covered by VARIETY.

"What Price Glory" (20th) is pushing ahead to capture first place with a number of big to sock showings. It is being closely followed in second position by "Son of Paleface" (Par), the Bob Hope comedy being uniformly a high grosser in all sectors.

"Big Jim McLain" (WB) is surging ahead to third position although it is virtually the first week out on release. "Sudden Fear" (RKO), second last week, is taking fourth spot despite obvious strong opposition.

"World in His Arms" (U), champ last round, is winding up fifth with a long string of big to smash playdates. "Merry Widow" (M-G), just getting started, will finish sixth while "Affair in Trinidad" (Col), third a week ago, will be seventh.

"High Noon" (UA), for weeks very high on the list, is eighth, with "Big Sky" (RKO), ninth. "Greatest Show" (Par) is taking 10th money. "Jumping Jacks" (Par) and "Dreamboat" (20th) round out the Golden Dozen in that order.

Runner-up films are "Where's

Charley" (WB), "Don't Bother To Knock" (20th), "Lovely To Look At" (M-G) and "Island of Desire" (UA) at that sequence.

"Crimson Pirate" (WB), which was launched with a socko stanza at the N. Y. Paramount last week, shapes as one of best pix just out. "Devil Makes Three" (M-G) looms solid on initial date at N. Y. Globe.

"The Ring" (UA) is registering a record session at small-seater Denver theatre.

"Ivanhoe" (M-G), released so far in only three keys covered by VARIETY, is rated sensational this session at the N. Y. Music Hall where \$173,000 looms for fifth week. It is staying on indef at the vast Hall.

"We're Not Married" (20th) shapes sturdy in Cincinnati. "Carrie" (Par) is big in Minneapolis, trim in Denver and good in L.A. "Anybody Seen My Gal" (U) is smash in Chi with stagehouse.

"King Kong" (RKO) (reissue) looks mighty in Omaha. "Tomorrow Is Too Late" (Indie) is big in three Frisco houses. "Miracle of Lady of Fatima" (WB) is holding firmly in second sessions playing two N. Y. houses, day-date.

"Untamed Frontier" (U), perky in Chi, shapes solid in Philly. "Diplomatic Courier" (20th) is fine in Toronto and Philly.

(Complete Boxoffice Reports on Pages 6-7)

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'High Noon' Wins Aug. B.O. Stakes; 'Jacks' 2d, Rita-'Affair' 3d, 'World' 4th

The boxoffice upswing which got under way in July went into high last month as a break in the torrid weather and further strong product contributed to the sturdy business at the wickets. Melodramas and comedies headed the list of moneymakers, with westerns still tops in the former category.

"High Noon" (UA) took first place nationally in August, according to reports from VARIETY correspondents in some 25 representative key cities. Gary Cooper starrer is proving the greatest grosser for United Artists' since "African Queen." Strength being displayed by "Noon" is all the more amazing because some critics were inclined to suspect that Cooper had lost his boxoffice punch until this came along.

"Jumping Jacks" (Par), No. 1 in July, finished up a hefty second for August. Only the fact that it was mainly in holdover or had played out most of its principal key dates apparently held it back from higher rating.

"Affair in Trinidad" (Col) landed third money, grabbing this distinction in the three weeks it was out on release. The Rita Hayworth starrer obviously made itself evident that she has not lost her cinema appeal, being socko even in some spots where critics were inclined to give the film a brushoff.

"World in His Arms" (U) in grabbing fourth position was way ahead of its nearest b.o. rival. The Gregory Peck starrer came up sharply in the final two weeks of the month. The first four grossers "Noon," "Jacks," "Trinidad" and "In Arms"—each was the No. 1 picture at least one week during August, which was an indication of how strong these pictures were boxoffice-wise and also how close the competition was for top laurels.

"Don't Bother to Knock" (20th) wound up fifth, based on the appeal of Marilyn Monroe. "Where's Charley" (WB), which was just getting started, finished sixth, although it did not shape up as big in smaller key cities as might have been expected from its showing in bigger metropolitan centers.

"Dreamboat" (20th), in much the same category as "Charley" in being a late entry, still showed

(Continued on page 14)

Storm-Damaged Pic Exhibit at Ind. Fair After Socko Draw

Indianapolis, Sept. 2. Allied Theatre Owners of Indiana hopes to have its film industry exhibit, surprise hit of the centennial state fair, back in business today (Tues.) after working all night to repair damage when tent was blown down in a storm.

Extent of damage could not be determined, as materials on display were covered with canvas immediately to protect them from heavy rain that struck Labor Day afternoon.

More than 70,000 fair visitors had seen the exhibit since it opened late Saturday, according to ATOI officials. It was outdrawing every other exhibit.

Tent had just been emptied after personal appearance by Marjorie Main when big wind struck. Actors Rex Allen, Forrest Tucker and Tony Romano did show on sidewalk to entertain crowd while Trueman Rembusch, Marc Wolf, William A. Carroll and other Allied leaders worked like deckhands to get the exposed displays under cover.

"Hollywood at the Fair" exhibit had been plagued with hard luck from the start. Trucks with props, costumes, model sets, etc., all shown at the Ohio state fair in Columbus, were expected early Saturday morning, but were eight hours late in arrival. But results when the tenthouse museum finally opened was a great morale builder for the exhibitors. "It proved that Hollywood hasn't been forgotten," one said.

Labor Day visitors were clocked at rate of 1,500 an hour. Visitors at one time were stacked up two blocks, waiting to get in. ATOI representatives said they were completely sold on exhibit's value, despite discouraging setbacks. Fair people also were enthusiastic.

Bank of America To Reissue Foreclosed Pix

Los Angeles, Sept. 2.

Thirteen of the 30 pictures foreclosed by the Bank of America will be released theatrically, rather than to television. Francis Hurwood, veepee in charge of film properties acquired by the bank, declared more coin can be collected from theatrical reissue than from TV. Seven other films on the foreclosure list are tied up with litigation and cannot be released at this time.

Pictures to be reissued include "Body and Soul," "Four Faces West," "The Other Love," "Arch of Triumph," "The Fabulous Dorseys," "The Scar," "This Is New York," "Ruthless" and "Northwest Stampede."

That Tenor Still Leads Metro A Mario Chase

Hollywood, Sept. 2.

Despite weekend promises of his press agent, Mario Lanza, Metro's temperamental tenor, failed to report this morning (Tues.) for his long-delayed start of "Student Prince." Both sides maintained chilly silence but it's understood Metro will not go ahead with plans to sue for \$800,000 Lanza's stalling has reportedly cost on the film thus far.

Lanza was first suspended Aug. 20 after his failure to report for work in "The Student Prince" the day before. Two days later the suspension was lifted when the singer showed up for wardrobe tests and indicated that he would be ready for work the following Monday.

When the troupe gathered Monday morning there was no Lanza, and Metro slapped another suspension on him, this time threatening legal action. Studio statement said it was "contemplating a suit for substantial damages caused by production delays over a period of several weeks." Lanza declared he wanted additional compensation for time beyond the six months of the year his contract calls for.

H'wood Display Lures Crowds at Ohio Fair

Columbus, O., Sept. 2.

More than 200,000 visited "Hollywood at the Fair," \$50,000 display contributed by all the major film companies and exhibited under auspices of the Independent Theatre Owners of Ohio during the eight days of the Ohio State Fair. Expo ended last Friday (29).

This was the first time the industry has been formally and impressively represented at Ohio's biggest agricultural event. As an added attraction, film actress Marjorie Main signed autographs and chattered with fairgoers.

Idea for the display originated with Walter Kessler, manager of Loew's Ohio here. Bob Wile, ITO's secretary, was responsible for collecting the items for display from the pic companies.

U.S. Exports Decline

Washington, Sept. 2.

U. S. exports of raw film, photographic equipment and exposed motion pictures all declined in the first half of 1952 from the corresponding six months of last year.

Total exports of film and equipment in the initial half of this year totaled \$13,229,329, which was 7% below the \$14,207,987 for last year, reports Nathan D. Golden, chief of Commerce Department's motion picture-photographic products division.

Exports of films, both exposed and unexposed, came to \$7,996,813, as against \$8,434,193 last year. Value of equipment exported was \$5,232,516 compared with \$5,773,774 last year.

August's Top 12

1. "High Noon" (UA).
2. "Jumping Jacks" (Par).
3. "Affair in Trinidad" (Col).
4. "World in His Arms" (U).
5. "Don't Bother to Knock" (20).
6. "Where's Charley" (WB).
7. "Dreamboat" (20th).
8. "Greatest Show" (Par).
9. "Lovely Look At" (M-G).
10. "Robin Hood" (RKO).
11. "Island of Desire" (UA).
12. "King Kong" (RKO).

'Miracle' Headed For Chi Ct. Test

Chicago, Sept. 2.

Police ban of "The Miracle" here appeared headed for a court test as the Chicago division of the American Civil Liberties Union renewed its request to municipal authorities to permit a public showing of the controversial film. Earlier request by the ACLU, which is acting as the pic's distributor here, to Mayor Martin H. Kennelly had been rejected.

New request was made after the ACLU sponsored two private screenings of the film at the First Unitarian Church in Hyde Park, a Chicago suburb. To bring about a court test ACLU will have to show the film publicly and cause the police to make an arrest. Originally, the ACLU planned to exhibit the film publicly in a theatre, but altered its tactics when the theatre-owner was threatened with the loss of his license. ACLU is now weighing the possibility of exhibiting the film publicly at the Unitarian church so that a court action can be started.

In asking that the Chicago public be allowed to see the film, the ACLU declared: "It is our position that the entire Chicago motion picture censorship ordinance is void and unconstitutional under both the United States and Illinois constitutions." Chi's police department censorship board banned the film twice, once before and once after the U. S. Supreme Court decision which ruled that the film could not be banned on the grounds of "sacrilegious."

Meanwhile, the Chicago Civil Liberties Committee, a different liberties outfit, has requested municipal officials to lift the ban on "Latuko," an African documentary film which shows male natives in the nude.

Suggests Unions Set Own Ban on Foreign Pix Made by Reds

Hollywood, Sept. 2.

No new law will be necessary to halt the showing of foreign-made films utilizing Communists or Communist sympathizers, according to Rep. Donald L. Jackson (R. Cal.). His suggestion was a response to a letter written by Roy M. Brewer, leader of the Hollywood AFL Film Council, to the House Un-American Activities Committee, asking a Federal ban on the importation of such pictures.

Jackson, a member of the committee, declared a bill of that kind presents too many problems, and suggested that the Film Council could achieve the same results without legislative aid. He added:

"It would appear that the unions, controlling as they do the physical operation necessary to the projection of films, might well be able to preclude the showing of any films in which identified Communists or Communist sympathizers are involved."

Chaplin Due in N.Y. With 'Limelight' Print

Charles Chaplin is due in New York from the Coast next Tuesday (9) with a print of his new indie production, "Limelight."

World preem of the film will be in London. Gotham opening has yet to be set.

N. Y. to L. A.

June Addiss
Bill Goodwin
Van Hefflin
Holmes Herbert
George Jessel
Irving Lesser
Jack Lloyd
Cesar Romero
Joseph Santley

AT&T Refuses for 2d Time to Give Essential Info to Filmites for FCC Quiz

Washington, Sept. 2.

SAG Blames TV Interests For Antitrust Suit

Hollywood, Sept. 2.

Screen Actors Guild, through its board of directors, declared the Government's suit to compel motion picture studios to release product to television would, if successful, "jeopardize the livelihood of 250,000 workers in the film industry" and would close a great many of the 22,000 film houses.

It was also charged that the suit was inspired by lobbyists for "competing interests," meaning the TV industry in general and set manufacturers in particular.

Board asked the national executive council of AFL to investigate the Department of Justice action, adding "the Guild will make sure that all factors in the bringing of the suit eventually are brought to light."

3 Other Big Cities To See Cinerama After N.Y. Pre-'53

Cinerama, the new three-dimensional-effect film process set to bow at the Broadway Theatre, N. Y., late in September, will be unveiled in three other large cities before the end of the year. Cinerama Productions, the production unit of the process, expects to have three more prints of "This Is Cinerama," its demonstration film, ready by Sept. 18.

Cities in which the films will be shown haven't been selected as yet, but they will be in the Chicago, Philadelphia, Boston or Los Angeles category. Execs of both Cinerama Productions and Cinerama, Inc., owners of the process, are currently surveying sites and expect to announce the cities and theatres momentarily. It's estimated that conversion of the theatres, requiring the installation of three projection booths, oversized curved screen and stereophonic sound projection, will take about four weeks.

Meanwhile, Sir Alexander Korda, who has the European production rights to Cinerama, is having con-

(Continued on page 14)

City Seeks Goldwyn Lot As Power Station Site

Hollywood, Sept. 2.

Samuel Goldwyn Studios, a Hollywood landmark, is doomed if a reported move by the Los Angeles Department of Water and Power Commission goes through. Plan is to buy the site for a \$7,000,000 power station.

Understood the commission has been authorized to accept an option to purchase Mary Pickford's 41-80ths of the property, contingent on the acquisition of Samuel Goldwyn's 39-80ths. Total cost of the lot would be \$775,000.

Europe to N. Y.

Dorothy Caruso
Walt Disney
Deanna Durbin
Geraldine Fitzgerald
Paul Gallico
David Golding
Martyn Green
Ella Halman
Nat Karson
Lee Kresel
Borrah Minevitch
David Sarnoff
Samuel Schneider
Milton Shubert
Ferruccio Tagliavini
Margaret Truman
Richard F. Walsh
Alan Webb
Peggy Wood

N. Y. to Europe

Julian T. Abeles
Walter P. Chrysler, Jr.
Alan Ladd
Ernest H. Martin
William S. Roach
Fred C. Schang

A second refusal has come from American Telephone & Telegraph Co. to provide essential information to the picture industry for Federal Communications Commission hearings on theatre TV, due to begin Oct. 20.

A. T. & T. has advised the industry associations (Motion Picture Assn. of America and National Exhibitors Theatre Television Committee) that it cannot furnish cost data on theatre tele transmission service because it cannot determine at this time what industry requirements will be and because certain equipment to be used for intercity circuits are not yet on the market.

Coincidentally, A. T. & T.'s last letter to association lawyers, received Friday (29), was written on the same day that the industry requested FCC Chairman Paul A. Walker to require the telephone company to provide the info.

Through their attorneys, the associations wrote Walker that "we are concerned with the possibility of a substantial delay in presenting the theatre television case to the commission if no data is forthcoming from the telephone company. The absence of such data prior to the Oct. 20 date will not only prevent us from presenting to the commission a careful comparative analysis of cost data, but we believe will also result in a substantial delay to the commission, since the commission may find itself in the position of again hearing engineering and cost data during the second phase of the hearing, beginning in January, and in a lengthening of that phase of the hearing interminably, whereas it could very well be completed

(Continued on page 11)

Gar Wood Forces Halt On Pic Biog, Charges His Coin Spent Wantonly

Miami, Sept. 2.

Hush-hush production of film based on life of Gar Wood, millionaire speedboat racer-designer-builder, came to a sudden halt this week with the sportsman filing a petition in Circuit Court here stopping any further work on the picture, "Time to Move."

Petition charged that Paul Thoma, who was producing the film under an agreement with Wood, had "wantonly and improperly expended most of the \$150,000" Wood had deposited in a local bank for the filming. It charged also that the portion of the story already lensed was "amateurish" and that excessive debts had been run up during production.

Most of the cast had left Miami several days before the petition was filed. Shooting had been taking place on Wood's privately owned Terminal Island.

L. A. to N. Y.

Cubby Broccoli
Violet Carlson
June Collier
Pat Corleto
Joseph Cotten
Robert Cummings
Pat Duggan
Julius Epstein
Stuart Erwin
Milton Feldman
Helen Ferguson
Cly Feuer
Jimmy Fidler
Bert Friedlob
Paul F. Heard
Ben Kalmenson
Joseph Kaufman
Sol Kreig
Jules Levey
Monica Lewis
Bambi Linn
Gene Lockhart
Norman Lowenstein
Helen Mack
Richard Maibaum
Ralph Meeker
Thomas Mitchell
Terry Moore
Jerry Pickman
Milton R. Rackmil
Irving Rapper
Michael Rennie
Joyce Terry
Hal Wallis
Zinn Arthur

40 TINT RELEASES TO DECEMBER

Siegel Resumes Regular Prod. Post At 20th, Ending Tuner Supervision

Hollywood, Sept. 2. Sol C. Siegel, who was named executive producer in charge of musicals at 20th-Fox four months ago, is stepping out of the post because "I have no wish to type myself as a musical producer exclusively." Both Siegel and the studio will revert to the old system under which 20th had no exec in charge of musicals and individual producers went forward with their own projects.

Siegel reported that he had accepted the chore "conditionally," after explaining to studio production topper Darryl F. Zanuck that he would prefer not to concentrate on one phase of production. During the last four months, he added, he has "helped the studio get started" on its new musical program and gotten half-a-dozen musicals ready for filming. Two, "Call Me Madam" and "Gentlemen Prefer Blondes," will roll this month. Others are in various stages of preparation for possible shooting before the year's end although the sudden death of Lamar Trotti last week may stall the scheduled Irving Berlin "No Business Like Show Business."

Siegel's decision to return to the former system was not prompted by any negotiation or contractual hassle, he declared.

Comic Pair Capitalize On M&L Resemblance, Burn Up Hal Wallis

Hal Wallis office this week was reported doing a burn over the promotion buildup given an indie pic, "Bela Lugosi Meets a Brooklyn Gorilla," which opened at the Rialto Theatre on Broadway.

Objectional aspect of the bally is that Sammy Petrillo and Duke Mitchell, two of the players in the pic, are being billed as a couple of zanies akin to Dean Martin and Jerry Lewis. Latter two, of course, are Wallis' big money-making stars.

Meanwhile, Rialto is making no bones about exploiting the similarity between the two comic teams. Theatre is displaying a large blow-up of a newspaper article which is headlined: "Martin, Lewis May Sue Pair Who Act and Look Like Them." According to the news story, Jack Broder, producer of "Bela Lugosi Meets a Brooklyn Gorilla," said that he had a telegram from Martin and Lewis saying that the comics will take the case to the courts if the carbon copies continue their act.

The article says that Mitchell and Petrillo insist they don't see "any resemblance," although the story notes that the pair has the same haircuts, expressions and gestures.

"They're the greatest comedy team in the business," Mitchell is quoted as saying. "We're not trying to take anything from them. We plan to continue in this business and we think the public accepts us on our own talent." The story says that Broder announced that he hopes to make more pix with the pair, declaring, "I don't think they are an imitation of Martin and Lewis." In New York a spokesman for Broder said that the resemblance was "coincidental."

Mitchell and Petrillo were single nightclub acts until about a year ago, when they teamed. Petrillo, incidentally, who has a remarkable resemblance to Jerry Lewis, was used last season in a skit on a Martin & Lewis video show.

Astor Snares 'Sarumba' From Ed Danziger

Astor Pictures, N. Y., has acquired U. S. distribution rights to "Sarumba" from Edward Danziger. Film, made in Puerto Rico about three years ago, has not previously been released in the U. S.

Danziger, head of Eastern Sound Studios, N. Y., was involved in financing the latter part of the film's production. It features Doris Dowling, Michael Whalen and Tommy Wonder.

Lightman's Conciliation Panel in Memphis Area

Theatre Owners of America conciliation panel has been set up in the Memphis exchange area by M. A. Lightman, president of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee.

Idea is to assist exhibs in that territory who have squawks against the distrib. Complaints will be taken to the panel which, in turn, will determine their validity and then seek to conciliate the differences.

Producers Seek Closer Ties On Selling Pictures

Screen Producers Guild is waging a campaign for closer liaison between producers and the managerial end of the film biz, according to Louis J. Rachmil, RKO producer currently visiting Gotham. Presently only about a handful of top producers are consulted on selling policies on a pic, Rachmil pointed out. Producer believes that a policy should be established so that the problems of the studio are also the problems of the producer.

"Often," Rachmil said, "when a producer gets an idea on an exploitation idea, he is politely told to forget about it because 'the publicity department will take care of it.'"

It is Rachmil's contention that the producer works so closely with directors, talent and the craft unions, and is so directly allied with a particular picture, that his advice on planning as well as selling would be a valuable asset. Examples of how producers aided the selling of pic, according to Rachmil, is the jobs Bill Thomas and Bill Pine have done on their films and the recent aid accorded "Sudden Fear" by indie producer Joseph Kaufman.

Rachmil, who served as co-producer on Gabriel Pascal's "Androcles and the Lion" at RKO, returns to the Coast shortly, when he'll begin work on a Technicolor version of "The Return of Zorro." He said that the script had been completed but that no cast or director has been set as yet. He said he also had two other properties on his production slate.

Italy's Gualino Due In U.S. for Film Fete

Dr. Renato Gualino, general director of Italian Films Export and proxy of the International Federation of Motion Picture Producers, is due in New York at the end of this month. He'll arrive prior to the opening of Italian Films Week, slated for Oct. 6-12.

Gualino will also hold a series of confabs with the U. S. reps of the Italian film organization, an outfit set up to publicize Italian films in the U. S. It is financed by 12½% of the income earned by Yank pix in Italy. While in the U. S., Gualino is also expected to meet with Eric Johnston, proxy of the Motion Picture Association of America.

On Saturday (30), E. R. Zorziotti, U. S. rep of IFE, returned from a six-week visit to Rome, where he took part in a series of conclaves with IFE board members. Plans were discussed for the visit to N. Y. during the Italian Film Week of a large number of Italian stars, producers, directors and government officials. Seven new Italo pix will be screened at the Little Carnegie, N. Y., during the salute week.

81 PIX IN ALL SET BY MAJORS

Drama and problem pix take an indefinite holiday, and escapism moves to the forefront in pictures slated for release by the major filmieries in the post-Labor Day period. Although not all the companies have set definite skeds and some may be subject to last-minute changes, product in general follows the line that has proved successful in today's market. The September to December stanza will see a flow of comedies, musicals and outdoor actioners, with the greatest stress on the latter two categories.

Color continues to play an important part in the presentation of the musicals and actioners. Of 81 pix set for release from now until the end of 1952, 40 will be of the many-hued variety. There is already indication that spectrum product will predominate in all future production, with filmieries turning out as many as 75-80% of their films in color.

Universal, which released its 1953 production plans last week, has skedded 26 out of 36 pix in color. New schedule calls for eight more titles than were produced by U during 1952, and follows the studio policy of concentrating on action fare. U will also continue its policy of signing top-name stars on a participation basis, an arrangement that so far has paid off well for both the filmery and the players.

Of films set for fall release, 20th-Fox leads the parade with a total of 14. Metro, U and RKO have 11 pix set, although RKO's sked is extremely tentative. Paramount, Columbia and United Artists have nine pix each ready. Warner Bros. has slated seven pix, with six in color, from now until December. However, additions to the schedule may be made with the return shortly from Coast confabs of Ben Kalmenson, distribution chief.

WB Execs Press For Rodner Saranac Lab

Four Warner Bros. execs—veep Samuel Schneider, sales chief Ben Kalmenson, theatre topper Harry M. Kalmine and music company exec Herman Starr—are heading a committee to spur a drive for the establishment of a Harold Rodner Research lab at the Will Rogers Memorial Hospital, Saranac Lake, N. Y.

Rodner, Warner exec who died recently, had been active in the maintenance and development of the hospital at Saranac. He had for a long time advocated the addition of a research section to the hospital. Max B. Blackman, of the WB real estate department, is secretary-treasurer of the committee.

RKO Guarantee Snares Walcott-Rocky Pic Rights, TV Going to Theatres Also

RKO made no advance, but gave the International Boxing Club a substantial guarantee to snare the film rights for the Joe Walcott-Rocky Marciano fight in Philadelphia Sept. 23. With Theatre Network Television holding the large-screen tele privileges, RKO move again gives theatres an exclusive on an important bout, as in the case of the Robinson-Turpin and Pep-Saddler frays last year.

Licking which RKO took by giving a \$300,000 guarantee to IBC on the latter two fights led the distrib to observe considerably more caution this time. It was forced to go high, however, since it had competition for the film rights from both United Artists and Harry Brandt.

Original demand by Ned Irish, exec of the Madison Square Garden Corp., who negotiated the deal for IBC, was a \$100,000 guarantee

New York Exhibs Express Concern At Forced Delay in Getting Top Pix

June Amus. Biz Holds Up to a Year Ago

Washington, Sept. 2. Entertainment biz in June was about even with the same month of 1951, on the basis of admissions tax collections reported by the Bureau of Internal Revenue. Report covers July tax receipts by Uncle Sam, which reflects June at the boxoffice.

General admissions brought in \$28,369,934, which was about \$250,000 below corresponding figures for the same month last year. However, the months 20% bite of \$3,999,783, based on nitery tabs was approximately \$300,000 better than for the same period of 1951.

New York's 3rd Internal Revenue District, which takes in all of Manhattan above 23d St., paid the Revenue Bureau a nice \$3,433,568 in admissions tax and \$297,223 in levy on nightclub checks.

NPA Ease Seen Leading to Bldg. Of 1,000 Ozoners

With the National Production Authority lifting the lid on amusement construction commencing April 1, 1953, film industries are predicting the erection of approximately 1,000 new drive-ins within a year after the green light becomes effective. Addition of these new ozoners will give the nation a total of about 5,000.

The NPA release order, announced last week, especially favors drive-in construction since it still sets certain limitations on the amount of essential metals that may be used in building. Materials required for the erecting of ozoners fall well within the quota set by the NPA.

Plans for ozoner construction, filed when the NPA clamped down in 1949, are being dusted off. New orders to survey sites and develop locations are being received by the realty agents.

Joins Telemeter Co.

Dr. George W. Brown, formerly associated with RCA Laboratories in Princeton and the Rand Corp. in Santa Monica, has joined the engineering staff of International Telemeter Corp., it's been announced by Dr. Louis N. Ridenour, v.p. in charge of engineering and research.

Brown is a specialist in electronic computation.

While exhibs throughout the country are facing the fall season with a high degree of optimism because of the top product immediately available, New York area theatreowners are voicing some concern. Reason for the furrowed eyebrows is that the potentially big h.o. grossers will not be set for release in Gotham nabes until sometime after September.

Delay is being caused by the unusually long runs a group of outstanding films are "chalking up" on Broadway. While such pix as "Son of Paleface," "Ivanhoe," "Just For You" and "Sudden Fear" will be immediately available for the hinterlands, Gotham ops aren't certain yet just when they'll be able to book the pix.

Main basis for the optimistic viewpoint among the out-of-town exhibs is that the films available for the forthcoming season far surpass those issued for the corresponding period a year ago. Theatreowners feel that the studios have at last hit upon the type of pix which can fight television for public attention. They are hailing the action-packed outdoorers and musicals, garnished with splashy color and spectacle which video cannot duplicate. Feeling is, too, that in certain areas the novelty of video has dissipated to some extent and that the public is again shopping for the best entertainment buy.

Exhibs are also heartened by the support they are beginning to receive from other quarters. Attitude of the newspapers, they point out, has taken a change for the better. Where in the past they faced an indifferent, if not hostile, press, they note they are now receiving editorial support as well as upbeat stories in the news and film sections. In addition, they point to the many concessions they are beginning to receive from the dailies on advertising rates.

Exhibs are not standing idly by waiting for the coin to roll in. The

(Continued on page 11)

N.Y. Roxy Defers Policy Change for Few Months After Switch in Operation

Roxy Theatre, N. Y., will continue on the same policy as at present for at least three or four months following its switch in ownership Sept. 27. That was disclosed yesterday (Tues.) by managing director David Katz, following his return from huddles on the Coast with National Theatres prexy Charles P. Skouras and NT's chief film buyer, Edward Zabel.

NT, which will split from 20th-Fox when divorcement becomes effective, will take over the Roxy. Katz said that the stagshows will go on as at present until about the end of the year, while the new owners familiarize themselves with the operation and consider new ideas for the live presentations.

Refurbishing and "glamorizing" of the Roxy will also be held off for at least several months, and possibly longer. Staff changes in the interest of "streamlining" and operating on a more economical level will be made shortly, Katz added.

Zabel is due in New York tomorrow (Thurs.) for two weeks of huddles with Katz and distrib on product for the Roxy. House, which has used 20th pix exclusively in the past, will use other companies' films. It has nothing booked beyond 20th's "Monkey Business," which opens this week.

Robt. Goldstein Exits U-I Exec Talent Post

Hollywood, Sept. 2. Robert Goldstein, talent executive at Universal-International, checked off the lot after terminating his contract.

Goldstein moved into the studio in 1950 after serving as its representative in the N. Y. office since 1946.

(Continued on page 11)

M&L Tilt 'Rose' to Record \$90,000, L.A.; 'Dreamboat' Fast 29G, 'McLain' Fat 28G; 'Widow' 25G, 'Arms' 20G, 2d

Los Angeles, Sept. 2.

Despite the heat wave here, first-runs currently are heading for a fine session, topping last year's Labor Day by at least 5%. Setting the pace are Martin-Lewis at the L. A. Paramount where paired with "Rose of Cimarron." Comedy team is heading for \$90,000, a new city record, for the stand which ends tomorrow (Wed.), with Martin-Lewis taking \$63,000 as their share and paying surrounding talent out of that.

Top straightfilm is "Dreamboat," which looks fine \$29,000 in three houses. "Big Jim McLain" also looks good at \$28,000, also in three theatres but larger ones.

"Merry Widow" with nice \$25,000 in two locations and "World in His Arms" with sock \$20,000 in two smaller houses, are leading the second-week bills. "Park Row" opened yesterday (Mon.) in four houses with strong initial reaction. "Son of Paleface" is strong in second week at two houses, with an additional \$21,000 in five hardtops and two ozoers in this area.

Estimates for This Week

Chinese, Loyola, Globe, El Rey (FWC) (2,048; 1,248; 782; 861; 70-11.10)—"High Noon" (UA) and "Navajo" (Lip) (3d wk at Chinese and Loyola, first at Globe and El Rey). Good \$17,500. Last week, at Chinese, Loyola, Los Angeles and Ritz, fine \$30,700.

Los Angeles, Hawaii, Ritz (FWC-G&S) (2,097; 1,106; 1,370; 70-11.10)—"Dreamboat" (20th) and "Spider and Fly" (Indie). Fine \$29,000 or near. Hawaii, last week, "Lost in Alaska" (U) and "Flame Sacramento" (Rep) (reissue) (2d wk), thin \$1,900. Los Angeles and Ritz with Chinese unit.

Hollywood, Wiltern, United Artists (WB-UATC) (2,756; 2,344; 2,100; 70-12.20)—"Big Jim McLain" (WB). Good \$28,000 or over. Last week, Hollywood, Wiltern and L. A. Paramount, "Where's Charley" (WB) and "Gold Fever" (Mono) (L. A. Par only) (2d wk), below hopes at \$13,800.

Loew's State, Erypton (UATC) (2,404; 1,538; 70-11.10)—"Merry Widow" (M-G) (2d wk). Nice \$25,000. Last week, fine \$29,100.

Los Angeles Paramount (UPT) (3,300 seats; 70-11.75)—Martin & Lewis heading stage bill with "Rose of Cimarron" (20th). Terrific \$90,000. Last week, with Warner unit.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-11.10)—"Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (4th wk). Good \$17,500. Last week, okay \$20,000.

Beverly Hills, Downtown (WB) (1,612; 1,757; 80-15.50)—"What Price Glory" (20th) (3d wk). Fine \$9,500. Last week, \$11,600.

Rialto, Vogue (Metropolitan-FWC) (840; 855; 70-11.10)—"Son of Paleface" (Par) (2d wk). Okay \$11,500 for Bob Hope comedy, with an added \$21,000 in two ozoers and 3 hardtops. Last week, big \$14,500 plus another \$32,500 in two ozoers and three hardtops in Los Angeles area.

Hollywood Paramount, Palace (F&M-Metropolitan) (1,430; 1,230; 70-11.10)—"World in Arms" (U) (2d wk). Sock \$20,000 or close. Last week, rousing \$29,000.

Orpheum, Fox Beverly (Metropolitan-FWC) (2,213; 1,352; 80-15.50)—"Big Sky" (RKO) (2d wk). Okay \$17,000 or near. Last week, good \$24,600.

Wilshire (FWC) (2,296; 80-15.50)—"Carrie" (Par) (3d wk). Off to \$6,500. Last week, okay \$8,600.

Four Star (UATC) (900; 85-12.25)—"Wild Heart" (RKO) (7th wk). Looks like \$2,800. Last week, neat \$2,500.

Canon (ABC) (520; \$1)—"Actors & Sin" (UA) (6th wk). Good \$2,900. Last week, \$2,800.

United Artists (UATC) (2,100; 85-12.20)—In Warner unit this week. Last week, "Wild Heart" (RKO) (9 days), \$4,000.

Globe (FWC) (782; 70-90)—In Chinese unit this week. Last week, "Don't Bother to Knock" (20th) and "Massacre Hill" (Indie) (4th wk), above hopes at \$3,200.

Antonio Osio Heads Mex Tent

Mexico City Club's new chief barker is Antonio G. Osio, a top exhibitor here. His chief assistant is Alfredo Holguin, Universal manager, first veepee; and Manuel Espinosa Iglesias, chain operator, second veepee.

Broadway Grosses

Estimated Total Gross
This Week\$683,300
(Based on 20 theatres)
Last Year\$714,700
(Based on 18 theatres)

'Widow' Terrific \$16,000, Philly

Philadelphia, Sept. 2. The storm of hurricane proportions, which hit here Labor Day (Mon.), is giving big here a real hypo in current stanza. Best all-round showing is being made by "Merry Widow," terrific at Arcadia. "Son of Paleface" also looks great at the Fox while "Big Jim McLain" shapes good at the Stanley. "Sudden Fear" at the Gold- man and "Affair in Trinidad" at the Randolph look best of the hold- overs, both being smash. "Untamed Frontier" is rated solid at the Mid- town.

Estimates for This Week

Arcadia (S&S) (625; 85-11.20)—"Merry Widow" (M-G). Huge \$16,000. Last week, "Scaramouche" (M-G) (11th wk), \$6,500.

Boyd (WB) (2,360; 50-99)—"Just for You" (Par) (2d wk). Held at \$13,000. Last week, good \$15,000.

Fox (20th) (2,250; 50-99)—"Son of Paleface" (Par). Great \$28,000. Last week, "Caribbean" (Par) (2d wk), tepid \$13,000.

Goldman (Goldman) (1,200; 50-99)—"Sudden Fear" (RKO) (2d wk). Sock \$20,000. Last week, \$25,000.

Marstbaum (WB) (4,380; 50-99)—"Where's Charley" (WB). N.S.H. \$18,000 in 10 days. Last week, "Washington Story" (M-G) with Martin & Lewis onstage new record at \$92,600 in 6 days.

Midtown (Goldman) (1,000; 50-99)—"Untamed Frontier" (U). Solid \$10,000. Last week, "You for Me" (M-G), \$6,000.

Randolph (Goldman) (2,500; 50-99)—"Affair in Trinidad" (Col) (2d wk). Smash \$18,000. Last week, \$27,000.

Stanley (WB) (2,900; 50-99)—"Big Jim McLain" (WB). Good \$16,000. Last week, "Son of Ali Baba" (U), \$9,000.

Stanton (WB) (1,473; 50-99)—"Feudin' Fools" (Rep) and "Woman of North Country" (Rep).—Oke \$8,000 or near. Last week, Tomors row Too Late (Indie), \$7,500.

Trans-Lux (T-L) (500; 85-11.20)—"Diplomatic Courier" (20th) (8th wk). Nice \$4,000. Last week, \$5,000.

'McLain' Sturdy \$16,000, Denver; 'Ring' Wow 7½G

Denver, Sept. 2.

"The Ring," on world preem here at the Rialto, packed the house and is heading for record session. Will hold. Greatest money for one house is going to "Big Jim McLain" which shapes very big at the Paramount. "Where's Charley" looks just good in two houses. "Don't Bother to Knock" is only fair in three locations.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Don't Bother to Knock" (20th) and "To Shores Tripoli" (20th) (Continued on page 17)

'Noon' Hot \$19,000 in Cincy, 'Glory' Big 14G, 'McLain' Same, 'Married' 12G

Cincinnati, Sept. 2.

Major houses are racking up another round of winners currently. "High Noon" is town topper with a great total for the big Albee. "What Price Glory" is socko in the Grand, where it will hold for another frame while "Big Jim McLain" at the Palace looks okay. "We're Not Married" another new bill, shapes strong at the Capitol. Only holdovers, "Affair in Trinidad," has the Lyric in velvet.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"High Noon" (UA). Great \$19,000. Last week, "Where's Charley" (WB), \$14,200.

Capitol (RKO) (2,000; 55-75)—

'Paleface' Hefty \$25,000, Toronto; 'Arms' Big 11G

Toronto, Sept. 2.

"Son of Paleface" is topping the town with smash biz, with "Dreamboat" and "World in His Arms" also way up in the upper brackets. On holdovers, "Lovely to Look At," "Don't Bother to Knock" and "Greatest Show" are contributing to generally lusty returns.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Capt. Black Jack" (IFD) and "Talk About Stranger" (M-G). Light \$10,000. Last week, "Robinson Crusoe" (IFD) and "Wild Stallion" (Mono), \$13,500.

Eglinton (FP) (1,080; 40-80)—"Diplomatic Courier" (20th). Fine \$8,000. Last week, "Wild Heart" (RKO) (2d wk), \$5,000.

Imperial (FP) (3,373; 50-80)—"Son of Paleface" (Par). Great \$25,000. Last week, "One Minute to Zero" (RKO) (2d wk), \$10,000.

Loew's (Loew) (2,748; 50-80)—"Lovely to Look At" (M-G) (2d wk). Hefty \$14,000. Last week, ditto.

Odeon (Rank) (2,390; 50-90)—"Don't Bother to Knock" (20th) (2d wk). Lusty \$12,000. Last week, \$16,000.

Shea's (FP) (2,396; 40-80)—"Greatest Show" (Par) (3d wk). Still lusty at \$12,500. Last week, same.

Tivoli, University (FP) (1,436; 1,558; 40-80)—"Dreamboat" (20th). Big \$15,000. Last week, "Sudden Fear" (RKO) (2d wk), \$8,500.

Uptown (Loew) (2,743; 40-80)—"World in His Arms" (U). Big \$11,000. Last week, "Just Across the Street" (U), \$6,000.

'Widow' Merry \$20,000, St. Loo

St. Louis, Sept. 2.

Influx of out-of-towners for Labor Day plus solid screen fare and favorable theatre weather is boosting turnstile activity at main- stem houses this week. Helped by neat bally, "Merry Widow" is heading for a giant total at Loew's. "Lure of Wilderness" looks good at the Fox while "Outcast of Islands" shapes strong on holdover at Shady Oak. "The River" is rated fast at Pageant while "What Price Glory" is unusually big on move- over at the Missouri. Same is true of "Jumping Jacks" in second Am- bassador session.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Jumping Jacks" (Par) and "World in His Arms" (U) (2d wk). Solid \$11,000 after big \$15,000 first session.

Fox (F&M) (5,000; 60-75)—"Lure of Wilderness" (20th) and "Outcasts of Poker Flat" (20th). Good \$14,000. Last week, "What Price Glory" (20th) and "Feudin' Fools" (Mono), coko \$17,500.

Loew's (Loew) (3,172; 50-75)—"Merry Widow" (M-G) Wow \$20,000. Last week, "Affairs in Trinidad" (Col) and "Harem Girl" (Col) (2d wk), neat \$13,500.

Missouri (F&M) (3,500; 60-75)—"What Price Glory" (20th) and "Feudin' Fools" (Mono) (m.o.s.). Big \$11,500. Last week, "Where's Charley" (WB) and "Capt. Pirate" (Col), okay \$11,000.

Pageant (St. L. Amus.) (1,000; 90)—"The River" (UA). Fast \$4,000. Last week, "Outcasts of Islands" (UA) (2d wk), fine \$3,500.

Shady Oak (St. L. Amus.) (800; 90)—"Outcasts of Islands" (UA) (2d wk). Fancy \$4,500 following \$4,000 in opening frame.

Tembo (RKO) (504; 50-75)—"Tembo" (RKO). Good \$2,000. Ex- pected to hold. Last week, "Narrow Margin" (RKO) (4th wk), \$1,200.

Midland (Loew's) (3,500; 50-75)—"Merry Widow" (M-G). Nice \$15,000, and holding. Last week, "Af- fair in Trinidad" (Col) and "Rain- bow Round Shoulder" (Col) (2d wk), \$8,000.

Missouri (RKO) (2,650; 50-75)—"Big Jim McLain" (Rep) and "Con- fidence Girl" (UA). Fairish \$6,000. Last week, "High Noon" (UA) and "Two Guys, a Gal" (UA) (2d wk), hefty \$8,000.

Paramount (Tri-States) (1,900; 50-75)—"Son of Paleface" (Par). Smash \$15,000 or near. Stays over. Last week, "Will Rogers" (WB) (2d wk-4 days), nice \$4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"World in His Arms" (U) and "Kansas Territory" (Mono) added at Tower and Granada. Big \$16,000. Last week, "Dip- lomatic Courier" (20th) with "Afri- can Treasure" (Mono) at Tower and Granada, \$13,000.

Vogue (Golden) (550; 50-85)—"City Lights" (UA) (reissue). Mod- erate \$1,400. Last week, "Blithe Spirit" (Indie) (2d wk), \$1,200.

"We're Not Married" (20th). Swell \$12,000. Last week, "Don't Bother to Knock" (20th), \$11,000.

Grand (RKO) (1,400; 55-75)—"What Price Glory" (20th). Sock \$14,000. Holds for second stanza. Last week, "You For Me" (M-G) and "Models, Inc." (Indie), oke \$9,500.

Lyric (RKO) (1,400; 55-75)—"Affair in Trinidad" (Col) (m.o.). Okay \$7,000 for third week down- town. Last week, "Jumping Jacks" (Par) (m.o.), nine days, fine \$9,000.

Palace (RKO) (2,600; 55-75)—"Big Jim McLain" (WB). Okay \$14,000. Last week, "Affair in Trinidad" (Col) (2d wk), big \$11,500.

Fairs Slough Detroit But 'Paleface' Solid \$25,000; 'McLain' Modest 11G

Detroit, Sept. 2.

Key City Grosses

Estimated Total Gross
This Week\$2,457,100
(Based on 19 cities, 182 the- atres, chiefly first runs, includ- ing N.Y.)
Total Gross Same Week
Last Year\$2,962,000
(Based on 23 cities, and 201 theatres.)

'Glory' Sockeroo \$21,000 Paces D.C.

Washington, Sept. 2.

Pix biz was boosted by the wet weather here over Labor Day weekend. Despite this, few really sock sessions emerged, though gen- eral tenor along main stem was lively. "What Price Glory" at Palace is great while "Sally and Saint Anne," helped by Georgia Gibbs onstage, at Capitol is lively. "Sudden Fear" in second week at RKO Keith's surprised by, biz equally as hefty as initial session. "Big Jim McLain" at Warner looks good.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Sally and St. Anne" (U) plus vaude topped by Georgia Gibbs. Very lively \$24,000. Last week, "Don't Bother to Knock" (20th) plus vaude, \$21,000.

DuPont (Lopert) (372; 50-85)—"No Resting Place" (Indie). So-so \$2,500 in 5 days. Last week, "Latuko" (Indie) (4th wk), \$2,700.

Columbia (Loew's) (1,174; 50-80)—"Whistle Stop" (Indie) and "Pit- fall" (Indie) (reissues). Brisk \$6,500. Last week, "Strange World" (Indie), \$10,000.

Keith's (RKO) (1,939; 50-85)—"Sudden Fear" (RKO) (2d wk). Amazing \$13,000 for second con- secutive week. May hold.

Palace (Loew's) (2,370; 50-80)—"What Price Glory" (20th). Great \$21,000. Last week, "World in Arms" (U) (2d wk), \$12,000.

Playhouse (Lopert) (485; 50-81)—"High Treason" (Indie) (2d wk). Steady \$6,000 after \$7,000 last week, and holds again.

Metropolitan (Warner) (1,200; 50-80)—"Narrow Margin" (RKO). Very slim \$3,500 for first-run. Last week, "Captain Pirate" (Col), so-so \$4,500.

Warner (WB) (2,174; 50-80)—"Big Jim McLain" (WB). Solid \$14,500. Last week, "Where's Charley" (WB), \$13,000.

'Paleface' Smash 15G, K.C.; 'Arms' Big 16G, 'Widow' Nice at 15G

Kansas City, Sept. 2.

Theatre biz is sturdy for the holiday week, with "Merry Widow" at Midland, "Son of Paleface" at Paramount and "World in His Arms" in four Fox Midwest houses fighting for top position. "Widow" and "Paleface" shape good enough to hold. "Jim McLain" is fairish at Missouri. Weather continues warm, but lower than record heat of a few weeks back.

Estimates for This Week

Kimo (Dickinson) (504; 50-75)—"Tembo" (RKO). Good \$2,000. Ex- pected to hold. Last week, "Narrow Margin" (RKO) (4th wk), \$1,200.

Midland (Loew's) (3,500; 50-75)—"Merry Widow" (M-G). Nice \$15,000, and holding. Last week, "Af- fair in Trinidad" (Col) and "Rain- bow Round Shoulder" (Col) (2d wk), \$8,000.

Missouri (RKO) (2,650; 50-75)—"Big Jim McLain" (Rep) and "Con- fidence Girl" (UA). Fairish \$6,000. Last week, "High Noon" (UA) and "Two Guys, a Gal" (UA) (2d wk), hefty \$8,000.

Paramount (Tri-States) (1,900; 50-75)—"Son of Paleface" (Par). Smash \$15,000 or near. Stays over. Last week, "Will Rogers" (WB) (2d wk-4 days), nice \$4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"World in His Arms" (U) and "Kansas Territory" (Mono) added at Tower and Granada. Big \$16,000. Last week, "Dip- lomatic Courier" (20th) with "Afri- can Treasure" (Mono) at Tower and Granada, \$13,000.

Vogue (Golden) (550; 50-85)—"City Lights" (UA) (reissue). Mod- erate \$1,400. Last week, "Blithe Spirit" (Indie) (2d wk), \$1,200.

"We're Not Married" (20th). Swell \$12,000. Last week, "Don't Bother to Knock" (20th), \$11,000.

Grand (RKO) (1,400; 55-75)—"What Price Glory" (20th). Sock \$14,000. Holds for second stanza. Last week, "You For Me" (M-G) and "Models, Inc." (Indie), oke \$9,500.

Lyric (RKO) (1,400; 55-75)—"Affair in Trinidad" (Col) (m.o.). Okay \$7,000 for third week down- town. Last week, "Jumping Jacks" (Par) (m.o.), nine days, fine \$9,000.

Palace (RKO) (2,600; 55-75)—"Big Jim McLain" (WB). Okay \$14,000. Last week, "Affair in Trinidad" (Col) (2d wk), big \$11,500.

Opening of the State Fair, a huge international Aviation Expo- sition, motorboat races and the usual Labor Day weekend exodus into the hinterlands all are cutting into film grosses this week. How- ever, "Son of Paleface" looks sturdy to pace newcomers at the Michigan. "Merry Widow" looks fairly good at the Adams. "Big Jim McLain" is moderate at the Palms. Others are holdovers, with "Sud- den Fear" at the Fox holding best but it is only mild.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95)—"Sudden Fear" (RKO) and "Narrow Margin" (RKO) (2d wk). Down to \$19,000. Last week, fine \$31,000.

Michigan (United Detroit) (4,000; 70-95)—"Son of Paleface" (Par) and "Lady in Iron Mask" (20th). Solid \$25,000. Last week, "Affair in Trinidad" (Col) and "Just Across Street" (U) (2d wk), \$22,000.

Palms (UD) (2,961; 70-95)—"Big Jim McLain" (WB) and "Duel at Silver Creek" (U). Modest \$11,000. Last week, "Diplomatic Courier" (20th) and "Wagon's West" (Mono), \$10,500.

Madison (UD) (1,900; 70-95)—"Affair in Trinidad" (Col) and "Just Across Street" (U) (m.o.). Fancy \$15,000 for third week down- town. Last week, "Carrie" (Par) (2d wk), mild \$9,000.

United Artists (UA) (1,900; 70-95)—"Dreamboat" (20th) and "Holi- days for Sinners" (M-G) (2d wk). Off to \$8,000. Last week, lofty \$14,000.

Adams (Balaban) (1,700; 70-95)—"Merry Widow" (M-G). Good \$10,000. Last week, "World in Arms" (U) (4th wk), big \$6,000.

Rain Boosts Mpls. B.O.; 'Paleface' Tall \$14,000, 'Sky' Big 12G, 'Carrie' 5G

Minneapolis, Sept. 2.

Firstruns were greatly aided by rains and cool wave during last weekend Labor Day holiday. This helped the showhouses in battling the tag end of the tough Minne- sota State Fair competition. Result is that such newcomers as "Son of Paleface," "Big Sky" and "Carrie" are doing nicely. All three are off to fast starts. Holdovers of "Great- est Show," "World in His Arms" and "What Price Glory" all are shaping well in their second weeks.

Century (Par) (1,600; 50-76)—"You For Me" (M-G). Scanty \$3,000. Last week, "Jumping Jacks" (Par) (3d wk), \$4,000.

Gopher (Berger) (1,000; 50-76)—"World in His Arms" (U) (2d wk). Has come through nicely. Still hot at \$5,000. Last week, \$6,500.

Lyric (Par) (1,000; 50-76)—"Greatest Show" (Par) (2d wk). Going great guns at \$8,500 on pop- scale run. Last week, \$10,000.

Radio City (Par) (4,000; 50-76)—"Son of Paleface" (Par). This is a Bob Hope town and stamp of approval on this new comedy. Fancy \$14,000. Last week, "Where's Charley" (WB), \$7,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Big Sky" (RKO). Lofly \$12,000. Last week, "Island of De- sire" (U), \$5,000.

RKO-Par (RKO) (1,600; 40-76)—"Duel at Silver Creek" (U) and "Last Train from Bombay" (Col). Brisk \$5,500. Last week, "Affair in Trinidad" (Col) (2d wk), \$5,000.

State (Par) (2,300; 50-76)—"What Price Glory" (20th) (2d wk). Tall \$7,000. Last week, big \$9,000.

World (Mann) (400; 85-12.20)—"Carrie" (Par). Giving good box- office account of itself. Sockeroo \$5,000 or better.

'My Gal'-Clooney Top Chi, Great 60G; 'Glory' Solid 26G, 'Jacks' Giant 42G, 'McLain' Lusty 25G, 'Arms' 24G, 2d

Chicago, Sept. 2.

Long Labor Day weekend, filled with top product, is proving highly profitable for Loop theatres. Flock of visitors who have come in plus the many locals, who are staying at home, are filling the downtown houses. Holiday prices plus the hiked scale at some spots also is helping. "Has Anybody Seen My Gal" at the Chicago, hyped by Rosemary Clooney personal, should register a smash \$60,000.

"What Price Glory" at the Oriental is headed for very nice \$25,000 while "Jumping Jacks" at the Woods is luring to a socko \$42,000. Roosevelt, with "Big Jim McLain" and "Cripple Creek" looks bright \$25,000. Grand looks nice with "Untamed Frontier" and "Lost in Alaska" at \$16,000.

Second week entry "World in His Arms" is showing great staying power with \$24,000 at the State-Lake. "Greatest Show" is winding up its 17-week stay at Palace with a lush session. Second week of "Island of Desire" and "Holiday for Sinners" is okay at United Artists.

Estimates for This Week

Chicago (B&K) (3,900; 98-1.25)—"Anybody Seen My Gal" (U) with Rosemary Clooney heading vaude. Socko \$60,000. Last week, "Where's Charley" (WB) with Frances Laneford (2d wk), \$38,000. Grand (RKO) (1,500; 55-98)—"Untamed Frontier" (U) and "Lost in Alaska" (U). Perky \$16,000. Last week, "Las Vegas Story" (RKO) and "Half-Breed" (RKO) (2d wk), \$10,000.

Oriental (Indie) (3,400; 98)—"What Price Glory" (20th). Gathering tall \$26,000. Last week, "Son of Paleface" (Par) (4th wk), \$24,000.

Palace (Eitel) (2,500; 98-1.25)—"Greatest Show" (17th-final wk). Sturdy \$25,000. Last week, \$24,000. Roosevelt (B&K) (1,500; 55-98)—"Big Jim McLain" (WB) and "Cripple Creek" (Col). Action fare fans buying this with terrific \$25,000. Last week, "Don't Bother To Knock" (20th) and "Glory's Alley" (M-G) (2d wk), \$18,000.

State-Lake (B&K) (2,700; 55-98)—"World in His Arms" (U) (2d wk). Holding up very big with \$24,000. Last week, terrific \$34,000. Surf (H&E Balaban) (685; 98)—"Encore" (Par) (5th wk). Punchy \$6,000. Last week, same.

United Artists (B&K) (1,700; 55-98)—"Island of Desire" (UA) and "Holiday Sinners" (M-G) (2d wk). Okay \$10,000. Last week, \$17,000. Woods (Essaness) (1,073; 98)—"Jumping Jacks" (Par). Sockeroo \$42,000. Last week, "Big Sky" (RKO) (4th wk), \$13,500. World (587; 98)—"Young and Damned" (Indie) (6th wk). Strong \$4,000. Last week, \$4,400.

'Widow' Fat 13G, L'ville; 'Paleface' Hefty \$11,000, 'McLain' 7½G, 'Glory' 6G

Louisville, Sept. 2.

Downtown biz looks very healthy this week, Labor Day weekend helping to push the takes on current bills. Plenty of juve and college age patrons are piling into the Kentucky to gander "What Price Glory" while "Merry Widow" at the State is wrapping up a nice gross. "Big Jim McLain" at the Mary Anderson and "Son of Paleface" at the Rialto also represent strong fare.

Estimates for This Week

Kentucky (Switow) (1,000; 54-75)—"What Price Glory" (20th) and "Rose Bowl Story" (Mono). Looks virile \$6,000 or near. Last week, "Island of Desire" (UA) and "Army Bound" (UA) (2d wk), excellent \$4,000.

Mary Anderson (People's) (1,200; 54-75)—"Big Jim McLain" (WB). Solid \$7,500, summer peak here. Last week, "Where's Charley" (WB), strong \$7,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Son of Paleface" (Par). Healthy \$11,000. Last week, "Robin Hood" (RKO), \$10,000 and m.o.

State (Loew's) (3,000; 54-75)—"Merry Widow" (M-G). Sturdy \$13,000 in sight. Last week, "World in His Arms" (U) and "Holiday for Sinners" (M-G), oke \$9,000.

Strand (PA) (1,200; 54-75)—"Be-ware, My Lovely" (RKO) and "Bal Tabarin" (RKO). Medium \$5,000 in sight. Last week, "Fighter" (UA) and "Outcast of Islands" (UA), \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Widow' Bright \$33,000 Tops Hub

Boston, Sept. 2.

"Son of Paleface" at Met shines strong but "Merry Widow" looms stand-out with brisk takings in two theatres. "What Price Glory" in second frame at Boston looks solid. "Big Jim McLain" at Paramount and Fenway is another fancy winner.

Estimates For This Week

Astor (B&K) 1,500; 50-95—"Affair in Trinidad" (Col) 3d wk. Off to slightly under \$7,000 for third frame following big \$9,800 for second.

Beacon Hill (Beacon Hill) (682; 50-90)—"High Noon" (UA) and "The Prowler" (UA). Opened Sunday (31). Last week, "Bank Dick" (U) and "Little Chickadee" (U) reissues, oke \$3,000 in second week.

Boston (RKO) (3,000; 40-85)—"What Price Glory" (20th) and "Last Train Bombay" (Col) (2d wk). Stout \$12,000 after slick \$19,500 for first.

Exeter (Indie) (1,300; 60-80)—"Island Rescue" (U). Opened Sunday (31). Last week, "Edward and Caroline" (Indie) (2d wk), \$3,900.

Fenway (NET) (1,373; 40-85)—"Big Jim McLain" (WB) and "Rose Bowl Story" (Mono). Socko \$5,500. Last week, "Don't Bother To Knock" (20th) and "Army Bound" (Mono), \$5,000.

Memorial (RKO) (3,000; 40-85)—"Sudden Fear" (RKO) and "Capt. Black Jack" (Indie) (2d wk). Still high at fancy \$23,000 following smash \$30,000 first week.

Metropolitan (NET) (4,367; 40-85)—"Son of Paleface" (Par) and "The Jungle" (Lip). Strong \$22,000. Last week, "Carrie" (Par) and "Feudin' Fools" (Indie) (2d wk), sluggish \$8,000.

Orpheum (Loew) (3,000; 40-85)—"Merry Widow" (M-G). Big \$20,000. Last week, "Dreamboat" (20th) and "Holiday for Sinners" (MG), opened strong but skidded to modest \$4,500 in 11 days.

Paramount (NET) (1,700; 40-85)—"Big Jim McLain" (WB) and "Rose Bowl Story" (Mono). Nice \$15,000. Last week, "Don't Bother To Knock" (20th) and "Army Bound" (Mono), \$14,000.

State (Loew) (3,500; 40-85)—"Merry Widow" (M-G). Nice \$13,000. Last week, "Dreamboat" (20th) and "Holiday for Sinners" (MG), sluggish \$10,000 in 11 days.

'Show' Greatest Thing In Prov., Lusty \$15,000

Providence, Sept. 2.

"Greatest Show on Earth" is leading the town with an upped scale at the Strand. Also playing to better than average biz is the State's "Affair in Trinidad." RKO Albee's "Sudden Fear" looms big while "What Price Glory" is okay at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Sudden Fear" (RKO) and "Kansas Territory" (Mono). Big \$9,000. Last week, "Les Miserables" (20th) and "Breakdown" (Real), \$7,500.

Majestic (Fay) (2,200; 44-65)—"What Price Glory" (20th) and "Wagons West" (Mono). Oke \$7,500. Last week, "Don't Bother To Knock" (20th) and "Captain Jack" (Indie), \$8,000.

State (Loew) (3,200; 44-65)—"Affair in Trinidad" (Col). Big \$12,000. Last week, "Dreamboat" (20th) and "Last Train Bombay" (Col), \$9,000.

Strand (Silverman) (2,200; 85)—"Greatest Show" (Par). Sock \$15,000. Last week, "High Noon" (UA) and "Storm Over Tibet" (Col) (2d wk), \$5,500.

'Paleface' Boff \$9,000 In Omaha; 'Glory' 10½G, 'King Kong' Mighty 11G

Omaha, Sept. 2.

"King Kong" is smashing a three-year gross mark at the Brandeis with a sensational \$12,000 this session. It may be held over. Theatre went for TV ads and heavy newspaper space. "Son of Paleface" at the Omaha also looms socko. "What Price Glory" at the Orpheum shapes fine. "As You Were" wound with a fine week.

Estimates for This Week
Brandeis (RKO) (1,500; 16-70)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Sensational \$11,000. Last week, "Affair in Trinidad" (Col) (2d wk), good \$5,500.

Omaha (Tristates) (2,100; 16-70)—"Son of Paleface" (Par). Socko \$9,000 or near. Last week, "Ivory Hunter" (U) and "No Room for Groom" (U), big \$9,000.

Orpheum (Tristates) (3,000; 16-70)—"What Price Glory" (20th) and "Fort Osage" (Mono). Fine \$10,500. Last week, "High Noon" (UA) and "Glory Alley" (M-G), \$11,000.

State (Goldberg) (365; 25-76)—"Merry Widow" (M-G). Started Monday (1). Last week, "Island of Desire" (UA) and "As You Were" (Lip). Fast \$7,000. In ahead, "Pat and Mike" (M-G) and "Washington Story" (M-G) (2d wk), \$6,000.

'Paleface' Powerful 22G, Frisco; 'Jim McLain' Stout \$18,000, 'Tomorrow' 14G

San Francisco, Sept. 2.

Holiday exodus with State Fair drawing heavily is not hurting biz as much as feared here currently. Standout is "Son of Paleface," smash at Paramount. "Big Jim McLain" also looms very big at Golden Gate while "Ivanhoe" is climbing ahead of previous session to land great total at Warfield in fifth week. "Where's Charley" looks socko at the St. Francis. Playing first three theatre day-date engagement in city's history, "Tomorrow Is Too Late" is doing nicely at Clay, Stagedoor and Larkin.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-95)—"Big Jim McLain" (WB). Big \$18,000. Last week, "Washington Story" (M-G) and "House of Orpheus" (Indie), oke \$5,500.

Fox (FWC) (4,651; 65-95)—"Big Sky" (RKO) (2d wk). Down to \$7,500 in 5 days. Last week, good \$18,500.

Warfield (Loew's) (2,656; 80-150)—"Ivanhoe" (M-G) (5th wk). Climbing to great \$18,000. Last week, fine \$16,000.

Paramount (Par) (2,646; 65-95)—"Son of Paleface" (Par). Smash \$22,000. Last week, "Wagons West" (Mono) plus vaude headed by Lionel Hampton orch, oke \$32,500 at \$1-1.25 scale.

St. Francis (Par) (1,400; 65-95)—"Where's Charley" (WB). Sock \$12,000. Last week, "Carrie" (Par) (3d wk), nice \$7,000.

Orpheum (No. Coast) (2,448; 65-95)—"Captain Pirate" (Col) and "Wall of Death" (Indie). Colorless \$7,500. Last week, "Duel at Silver Creek" (U) and "Lost in Alaska" (U), oke \$10,000.

United Artists (No. Coast) (1,207; 65-95)—"High Noon" (UA) (5th wk). Holding steady at \$7,500. Last week, ditto.

Stagedoor (A-R) (370; 85-151)—"Tomorrow Is Too Late" (Indie). Solid \$5,500 or near. Last week, "Franchise Affair" (Indie) and "Tale of Five Women" (Indie) (2d wk), \$2,600.

Clay (Rosener) (400; 65-85)—"Tomorrow Too Late" (Indie). Fine \$4,000. Last week, "Kind Hearts, Coronets" (UA) (reissue), \$2,000.

Larkin (Rosener) (400; 65-85)—"Tomorrow Too Late" (Indie). Great \$4,500. Last week, "Faithful City" (RKO), \$2,600.

'Jacks' Rousing \$23,000, Mont'; 'Glory' Hot 21G

Montreal, Sept. 2.

Most first-runs are doing big to smash biz here this week. "Jumping Jacks" is pacing the field with a sockeroo session at the Capitol while "What Price Glory" also is very big at Loew's. "Pat and Mike" has a stout week in prospect. "Island of Desire" shapes great at the small-seater Orpheum.

Estimates for This Week
Palace (C.T.) (2,226; 34-60)—"Pat & Mike" (M-G). Big \$17,000. Last week, "Dream of Jeanie" (Rep), okay \$10,000.

Capitol (C.T.) (2,412; 34-60)—"Jumping Jacks" (Par). Smash \$23,000. Last week, "Diplomatic Courier" (20th) (2d wk), fine \$12,000.

Princess (C.T.) (2,131; 34-60)—(Continued on page 17)

B'way Soars Despite Holdovers; 'Pirate'-Armstrong-Jenkins Smash \$102,000, 'Devil' Fancy \$18,000

The long Labor Day weekend, with the usual tilted holiday scales, is giving Broadway first-run business a great hypo this session. Soaring trade is pushing totals to almost the same level as a year ago for comparable period, many houses being even or ahead of the preceding week. Strong showing is being made despite the fact the Street is almost 100% holdover or extended-run.

Cool weather and rain gave most spots their biggest Sunday (31) of the year. All-day downpour Labor Day (Mon.), however, undoubtedly hurt that day's intake. Some managers felt that there were fewer visitors than usual for the holiday, possibly because some out-of-towners visited N. Y. for the Legion parades the previous week or could not make definite hotel reservations, since the final contingent of Legionnaires did not quit the city until late Friday.

New boxoffice champion, "Crimson Pirate," with stage show headed by Louis Armstrong and his All-Stars, Gordon Jenkins orch, Ballantine, topped stage bill (2d wk). First session ended last night (Tues.) hit sock \$102,000. May hold three weeks. In ahead, "Jumping Jacks" (Par) plus stage show headed by Don Cornell, Elliot Lawrence orch (5th wk) big \$67,000 to wind up great long run. "Jacks" held longer than any film to play Par flagship this year.

Palace (RKO) (1,700; 75-1.40)—"Woman of North Country" (Rep) with 8 acts of vaude. Fine \$26,000. Last week, "Untamed Frontier" (U) with vaude, big \$26,500.

Paramount (Par) (3,664; 80-1.80)—"Crimson Pirate" (WB) with Louis Armstrong and his All-Stars, Gordon Jenkins orch, Ballantine, topped stage bill (2d wk). First session ended last night (Tues.) hit sock \$102,000. May hold three weeks. In ahead, "Jumping Jacks" (Par) plus stage show headed by Don Cornell, Elliot Lawrence orch (5th wk) big \$67,000 to wind up great long run. "Jacks" held longer than any film to play Par flagship this year.

Radio City Music Hall (Rockefellers) (5,945; 80-2.40)—"Ivanhoe" (M-G) with stage show (5th wk). Still holding in sensational fashion with \$173,000 as compared with terrific \$167,000 for fourth week. Set for sixth stanza and several more, judging from present remarkable pace. This represents biggest five-week stretch made by any pic at the Hall.

Rivoli (UAT) (2,092; 70-1.50)—"Les Miserables" (20th) (3d wk). Current stanza ending today (Wed.) shapes to get far \$13,000 after fine \$20,000 for second. "Snows of Kilimanjaro" (20th) due in next.

Roxy (20th) (5,886; 80-2.20)—"What Price Glory" (20th) with Mel Tormé, Elliott Reid, Iceshow, topped stage show (2d-final wk). Winding up with brisk \$95,000 to top initial stanza. It had been planned to hold for a third session but decision was made Thursday (28) to stay only two weeks, as originally planned. First week was nice \$86,000. "Monkey Business" (20th) with stage show headed by Kyle MacDonnell and Hawaiian Nights ice revue opens Friday (5).

State (Loew's) (3,450; 55-1.50)—"Sudden Fear" (RKO) (4th wk). Continues smash with \$30,000 likely after woe \$22,000 for third round. Stays on.

Sutton (R&B) (561; 90-1.50)—"Man in White Suit" (U) (2d wk). Still solid at \$7,500 in 21st stanza ended Monday (1) after \$8,600 for 20th week. Continues on.

Trans-Lux 60th St. (T-L) (453; 90-1.50)—"Lady Vanishes" (Indie) (reissue) (5th wk). Continues okay with \$5,400 as against a nice \$4,000 for fourth week.

Trans-Lux 52d St. (T-L) (540; 90-1.50)—"Ivory Hunter" (U) (3d wk). Initial holdover round ended Sunday (31) held at great \$11,500 after new high of \$13,500 here was established in first week. Looks in for long run.

Victoria (City Inv.) (1,080; 70-1.80)—"Affair in Trinidad" (Col) (6th wk). Fifth frame ended last night (Tues.) was big \$23,000 to top last week's great \$21,000. Continues on.

"Devil Makes Three" (M-G). First frame ending tomorrow (Thurs.) is heading for fast \$18,000. In ahead, "Francis To West Point" (U), fair \$11,000.

Mayfair (Brandt) (1,736; 50-1.50)—"High Noon" (UA) (6th wk). Current week climbing to wow \$25,000. First week was fancy \$20,000. Continues.

Normandie (Normandie Theatres) (592; 95-1.80)—"Encore" (Par) (23rd wk). The 22d stanza ended last night (Tues.) was big \$6,000 after okay \$5,300 for 21st week, making a great run for this pic, first one to play at this new arty house.

Palace (RKO) (1,700; 75-1.40)—"Woman of North Country" (Rep) with 8 acts of vaude. Fine \$26,000. Last week, "Untamed Frontier" (U) with vaude, big \$26,500.

Paramount (Par) (3,664; 80-1.80)—"Crimson Pirate" (WB) with Louis Armstrong and his All-Stars, Gordon Jenkins orch, Ballantine, topped stage bill (2d wk). First session ended last night (Tues.) hit sock \$102,000. May hold three weeks. In ahead, "Jumping Jacks" (Par) plus stage show headed by Don Cornell, Elliot Lawrence orch (5th wk) big \$67,000 to wind up great long run. "Jacks" held longer than any film to play Par flagship this year.

Park Ave. (Reade) (593; 90-1.50)—"Brandy for Parson" (Mayer) (3d wk). Current round ending Friday (5) looks to hit \$4,200 after \$5,600 for second week. "Mons. Fabre" (Indie) opens Saturday (6).

Paris (Indie) (563; 1.25-1.80)—"Casque D'or" (Disclina) (3d wk). Second session ended Sunday (31) held at fancy \$8,000 after \$8,200 opening week.

Radio City Music Hall (Rockefellers) (5,945; 80-2.40)—"Ivanhoe" (M-G) with stage show (5th wk). Still holding in sensational fashion with \$173,000 as compared with terrific \$167,000 for fourth week. Set for sixth stanza and several more, judging from present remarkable pace. This represents biggest five-week stretch made by any pic at the Hall.

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State (Loew's) (3,450; 55-1.50)—"Sudden Fear" (RKO) (4th wk). Continues smash with \$30,000 likely after woe \$22,000 for third round. Stays on.

Sutton (R&B) (561; 90-1.50)—"Man in White Suit" (U) (2d wk). Still solid at \$7,500 in 21st stanza ended Monday (1) after \$8,600 for 20th week. Continues on.

Trans-Lux 60th St. (T-L) (453; 90-1.50)—"Lady Vanishes" (Indie) (reissue) (5th wk). Continues okay with \$5,400 as against a nice \$4,000 for fourth week.

Trans-Lux 52d St. (T-L) (540; 90-1.50)—"Ivory Hunter" (U) (3d wk). Initial holdover round ended Sunday (31) held at great \$11,500 after new high of \$13,500 here was established in first week. Looks in for long run.

Victoria (City Inv.) (1,080; 70-1.80)—"Affair in Trinidad" (Col) (6th wk). Fifth frame ended last night (Tues.) was big \$23,000 to top last week's great \$21,000. Continues on.

Movie Memory Club

Disk jockey Joe Franklin has organized a "Movie Memory Club" and will screen oldtime silents Saturday evenings at the President Theatre, N. Y., starting this Saturday (6).

Admission has been set at \$1, with a two-hour, two-feature presentation program to be continuous from 8 p.m. to 2 a.m. Initial re-runs are "Peck's Bad Boy," made in 1920 with Jackie Coogan, and "Dr. Jekyll and Mr. Hyde," starring Sheldon Lewis, produced the same year.

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French Prod. Pace Heading for Goal Of 110 Films in '52-'53; 19 Shooting

Paris, Aug. 26.

Current film production, preparation and completion of pictures for the French lineup on schedule for the 110 films set for the 1952-53 season. There are 35 films in preparation, 19 being shot, eight just completed and eight have been started, making 70 in the offing. This is in addition to the unreleased backlog which brings production up to par.

New policy here on the film aid law will try to alleviate indiscriminate handouts in hopes of boosting the quality of French production. This lack of quality has put a dent in the foreign market for French fare. In pre-production are five big costumed, Pierre Billon will direct a version of "The Merchant of Venice" in Italy as a Franco-Italian coproduction with Michel Simone and Andre Debar. Raymond Bernard will do another version of Alexandre Dumas' "Camille," with Micheline Presle. Christian-Jaque will do a glorified version of the poisonous "Lucrezia Borgia" with Martine Carol. Pic also will be done in Italy. Andre Taguet brings Leo Tolstoy's "Resurrection" to the screen again in October. Roger Verel has a "Joan of Arc" to be made in 1953.

Eight Gallic comedies and comedy-dramas are also on the agenda. Jean Boyer will do "100 Francs A Second," based on a radio quiz show. Robert Vernay's "Double Or Nothing" also brings the zany emcee of this show, Zappy Max. Others include the background of Paris in "The Lottery of Happiness" in which Jean Gehret uses a winning lottery ticket gimmick to looksee into various lives; "Apartment To Let" directed by Andre Cerf; "Paris Folies" concerning the Paris Music Halls; and a farce by Pierre Louis, "You Are, All Welcome."

Crime is highlighted in "Evil Is My Destiny"; Christian Stengel's "The House of Crime"; and Emile Couzinet's "When Will You Die?" pic now in preparation. Other films with reputed U. S. appeal are the new Julian Duvivier film "Henriette's Holiday"; "The Gift" with Roberto Benzi, boy prodigy conductor; Jacques Becker's looksee into the female psyche in "Women"; and Geza Radvanyi's

(Continued on page 11)

Edinburgh Fete Drawing Record Crowds, Coin But Orchestral Shows NSG

Edinburgh, Sept. 2.

Swamped with visitors from many countries, the Edinburgh International Festival looks set to pull in more coin than ever before, although the tightness of pounds is slightly reflected in poorer attendance at certain orchestral shows.

Demand for other events can hardly be met. Hamburg State Opera, for instance, at King's Theatre, could draw twice as much biz as able to do with its capacity while the limited number of performances of "The River Line" and Emlyn Williams spouting Dickens at the Lyceum Theatre brought SRO response. Balletomanes are well satisfied with New York City Ballet and Sadler's Wells Theatre Ballet at the Empire, normally a vaudery.

Despite its being an oldie, "Romeo and Juliet" is drawing crowds for performances at the Assembly Hall, where the Scot ballad opera, "Highland Fair," also has done clicco biz.

Musical show organizers are seeking a reason for the poorer attendance. Most obvious is that, each fall, more and more unofficial presentations are staged on the fringe of the Festival, and that these naturally exact a big toll. Coin is tight with the home people. The ice spectacle, "Rose Marie on Ice," is also offering competition, being staged in the nabe ice rink at Murrayfield.

Tyrone Guthrie, ace director, who has been directing "The Highland Fair," with actors from Glasgow Citizens' Theatre and the British Old Vic, declared that ballet is on the way out and that light opera and musicals are on the way in. "Oklahoma," he said, had ushered in a new era, for in America musical comedy attracted the best of composers, designers and singers. But it was not so in Britain.

Moderate Run Seen For Brit. 'Bells of St. Martin's'

London, Sept. 2.

"The Bells of St. Martin's," new intimate revue which opened at the St. Martin's Friday (29), is an unpretentious, non-satirical revue below sophisticated West End standards. Redeemed by performance of Douglas Byng, show has fair hopes for a moderate run.

Revue, being presented by 23-year-old Francis Essex, London's youngest impresario, was written by Essex and Richard Waring, with additional material by Sandy Wilson and Jimmy Dyrenforth. Directed by W. Lyon Shaw, cast includes Hattie Jacques, Gretchen Franklin, Peter Feigate, Peter Glover, Waring, John Rutland, John Elvin, John Cronin, Pamela Hill, Patricia Kelly, Terence Theohald and Gillian Barton.

20 Films Readied By Greeks in '52

Athens, Sept. 2.

There have been 20 pic started in Greek studios this year, which will be ready for release for the winter season. Some of them are low budget and strictly for Greece cinemas or foreign markets having big Greek communities.

Greek films were until recently top boxoffice here, and few foreign films could outgross the worst of them. With the increase in number, however, and their bad quality, they suffered a decline last year. This has forced native producers to pay more attention to their production values. There are four major studios here with another six independent producers shooting films in small studios.

Finos Films Studios is doing two films, a drama and a comedy, latter being "The Cab Driver." Anzervos Studios is shooting three films, "Tower of Knights," "Key of Happiness" and a comedy, "Daddy Is Getting Educated," which is based on a successful play. Novak Studios also has three films started, "Girl of the Harbor," "The Offspring" and "Let's Marry Them."

Local distributors, attributing the great boxoffice success of Greek films to the Grecian dialogue, decided to dub some foreign films this year. Four American, two Italian, two Mexican and one German production are to be dubbed this season. However, Greek distribs hope the high cost of dubbing will be offset by much better biz on such foreign pic.

VIDEOPHONES SHOWN TO BRITISH BUYERS

London, Sept. 2.

Television telephones are real novelty at this year's National Radio Show, which opened here Aug. 27. They are being shown by the Pye Co. which two years ago demonstrated its color system.

This phone-plus-vision instrument is available for immediate use. For the time being it is unlikely that they can be attached to the ordinary domestic or business line. Instead the manufacturers intend to develop the system for office and factory intercommunication.

At present prices, each unit costs just below \$3,000 and at least two units would be required in any organization. Screens used are comparable to the average-size home ones. Normally they are used in conjunction with a speaker but in view of background noises at the exhibition a hand microphone is employed for demonstration purposes.

One feature of the exhibition is a large TV studio built at a cost of about \$60,000 by British Broadcasting Corp. which will be used for nightly telecasts during the 10-day run of the show.

In design and appearance, there appears to be little change in the range of TV receivers shown here.

Brit. Producers Obtain 30 German Pic Licenses

London, Sept. 2.

British producers have been allocated 30 import licenses by German authorities for the year which began Sept. 1. Licenses carry permission to transfer earnings to the UK via the Anglo-German exchange control. Allocation of licenses will be made by the British Film Producers Assn. via arrangement with the Board of Trade and the German authorities. A meeting of the BFPA export policy committee has been called for Sept. 18 to make the first allotments.

Films which qualify for consideration must have a British quota ticket and the German rights must be owned by a member of the BFPA or by some other British producer or distributor.

Two-Thirds of All Eady Fund Money to 3 Major Prods.; Indies Squeezed

London, Sept. 2.

When the final distribution comes to be made of the second year's revenue of the Eady fund, it will be found that more than two-thirds of the gravy is to be split among the three major British producing groups with less than \$2,000,000 to be divided among all the independent film makers.

As a result of the extended operation of this British production subsidy, it is reliably computed that at least \$8,500,000 will be available for allotment for the year ended last Aug. 4. This is nearly three times the amount distributed in the first year of the plan when the subsidy was operated on a far less ambitious scale.

Heading the list of beneficiaries will be the J. Arthur Rank Organization which is expected to collect at least \$2,800,000 from the Eady pool. The British Lion group (including the product physically distributed by them for Romulus Films) comes in for around \$2,500,000 while the Associated British Picture group will benefit to the tune of approximately \$1,100,000.

The Rank share of the Eady coin is not only attributable to their recent Pinewood Studio productions, but also includes the Ealing output and a large number of reissues which have been released during the last year of so. These oldies, still possessing a quota life, rank equally with up-to-date productions for their share of the proceeds.

The extent to which the majors have been helped by the operation of the Eady pool explains why they have been unanimous in their campaign for the perpetuation of the levy. In the industry and in Parliament their spokesmen have emphasized that without this additional aid, British production will wither. But its continuance, although regarded with confidence by trade toppers, is the subject of misgivings among exhibitors, too many of whom feel they are doing all the paying and receiving none of the benefits.

Indie theatre operators, who are now working on the narrowest margin, argue that if British producers are to receive some share of their proceeds they at least are entitled to some tax relief.

King Sees Prod. O'seas Becoming Big Headache

Vienna, Sept. 2.

Maurie King of the King Brothers, independent film producers in the U. S., was here for four days on his European looksee of production and financing possibilities. Visit here followed stops in London, Paris and Istanbul. King reported nothing new in shooting possibilities in France and England. In the latter case, he felt that union difficulties make conditions difficult if not untenable for a short budget indie.

King conferred with Frank Tuttle, U. S. director now resident here and looked over the Sleever Wien Film studios in the U. S. sector of the city. He also talked with Austrian producers on possible coproduction and appointed former Minister of Education Dr. Felix Hurdus to rep him on future legal matters.

Other Foreign News
on Page 11

Brit. Pix Rentals Declined in '51 At Home; Foreign Films Showed Gain

London, Sept. 2.

Hylton to Take 'Madam' To Glasgow for 6 Wks.

Glasgow, Aug. 26.

Jack Hylton, British producer, has set a deal with theatre chief Stewart Cruikshank, of Howard & Wyndham, to bring a production of the Irving Berlin Musical, "Call Me Madam," to the King's Theatre here for a six-weeks' Christmas stint. PicQ will be a replica of the current London Coliseum production, and will also be staged by Richard Bird.

Noele Gordon, Scots-born comedienne, now in "Bet Your Life" at the London Hippodrome, will star as the American woman ambassador to the imaginary state of Lichtenburg. The production here will run concurrent with the version at the London Coliseum, now nearing its 200th performance.

Big Names For Berlin Festival

Berlin, Aug. 26.

Second Berlin Cultural Festival starts Aug. 31, with a variety of topflight cultural performances that are to run through the month. The number of presentations surpasses that of the last year's fete by a wide margin.

The outstanding programs will be presented in 11 different theatres, including the Staatliche Opera, the Titania Palast, the Maison de France and every name house in West Berlin. Six operas will be performed, including the Hamburg State Opera appearance with Strawinsky's "The Rake's Progress."

Several concerts will be given by the Berlin Philharmonic and the RIAS Symphony Orch. Guest conductors include Wilhelm Furtwaengler, Hans Knappertsbusch, Carl Boehm, Hans Rosbaud, Ferenc Friscay, Eugene Ormandy from Philadelphia and Igor Markevitch from Switzerland. The French Chamber Choir, conducted by Marcel Couraud, will appear at the Maison de France. Individual performances will be given by Kenneth Spencer and Suzanne Danco, and other artists. Another excellent contribution will be two outdoor concerts by the U. S. Army Field Band of Washington.

Other U. S. contributions include Gershwin's opera "Porgy and Bess," which will have its preem Sept. 16 at the Titania Palast with 12 additional night and matinee performances, September 17-28, and the N. Y. City Ballet, which will preem on Sept. 3 at the Schiller Theatre.

Besides this Ballet, Berliners will see Sadler's Wells Convent Garden Ballet from London. Featured on the festival bill will also be the Ram Gopal Ballet from India, Spanish dancers Adeouda-Adacta, and Harald Kreutzberg, Germany's outstanding dancer.

Theatre lineup includes the Theatre National de Paris, with Gerard Philipe, who will perform in "Le Cid" and "Le Prince de Hom-bourg" L'Equipe, another theatre group from Paris, will present "La Parisienne" and "L'ile de la Raison." England will contribute Shakespeare's "As You Like It" done by students' group from Oxford University. Austria will send the Burgtheatre group.

WILCOX TO DO 'ANNE' AS 1ST FILM FOR REP

Manchester, Eng., Aug. 26.

Herbert Wilcox, British producer, announced here that the first pic to be made under new deal with Herbert J. Yates, prexy of Republic Pictures, will be Conrad's "Laughing Anne." He will begin production in mid-October, using leading British and U. S. stars.

His second film lined up is Daphne du Maurier's "The King's General." According to Herbert Wilcox, Yates is hopeful of getting James Mason to co-star with Margaret Lockwood.

With the overall decline in the rentals earned by British motion picture theatres during 1951 it was found the brunt of the drop was borne by British productions. Earnings of foreign films increased. This was revealed in a Board of Trade survey. The total paid in film rentals last year amounted to \$65,251,200 as against \$65,727,200 in 1950. Of the total, British productions netted \$17,626,000 in 1951 although their revenue in the previous year amounted to \$18,972,800.

The overall position for foreign product showed a slight improvement in 1951 when the revenue amounted to \$47,622,400 compared with \$46,754,400 in the previous year.

Notwithstanding the drop in earnings of British films, the distributors' share showed an increase of approximately 2.9% while the higher earnings of foreign films resulted in a dip in the distribs' share. Distribs British pic retained just upwards of \$4,000,000 while foreign companies keep a little better than \$8,000,000. The latter figure represented a drop of 10.4% from the previous year.

These BOT statistics also reveal that the total earnings of British producers from all sources amounted to \$19,800,000 in 1951. Outright purchase of product by distribs accounted for \$290,000 while revenue from overseas that year amounted to around \$638,000. The section of the survey, dealing with exhibition indicates a jump in gross boxoffice takings during the first quarter of 1952. Total revenue of just below \$81,000,000 showed a rise of 6.8% over the last quarter of 1951 although there was a drop in admissions compared with the first quarter of 1951. During the first three months of this year upwards of \$29,000,000 was paid in admission taxes and more than \$2,100,000 to the Eady pool.

Okay W. German Films Into Russian Zone Of Austria; Exhibs Need Pix

Vienna, Aug. 26.

As of September, exhibitors in Russian zone of Austria, including the city of Vienna again will be able to play West German films without interference from Soviet occupation authorities. Whether raising of this celluloid curtain will also affect U. S. product remains to be seen. Enforcement of rules on what can and cannot be played in the Russki zone has always been more by practice than written regulation.

Fact is that, although western films, including the West German have long been formally banned, many have played theatres in the Red zone, including the Russ operated pilot houses in Vienna, Tabor and Diana Kinost. There just is not enough product of eastern and Russian origin to keep the houses going otherwise.

Soviet authorities have given tacit assent and in return, certain top Red pic, notably "Fall of Berlin," played dates in the western zone. But last February, when Bonn clamped a veto on "Spring on the Ice," a Russian-made musical from their seized Vienna studios (it stars former Nazi favorite Maria Rokk), Russian censors in Austria started to firmly nix all West German productions.

Latest Austrian statistics show a total of 1,066 pic houses in this small country. That's one for every 6,000 population, against one for 14,500 in Germany. Film biz executives are apprehensive about the immediate future, with dissolution of Motion Picture Export Assn., meaning practically doubling of U. S. imports in coming season with consequent tougher going for local German product.

Mex Dance Grind Clicks

Mexico City, Aug. 26.

Top current show biz hit here is the International Dance Marathon at the Teatro Iris for \$5,780 in cash prizes. Capacity trade is the rule day and night at a 69c top.

At the end of the first week, 17 Mexican and three foreign dance teams were still in the contest.



Your audience wrote this ad

One of the finest productions I have ever seen, "O. Henry's Full House" is a beautiful picture; warm, sympathetic, funny and grand. * I have always enjoyed reading O. Henry, but I found his works even more fascinating in the film. * It was a new kind of a picture, suiting everyone's taste—young and old alike. * Excellent in all departments: writing, acting, directing and photography, the picture is delightful to watch and a most excellent way to introduce people to the works of this wonderful author. * Each story is more interesting than the other and sure to please the public. * I consider "O. Henry's Full House" a masterpiece of a movie that does justice to five O. Henry classics. * The audience at the performance I witnessed applauded each story individually and gave a rousing response at the picture's end. * It was a thoroughly enjoyable evening at a motion picture theatre. * Pictures like this will make everyone want to go to the movies. * Not only I thought it was wonderful, the whole audience was very pleased. * Each sequence touched the heart and I have every intention of seeing them again. * "O. Henry's Full House" is honest, human, down-to-earth. * Wholesome and entertaining, it is a wonderful screen surprise with superb performances. * A four-star picture! To be seen by all. *



COMMENTS FROM AUDIENCE REACTION CARDS
ROXY THEATRE PREVIEW... FRIDAY, AUGUST 29th

FRED ALLEN · ANNE BAXTER · JEANNE CRAIN
FARLEY GRANGER · CHARLES LAUGHTON
OSCAR LEVANT · MARILYN MONROE · JEAN PETERS
GREGORY RATOFF · DALE ROBERTSON
DAVID WAYNE · RICHARD WIDMARK

O. Henry's **FULL HOUSE**

Produced by ANDRE HAKIM

Directed by HENRY HATHAWAY · HOWARD HAWKS · HENRY KING · HENRY KOSTER · JEAN NEGULESCO
Screen Play by RICHARD GREEN · WALTER BULLOCK · IVAN GOFF · BEN ROBERTS · LAMAR TROTTI

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MPAA Goes All Out On Bally at Venice Fete; Many Film Reps Attend

Venice, Sept. 2.

In keeping with the heightened American interest in international film manifestations, the Motion Picture Assn. of America is going all out in publicity here at the Venice Film Festival. With 400 journalists from all over Europe, South America and the U. S. attending, they are being made cognizant of the American pic effort. Budget has been upped over previous fetes and eye-catching publicity of a sharper fashion is in evidence. Good product and a more careful choice of pix this year is also a plus factor. Eugene Van Dee, MPAA Rome rep, is in charge, with three publicity reps borrowed from American offices in Rome for the active work. On tap are Marcello Galeazzi, of Republic; Bruno Benek of Metro and Enzo De Bernart of Columbia.

Still photos have been made more available and are plentiful. Leather cases, useful for carrying data, have been given journalists, and photos and posters are well displayed. Clever publicity detail is a Tonerville Trolley type train with company names emblazoned on the sides. It carries delighted moppets to and fro along the beach front.

Many U. S. film reps are here, with Sam Schneider and Joseph Hummel of WB; John Nathan, European manager of Paramount, Giulio Ascarelli, publicity chief of 20th-Fox over here, already in attendance. Herbert Yates, Republic prexy, is expected. Jean Goldwurm, who recently acquired rights to the French pic, "Forbidden Games," is here, and will stay until the film plays in the competition. He recently secured the Italo pic, "The Overcoat." Expected here in the American contingent are Eddie Albert, Paul Henreid, Claudette Colbert, Joan Fontaine, Errol Flynn, Gloria Swanson and Gregory Peck. Francis Lederer and Michele Farmer already are here.

Other countries also are exerting more effort in this year's festival. France has now settled the problem of two of her entries here, Rene Clement's "Forbidden Games" and Claude Vermorel's "The Solitary Conquerors." Films were turned down here because they had already played at Cannes. However, the films had only been shown out of competition. After an exchange of notes, they were reinstated and are now in the running. French personalities will be Claude Dauphin, Annes Vernon, Marcel Pagliero, Barbara Laage, Ivan Desny, Rene Clement, Daniele Delorme, Francoise Christophe and Rene Clair.

Mexico, with only one pic entered, has put in a big publicity bid this year. William Karol, Mex rep, has taken over a small building here near the film palace and has made an exhibition that runs day and night. Big contingent has actors Arturo de Cordoba, Pedro Armendariz, lense Gabriel Figueroa and directors Ricardo Gavalon and Emilio Fernandez. Karol is also studying the fete with a Mexican festival at Acapulco in the offing in the near future. A Brazilian observer also is here with a probable fete in Rio mulled for 1954.

Most of the American films are not subtitled, which has created some mutterings among the Italo crit. Clause in fete rules does not make titles obligatory whereas they are at Cannes.

Flaherty, Lubitsch On Museum Pix Sked

New York's Museum of Modern Art has completed the lineup of films to be screened over the next full year, with emphasis on the works of Robert Flaherty and Ernst Lubitsch.

Some of the Flaherty films on the program haven't been shown publicly before. Widow of the documentary producer has presented all of his still photographs and many of his productions.

Tribute to Lubitsch will be on the occasion of the fifth anniversary of the director-producer's death. Among the pix to be screen by the Museum over the year include those which he made in Germany early in his career. In the case of two productions, "Three Women" and "So This Is Paris," the negatives had deteriorated but prints were discovered in Europe.

French Prod.

Continued from page 9

"Strange Mr. Bard." This last has an aging rich man advertising for a young wife while his other heirs try to get him into an asylum.

3 Out of 6 Pix NSG for U.S.

Of the eight films just starting, three are the local type without much American appeal. Andre Hunebelle has "My Husband Is Marvelous"; Barthomieu will do a takeoff on Robin Hood in "The Last Robin Hood"; and Willy Rozier supplies a sensation type pic in "Manina, The Girl Without A Veil."

Richard Pottier has finished a lush operetta, "Violettes Imperiales," and Roger Richebe has "Mr. Pearl's Fugue" about a timid clerk suddenly inheriting a fortune. Latter stars Noel Noel.

The eight finished productions range from light vehicles to two dramas and a biopic. Pierre Fresnay has the title lead in "It Is Midnight Dr. Schweitzer." It concerns the early life of this famed humanitarian. Pierre Brasseur plays a broken-down lawyer in "The Poacher," while Francois Perier and Dany Robin are a quarreling couple in "He and She."

Of the backlog films, there are some contenders for possible U. S. release. Marcello Pagliero's "Respectful Prostitute" based on the Jean-Paul Sartre legit, which played Broadway, definitely has curio and theme appeal. "Solitary Conquerors," with Alain Cluny and directed by Claude Vermorel, is a story of life in colonial Africa. "Shepherd and Chimneysweep" is a full-length animated film of Paul Grimault.

Also awaiting release is the Christian-Jaque pic about perfidious females "Adorable Creatures," with Edwige Feneuille, Martine Carol and Daniel Gelin. The Rene Clair film, "Beauties of the Night," with Gerard Philippe and Gina Lollobrigida, "The Mad Girl of Dublin," Yves Allegret's evocation of the murky Irish atmosphere during the uprisings against the British, and "Coffin and the Phantom," Henri Decoin's big costumer with Pedro Armendariz and Aldia Valli.

Also of interest is a film written by playwright Jean Anouilh called "Tonight We Play Macbeth." This is the first directing stint of Andre Barsaque and has Michel Simon and Pierre Brasseur in the leads. It concerns the behind the scenes life at a theatre playing this Shakespeare classic. Also worth a looksee is a romantic comedy by Gilles Grangier, "Jupiter," starring Dany Robin and Georges Marchal.

Viviane Romance eschews her sexy roles for a comic turn in "All Women Are Angels," and Fernandel steps into a serious role in "Forbidden Fruit."

Joan Crawford Plans European P.A. on 'Fear'

Hollywood, Sept. 2.

As a result of the success of her recent eastern tour to plug her picture, "Sudden Fear," Joan Crawford aims at a tub-thumping trek through England, France and Switzerland, starting about Oct. 3.

Actress, once afflicted with stage fright, declared she was cured by personal appearances in New York, Philadelphia, Boston, Cleveland and Detroit.

Mary McCall Won't Run for Reelection As Prexy of SWG

Hollywood, Sept. 2.

Prexy Mary McCall, Jr., won't run for reelection in the November balloting of the Screen Writers Guild. She plans, instead, to support first veepee Dick Murphy, 20th-Fox contractee, for the top spot.

Miss McCall, who has served as prexy three terms on various occasions, declared, "Three times around is enough for me. I was gratified at the election last year... but the job is too time-consuming."

SWG prexy emphasized she'll continue her active interest in the Guild. Meanwhile, the Guild announced 63 new members signed in recent weeks, 38 from the television field. In addition, 18 calls for membership applications have been received since Aug. 11, when the Guild started its strike against the Alliance of Television Film Producers which entered its fourth week yesterday (Mon.).

LIPPETT SELLS 14 EXCHANGES FOR 250G

Hollywood, Sept. 2.

Robert L. Lippett has sold 14 of his 22 exchanges for approximately \$250,000 and plans to sell the rest of them, after which he intends to finance two top-budget films a year.

Exchanges still unsold are in New York, Chicago, Atlanta, Kansas City, Portland, Seattle, San Francisco and Los Angeles.

Tronolone Solos

Nick Tronolone, until recently a director and v.p. in charge of laboratory operations and sales for Pathe Laboratories, has opened his own office as a film and video consultant. He'll act as special sales rep for DeLuxe Laboratories and as a consultant to producers and distributors of the theatrical, non-theatrical and TV films.

A film industry vet, Tronolone started his career with Biograph in 1904.

Aussie 16m Free Shows in Saloons Curbed Via Swift Exhibitor Action

Sydney, Aug. 26.

Prompt action by Australian exhibitors in high official quarters has brought the curbing of 16m free shows in many leading Down Under saloons, regarded here as one of the greatest menaces to commercial show biz, this year. It had been growing rapidly throughout the lush liquor field.

Local exhibs estimated the box-office loss would have been \$500,000 a year had the 16m menace been permitted to continue in major liquor establishments.

Use of 16m pix in barrooms first began in a Key Sydney suburban centre some months ago when a saloonkeeper decided to build his grog biz via screening of free films, mostly sport subjects to woo customers. Idea quickly spread to other suburban key spots, screenings conflicting with cinema matinees. Following the high success of the Sydney operations, the idea spread to Melbourne and Brisbane.

Key film exhibs probed the liquor laws and discovered that saloonkeepers are not permitted to stage free entertainment in bars unless given official approval. Armed with this ammunition, the exhibs' spokesmen secured governmental mixing of free 16m shows in taverns. The consequence was a fold of the liquor menace to film biz.

Totter's Close Escape

Tokyo, Aug. 26.

It wasn't in the script and no cameras were rolling when screen blonde Audrey Totter, on her third visit to hospitalized troops in Korea, was fired upon by Red guerrillas near Iwon.

An Army captain and a newsreel cameraman were wounded by bullets fired at the train upon which they were traveling with Miss Totter from Pusan to Seoul. She was uninjured.

N.Y. Exhibs

Continued from page 5

large circuits and many of the smaller regional chains have been planning promotional pushes to stimulate interest in the new pictures.

Last week Loew's held a conclave in N. Y. of theatre managers from New Haven, Hartford, Bridgeport, Meriden, Springfield, Worcester and Waterbury to outline a promotion drive for the New England Loew's-Poli circuit. Campaign will be launched Sept. 11 to promote the new film season in each city. Parades of floats, bands, banners, full-page newspaper ads, school contests, radio and TV stunts, etc., are included in the campaign. Meeting, presided over by division manager Harry Shaw, was also attended by Ernest Emerling, theatre ad chief, and Oscar Doob, circuit exec. Followup get-together yesterday (Tues.) saw distrib ad and promotion men in attendance to aid in the planning.

On basis of its experience in New England, Loew's may duplicate the drive in other sectors. According to Emerling, campaign was launched in New England because of the exceptional array of bookings immediately set for that territory. In addition, that area suffered greatest at the b.o., a factor attributed not to television but to the general downturn biz conditions there caused by the exodus of many industries.

Warner Bros. for the past several weeks has been holding meetings in its various zones. Company has set in motion plans for a 12-month drive divided into four quarters.

At RKO Theatres, the various regional toppers have journeyed to the homeoffice to arrange bookings and confer with execs William Howard, Edward Grainger and Harry Mandel.

AT&T Refuses

Continued from page 4

in its entirety during the Oct. 20 phase of the hearing."

"Many Factors to Be Considered"

The letter was signed by Vincent Welch and James L. Fly, co-counsel for MPA, and Marcus Cohn, counsel for NETTC.

In its second letter to the industry on the subject, Ernest D. North, general attorney for A. T. & T., wrote under date of Aug. 28 that his company cannot furnish the desired cost data because "the pricing of such service requires consideration of many factors, including the cost of designing, developing, manufacturing, installing and maintaining the required equipment. Without considering the question of whether the transmission characteristics and requirements specified are in all respects necessary or practical for satisfactory theatre television transmission, our technical people, after careful study of the specification, point out that certain basic features of the proposed system require equipment which is not at present available from any source and for which cost information is therefore not attainable."

Price data on theatre TV transmission is considered the key to the determination FCC will have to make at the theatre TV hearings: whether the motion picture industry is to be assigned exclusive channels for a theatre service or whether the service should be set up as a common carrier with A. T. & T. furnishing the facilities.

It's expected that if A. T. & T. doesn't come through with the desired info, FCC will force the issue.

RKO Guarantees

Continued from page 5

have offered for home video rights. In any case, however, it is unlikely that the latter would have been sold because of the feared dent it would have made in the gate at the Philly Municipal Stadium.

Blackout under the deal with TNT in order to protect the stadium b.o. are the Philly, Camden, Chester and New England areas. New England was included because Marciano hails from that territory and the promoters expect a flock of fans to go down to Philly from there.

Theatres buying large-screen rights reportedly will be asked a minimum guarantee of 90c a seat, whether or not the seat is sold. For theatres with fewer than 1,000 seats, formula calls for payment of \$1.15 per seat sold or the 90c per seat, whichever is higher.

For houses with 1,500 to 2,000 seats, per-seat-sold charge is \$1.25 and for theatres over 2,000 seats, per-seat-sold is \$1.35, if that is higher than the 90c per seat.

Legit Shows Abroad

LONDON

(Week ending Sept. 6)

(Figures indicate opening date)

"Affairs of State," Cambridge (8-31).

"Bells St. Martin," St. Mart. (8-29).

"Bat Your Life," Hippodrome (2-18).

"Call Me Madam," Aldwych (8-15).

"Dear Blue Sea," Duchess (8-6).

"Dial M Murder," West (8-19).

"Excitement," Casino (8-19).

"G.D. De Silva," Wm. (8-23-51).

"Globe Revue," Globe (7-10).

"Happy Marriage," Duke York (8-7).

"In Chancery," Art (7-30).

"Innocents," Majestic (7-31).

"Little Hut," Lyric (8-23-50).

"London Laughs," Adelphi (4-12).

"Love of Cleopatra," Wm. (8-23-51).

"Meet Callahan," Garrick (8-27).

"Millionaire," New (6-30).

"Paris to Piccadilly," Pr. Wales (4-15).

"Relative Value," Savoy (11-20-50).

"Reluctant Heroes," White (9-12-50).

"Ranch in Rockies," Empress (8-5).

"Sagulls Sorrento," Apollo (6-14-50).

"South Pacific," Lyric (11-1-51).

"Step Forward," Strand (7-30).

"Sweet Madness," Vaudeville (8-21).

"User Sympathy," O.L. Manchester (8-31).

"Water of Moon," Haymarket (9-13-51).

"Winter Journey," St. James (4-3).

"Woman of Twilight," Pic. Gal. (8-18).

"Zig Zag," Pic. Gal. (9-20-51).

"Young Eliz.," Criterion (4-2).

(SCHEDULED OPENINGS)

(Figures denote preem dates)

"River Line," Lyric, Hammersmith (2).

Emlyn Williams, Ambassadors (3).

"Wishing Well," Comedy (6).

"Don Juan in Hell," Art (8).

"Quadrille," Phoenix (12).

TOURING BRITAIN

(Week ending Aug. 30)

"Blue for Boy," Lyceum, Sheffield.

"Blue for Boy," Royal, Brighton.

"Big Lamp," Grand Opera, Plymouth.

"Brigadoon," Palace, Plymouth.

"Carousell," New, Cardiff.

"Desert Song," Pall, Hull.

"Droovy Carle," Hipp, Golders Green.

"Floradora," Embassy, Peterborough.

"Gay Rosalinda," Buitin, Skegness.

"Hansel and Gretel," O.L. Manchester.

"Hollow," Opera House, Leicester.

"King's Rhapsody," Empire, Newcastle.

"Ladies Night," Empire, Bristol.

"Love from Judy," Hipp, Coventry.

"Maid of Mountains," Pavilion, Bourne.

"Peril End House," Palace Court, Bour.

"Quadrille," Grand, Liverpool.

"River Line," Grand, Leeds.

"To Dorothy, Son," New, Oxford.

"Wild Horses," Royal, Newcastle.

BUENOS AIRES

(Week ending August 10)

"Mi Suegra," Apolo.

"De las lagrimas tambien," Ateneo.

"De Espina Liega," Argentino.

"Cuando los Duendes," Astral.

"Streetcar Named Desire," Casino.

"Brothers Karamazov," Colonial.

"La Lampara Encendida," Comico.

"Israelite," Corrientes.

"E.R.," El Nacional.

"Sapa Nicole," Marconi.

"Perfectas Casadas," Odeon.

"Sombra Querida," Politeama.

"Chacale Sombra," Pueblo.

"Cielos del Aire," Empiro.

"Ladroncito," Splendid.

"Terebel," Lasalle.

"Delito," Franchini, Liceo.

"Hombres en mi Vida," Smart.

"Capricios," Antigonos, Van Riel.

"Ojos Llanos de Amor," Vera.

"La Verdad Era Tu," Pat.

MEXICO CITY

(Week ending August 30)

"The Duel," Bellas Artes.

"Private Lives," Chopin.

"Jano is Girl," Colon.

"Stork's Visit," Ideal.

"Chacale Sombra," Garacol.

"The Idol," Caballito.

(Week ending August 23)

"Madre," Alcazar.

"Mormia Formal," Alvarez.

"Quelques Capotes," Cordon.

"Suenos Gloria," Comedia.

"Rias del Amor," Fuenaral.

"Fourposter," Isabel.

"Deseo," Lanza.

"Fresco Abriso," Latina.

"Helen's Daughters," Lope de Vega.

"Bohemios," Madrid.

"Fantasia 1952," Guerrero.

"Anacleto Divorcia," Metropolitan.

"Copla Andaluza," Pavon.

"Romeo Giulietta," Rana.

"Piernas de Aca," Zarzuela.

SCOTLAND

(Week ending Sept. 6)

"Romeo and Juliet," Assembly, Edinburgh.

"Heater King," Lyceum, Edinburgh.

"Cosh Boy," Empress, Glasg.

"King's Rhapsody," Alhambra, Glasg.

"Wild Horses," King's, Glasgow.

"Half-Past Eight," Majestic, Aberdeen.

"Festival City," Gateway, Edinburgh.

AUSTRALIA

(Week ending August 23)

"Kiss Me, Kate," Royal, Sydney.

"The Star of the East," Royal, Brisbane.

"Follies Bergere," Tivoli, Sydney.

"Cocktail Party," Indp. N. Sydney.

"Lehenshrin," Maj., Brisbane.

"Medley," Empire, Sydney.

"Seagulls Over Sorrento," Comedy, Mel.

"Tommy Trinder Show," Tivoli, Mel.

"Farther Than Life," Princess, Mel.

"To Dorothy," Royal, Adel.

IRELAND

(Week ending August 23)

"Fourposter," Arts, Belfast.

"Constant Wife," Group, Belfast.

"Home is Here," Abbey, Dublin.

"Ondine," Vandy, Theatre De Pocha.

"Rookery Nook," Opera, Cork.

PARIS

(Week ending Sept. 6)

Amant Far Etage, Casino.

Back Street, Fontaine.

Chanteur De Mexico, Chatelet.

Congres Clemenceau, Potiniere.

Cuning Des Anges, Vieux Colombine.

Diable Et Bon Diable, Ambigu.

"Dialogues Des Carmelites," Hebertot.

Don D'Adela, Wagran.

Duchesse D'Alger, Michel.

Gay Paris, Cite de Paris.

Herfriere, Mathurins.

L'Esquie L'Enfant Parait, Nouveautes.

Orquepe-Lol, Palais-Royal.

Ondine Vandy, Theatre De Pocha.

Paris Galant, Capucines.

Petite Femme, Gaston Baly.

Puceau, Ambigu.

Trois Mousquetaires, Porte Saint-Martin.

Valse Toreadors, Comedie C.E.

Vampire, Grand-Guignol.

Violettes Impudiques, Mogador.

Vraie Follie, Folies-Bergere.

Because You're Mine

(SONGS—COLOR)
 Mario Lanza in appealing story of an opera singer in GI basic training camp; fine h.o. prospects.

Metro release of Joe Pasternak production. Stars Mario Lanza, features Doretta Morrow, James Frawley, John Milne, Paula Corday, Spring Byington, Edward Franz. Directed by Alexander Hall. Screenplay, Karl Tunberg, Leonard Spill. Produced by Joe Pasternak. Songs by Sammy Cahn & Nicholas Brodsky. Paul Francis Webster & Irving Aaronson. John Milne & Raymond Sinatra. Camera (Technicolor), Joseph Buttenberg; editor, Albert Akst; assistant director, Bert Glazer; musical director, Irving Aaronson. Previewed at Loew's 73d, N. Y., Aug. 26, '52. Running time, 101 MINS.

Renaudo Rossano..... Mario Lanza
 Bridget Patterson..... Doretta Morrow
 Sgt. Patterson..... James Frawley
 Sgt. Jones..... John Milne
 Francesca Landers..... Paula Corday
 Patsy Ware..... Spring Byington
 Capt. Burton Loring..... Edward Franz
 Alfie Foster..... Albert Akst
 Eddie Miller..... Bert Glazer
 Bobbly Van Horsey..... Paul Francis Webster
 Mrs. Rossano..... Irving Aaronson
 Maestro Paradisi..... Raymond Sinatra
 Alexander Stelzer..... Joseph Buttenberg

Metro can't hope to have another fantastic Mario Lanza money-maker like last season's sleeper, "The Great Caruso," which set an all-time money high for Radio City Music Hall, N. Y., in 10 weeks. But in this simple, appealing story of a drafted opera star spending his first weeks in GI training camp, it has another fine h.o. prospect. Lanza's "Caruso" rep, disc appeal, teen-age following and radio show audience, coupled with a pleasant, humorous yarn and some terrific Lanza singing, will have the h.o. wickets chirping merrily.

Film hasn't the glamor of "Caruso," but it has a definite appeal of its own, in a homey, humorous fashion. Story has a few unexpected, comical switches from the usual training camp yarn to keep it from being hackneyed, and although the pic is a little slow in spots; it is, overall, very entertaining.

Plot serves as a frame for a batch of Lanza tunes, but it isn't sluffed off as it was in "Caruso." There is good change of pace in the story, as well as in the selections Lanza sings, which run from a bop tune to the Lord's Prayer and opera excerpts. Last-named are brief but lushly staged.

Story is more entertaining at the start, with Lanza's departure for camp and some unexpected twists there than it is later on, when emphasis switches from comic to romantic sequence. But there's always a laugh, or a stirring Lanza song, to pep things up. When a succession of Lanza tunes seems a little too rapid, or there's a story bog-down, the scripters throw in a satisfying change of pace, such as a recruit doing a tap dance number (in this case a very neat one by Bobby Van).

Slender plot is little more than that of an opera star (Lanza) landing in training camp and being fussed over for his voice and rep, until he falls in love with the sergeant's sister (an aspiring singer) and gets the sergeant (James Whitmore) down on him because of a misunderstanding of Lanza's attentions. But story is enough for some comic moments, as when the tough sarge first recognizes the opera star in the raw recruit and asks his autograph, or when a general's wife breaks all regulations to get both sarge and private out of a non-opera-loving captain's clutches. There's a fist fight between Lanza and Whitmore that's exciting; a brass band leading a regiment of troops in a review that's stirring, and other interesting ingredients.

Emphasis, of course, is on Lanza and his singing. In "Because," he's a more slender Lanza than he was in "Caruso." Slimdown makes him handsome, which is important to the femmes. There are times when he seems heavier to remind insiders of the long delay in making the film while Lanza made the weight, but this isn't a serious point.

Lanza plays well the part of a high-priced star willing to accept the fate that makes him a GI. His casual, almost subdued recruit, lacking in bluster but not in dash, makes him an appealing figure. The singing (as are the musical background and recording) is surefire. Three terrific numbers are "The Song Angels Sing," based on a Brahms symphonic theme; a tingling, rhythmic "Granados," wherein Lanza really lets his voice give out, and a stirring Lord's Prayer. The title song, already a good disk seller, is done well, although Lanza presses a little too much. His operatic selections, from "Cavalliera Rusticana" and others, are first-rate.

Doretta Morrow, from Broadway's "King and I" legit, is a fresh, appealing face in her screen debut as romantic lead opposite Lanza. Not beautiful in the con-

ventional sense, she's attractive and accomplished, with a sweet soprano. She reprises "Because You're Mine" with Lanza, as a duck. Producer also added a clever touch in having Miss Morrow sing "Be My Love" (top Lanza disk seller, and his song hit from a previous film). There's added interest in the form in which she sings it—over the telephone to Lanza, as an auditioner for a recording bid.

Whitmore makes a satisfactory tough sergeant with a streak of laughter in him, and one scene, singing in an opera excerpt with Lanza as piano accompanist, is hilarious. So are some of the domestic squabbling scenes with his girl (Jeff Donnell). Edward Franz is good as Lanza's manager, and Spring Byington sufficiently flutzy as a general's wife. Curtis Cooksey as the general, Paula Corday as a jealous diva who almost breaks up the Lanza-Morrow romantic duo, and Cella Lovsky, as Lanza's understanding mother, give good support.

Production values are superior and direction good. Scripting and dialog are above-average, with quite a few neat, witty lines. Lanza at one point also makes reference to the fact that longhair doesn't belong simply to highbrows, adding a reference to his teen-age opera following and the Macy salesgirl who buys a balcony seat to all his appearances. It's good promotion for good music. Brown.

Bonzo Goes to College

Chuckle filled sequel to "Bedtime for Bonzo." Bright h.o. prospects.

Hollywood, Aug. 28. Universal release of Ted Richmond production. Stars Maureen O'Sullivan, Charles Drake, Edmund Gwenn, Gigi Perreau, Gene Lockhart, Bonzo (chimp); features Irene Ryan, John Miljan, Frank Nelson, Jerry Paris, Guy Williams, Richard Garrick, Tom Harmon. Directed by Frederick de Cordoba. Screenplay, Leo Garenberg, Jack Henley. From Lieberman's story based upon character created by Raphael David Blau, Ted Beckman; camera, Carl Guthrie; editor, Ted Kent; producer, Ted Richmond. Previewed Aug. 26, '52. Running time, 78 MINS.

Maureen O'Sullivan..... Charles Drake
 Charles Drake..... Edmund Gwenn
 Pop Drew..... Gigi Perreau
 Betsy Drew..... Gene Lockhart
 Clarence B. Gateson..... Bonzo
 Nancy..... Irene Ryan
 Wilbur Crane..... John Miljan
 Dick Raymond..... Frank Nelson
 Jerry Paris..... Guy Williams
 Ronald Calkins..... Richard Garrick
 Tom Harmon..... Tom Harmon

Universal has another bright prospect for the family trade in "Bonzo Goes To College," sequel to last year's "Bedtime for Bonzo," and it should be successful in all situations. Broad comedy is run off slickly to cover the plot holes and sustain the general merriment of the theme.

Script by Leo Lieberman and Jack Henley covers the smart simian's activities after he leaves the sideshow where his mental prowess has been questioned in a run-in with a pair of sharpies. He takes up residence in a campus home, becomes the pet of the faculty family's only child and eventually becomes a football player after easily passing the college entrance exams. Sharpies return to chimpnap him on the eve of the opening game but he gets away in an enjoyable spoof on the oldtime college football hero films to win the game with seconds to go. Some side issue trivia involving family relationships, small town life and other shenanigans keep the laughs spinning freely.

Director Frederick de Cordoba steered clear of the dual pitfalls offered by an animal and a child in one film, directing the sequel with a light hand. Script doesn't make too many demands of the human cast but Gigi Perreau and Edmund Gwenn easily take top honors as the youngster and her grandfather, making each a warm, credible character. Maureen O'Sullivan and Charles Drake are okay as the parents, with Gene Lockhart doing another good job as the kid's other grandfather. Strong support comes from Irene Ryan as the maid; John Miljan and Jerry Paris as the sharpies; and Tom Harmon, who's perfectly at home behind the mike.

Ted Richmond's production guidance has made the most of time and talent to insure best results at the ticket window. On the technical side, Carl Guthrie's lensing, Frank Skinner's music and Ted Kent's editing are all good.

Kap.

Mich. Allied Parley

Detroit, Sept. 2. Allied Theatres of Michigan will hold its annual state convention Oct. 20-22 at the Tuller Hotel, Detroit.

Speakers will include Wilbur Snaper, national Allied president; Abram Myers, chairman of the national Allied board, and Henderson Richey of Metro.

Amazing Mona Fabre

Blepie of the French scientist has good h.o. prospects if properly marketed.

Distinguished Films release of Walter Futter production. Stars Pierre Fresnay, directed by Henri Fabre. Story and screenplay, Jack Kirkland; camera, Claude Renoir; editor, Christian Caudin. New York, N. Y., July 31, '52. Running time, 94 MINS.

Pierre Fresnay..... Pierre Fresnay
 Countess De Launay..... Elina La Bourdette
 Director of Avignon..... Georges Tabet
 Dean of Avignon..... Oliver Hussenot
 Espress..... Eugénie, Kaputis, Cortez
 Victor Dury..... Paul Bonface
 Charles Delagave..... Jacques Emmanuel
 Jules Fabre..... Albert Cullot
 Antonio Fabre..... Francis Descaut
 Claire Fabre..... Catherine Cullen
 Prince Imperial..... J. P. Maurin
 Marie Fabre..... Milabette Hardy
 Napoleon III..... Pierre Berdin

Made in France last year by an English-speaking cast, "The Amazing Monsieur Fabre" is a celluloid account of the career of French naturalist and entomologist Henri Fabre. With Pierre Fresnay portraying the title role and generously equipped with fascinating close-ups of insects, this Walter Futter production appears to have good h.o. prospects in specialized situations providing it's properly handled.

Tieups with schools and women's clubs prior to opening the picture should help the exhibitor milk the maximum audience potential. Without such pre-emptive spadework the film likely will draw only average business. Moreover, it should be stressed that the dialog is entirely in English. A French-language version, incidentally, was also lensed.

Theme of the picture appears to center around Fabre's ability to win recognition for his work in the field of entomology despite opposition of small town reactionaries. In covering more than 50 years of the scientist's life, the Jack Kirkland script begins its chronicle with Fabre teaching at a small college in Avignon, France. It winds up with his death at 92.

Footage is basically a character study of Fabre, with the camera probing his family life, his experiments with insects and depicting his self-confidence when faced with adversity. Although making a trip to Paris at the request of the Emperor, the scientist is not awed by the capital's atmosphere and is content to return to his large family and a bucolic existence.

Of particular interest are the well-integrated scenes of insect life. Filmed by Horace Woodard, these closeups give the viewer a graphic illustration of how ants work with military precision, how the hunting wasp provides food for its young, and how some insects devour one another after mating, among other things.

Fresnay handles the Fabre role in a style somewhat reminiscent of Robert Donat's "Mr. Chips." He's patient; understanding, loyal to his family and friends, and displays these qualities with an air of assurance and realism. Supporting players are subordinate to Fresnay and are largely in the background. Andre Randall is credible as the scientist's lifelong friend, Elizabeth Hardy is quietly reserved as his wife, and Oliver Hussenot is well cast as a bombastic dean.

Direction of Henri Diamant-Berger is leisurely paced. His guidance tends to fall into a documentary technique rather than emphasize the story's dramatic values. Camerawork of Claude Renoir is fair. Editing of Christian Caudin, for the most part, is good although in the final reels the movement of the yarn tends to be a bit choppy.

Hubert d'Angriol's score supplies a background mood in keeping with the picture's subject. Glib.

Gli Angeli Del Quartiere

(Angels of the District)
 (ITALIAN)

Venice, Aug. 26. Lux release of an Epoca Production. Stars Jacques Sernas, Rossana Podesta, Maria Merini, Romeo Neri. Directed by Carlo Borghesio. Screenplay, Amendola, Benvenuti, Contintenza, De Concini. Produced by E. Bonaventura. Camera, Vincenzo Seratrice; music, Nino Rota; editor, Rolando Benedetti. Previewed at Film Festival, Venice. Running time, 74 MINS.

Angels of the District is a story of a young man who is seduced by a woman who is a prostitute. The film is a classic of the Italian New Wave movement, and it is a must-see for anyone interested in Italian cinema. The film is directed by Carlo Borghesio, and it stars Jacques Sernas, Rossana Podesta, Maria Merini, and Romeo Neri. The film is a classic of the Italian New Wave movement, and it is a must-see for anyone interested in Italian cinema.

his gang tries to win him back by force. The youngsters soon tire of their rich life, decide to use the money to make other children happy and shower the district with presents.

With the thief (Jacques Sernas), who has meanwhile fallen for another friend of the moppets (Rossana Podesta), sent up the river for a brief spell because of his previous activities, the kids decide to go to work and give their money to the church.

The boys are all top performers, and score as they sketch their various types. Boy-meets-girl is handled lightly and naturally by Rossana Podesta and Jacques Sernas, while Maria Merini, as the thief's ex-girl friend, and Virgilio Riento, as a friendly doorman, support credibly. Carlo Borghesio's direction keeps things moving throughout this tight vehicle while Nino Rota's music and Vincenzo Seratrice's camera are added values. Hawk.

L'Amour Toujours

(Love, Always Love)
 (FRENCH)

Paris, Aug. 26. Fernand Rivers production and release. Stars Philippe Lemaire, Brigitte Aubert. Directed by Maurice de Canonge. Screenplay, Jacques Vilfrid, Jean Giraud; camera, Jean Sachellet; editor, Isabelle Etmann. At Normandie, Paris. Running time, 95 MINS.

Philippe Lemaire..... Brigitte Aubert
 Anita..... Jean Darnence
 Frank..... Jean Darnence
 Jean..... Elbert Justin

Previously a legit, written and played by a group under 23 years of age, this comes to the screen too closely to the legit format and catering to the adolescent trade with its stereotyped characters and obvious unfilmable, film lags. A few good moments, the film lags. This has little for the U. S. market except for a few lesser spots if sheared of its bleary moments.

Five youths who have failed their exams go off to the country home of one to study for the next try. The brood has the shy wolf type, the shy, lovable one, the helpless one and the hardheaded, impulsive leader. Into this walks the childhood flame of the leader who disrupts everything and leads to a rash of puppy love affairs.

Philippe Lemaire does not coordinate the only complicated character as he flits from man of action to weepy adolescent. Brigitte Aubert is wryly coquettish and lack of looks makes one wonder what all the shouting is for. Others are adequate with Jean Darnence stand-out in timing. Lensing is good, direction ordinary and editing needs tightening. Mosk.

Un Gallo En Corral

Ajono
 (Straying Rooster)
 (MEXICAN—SONGS)

Mexico City, Aug. 26. Columbia Pictures release of CPPSPA production. Stars Jorge Negrete, Gloria Marin. Features Andres Soler, Julio Villarreal, Eduardo Azoremena. Directed by Julian Soler. Camera, Gabriel Figueroa; music, Trio Calaveras. At Cine Palacio Chino, Mexico City. Running time, 105 MINS.

Jorge Negrete, romantic film actor-singer, Gloria Marin, his ex-wife, a mature looker who has long been a film name, rollicking Mexican songs and music, plus Julian Soler's direction and lensing by Gabriel Figueroa, carry this via a highly pleasing mixture of Mexican western and high Mexico City society life. Negrete does six songs in his characteristic rolling tenor.

Story is one of mistaken identity. Negrete, an eccentric rich man, pretends to be a turkey thief as a gag, and mixes with Miss Marin, socialite modern sculptress seeking a real, he-man as a model for what she hopes will be her masterpiece. Scenes blend well from Mexico City modern mansions to old-time ranches, with cowpokes a sideline. Acting is of high order. Andres Soler is particularly good as the sardonic, witty uncle.

Femme costuming is about the best seen in a Mexican pic. However, either by deft intent or accident, a femme bit player in scenes with Miss Marin tops the star in smart wardrobing.

Film has an unfortunate and marring detail. Miss Marin twice calls Americans, particularly tourists who are doing much for Mexico in contributing considerable cash, a name that it doesn't take intelligent U. S. viewers long to understand as to its nasty meaning. Doug.

MONO B.D. MEET SEPT. 9

Hollywood, Sept. 2. Steve Broidy will preside over a meeting of the Monogram board at the studio, Sept. 9. It will follow a stockholders meeting.

RKO in Red

Continued from page 3

versal, 40 from Metro, about 35 from 20th and similar figures from other lots.

Of the 10, only three were made by the studio itself—"Break Up," "The Murder," and "Beautiful But Dangerous." The others are independent productions. They include Frederick Brissson's "Never Wave At a Wac," Samuel Goldwyn's "Hans Christian Andersen," Edmund Grainger's "Blackbeard the Pirate," Filmakers' "The Difference," Joseph Kaufman's "Sudden Fear," Bernie Lubner's "The Loan Shark" and Wald-Krasna's "Lusty Men."

RKO faces additional product difficulties, with only one film now on its production slate for the rest of the year—and that indefinitely postponed. It is "Split Second," which was scheduled to start production several weeks ago.

Product the company now has on the shelf reportedly will carry it to next March 1 at a maximum. Even at that, to keep the distribution pump anywhere near normally primed, it would be necessary to pick up a few completed pix from indies, as RKO has done in the past.

Several months ago, company was in negotiation with 20th-Fox to buy some completed negatives for its distribution. Deal fell through, however. There have been reports since that feelers have been sent out to other companies, but there's been nothing concrete.

RKO at the moment is doing quite well, with "King Kong" re-issue, "Sudden Fear," "Robin Hood" and several other pix racking up strong grosses. That will undoubtedly give the company a better financial report for the current (third) quarter.

French Snag

Continued from page 3

send back to New York \$1200,000 of their earnings at the official rate of exchange (350 francs to the dollar), and all the rest at the capital account rate, which varies but is slightly less favorable.

Cut Contained In Decree

The cut in the number of import permits is contained in a decree issued by the French recently. Unfortunately, there was no official statement of the remittance arrangement. Allport and his associates were merely given to understand what the deal would be if the Americans accepted the 90-pie ceiling. He transmitted this data to the U. S., and the MPEA board acted on it accordingly.

Allport made a previous trip to New York about three weeks ago to report the original deal to the board. When he got back to Paris, he discovered, however, that the French were pleading poverty and said they couldn't allow the remittance of so many dollars.

Unless a change has taken place over the weekend, MPEA may be forced to cancel its previous acceptance of the 90 quota. A real donnybrook could then develop.

French are undoubtedly relying to win out on the basis of the American companies' anxiety to get their frozen coin out of Paris as quickly as possible. There is always fear of devaluation or other steps to make remittance of the currency tougher.

Yanks think the new move is another bargaining maneuver by the French. They feel they may have made a mistake in their own handling of the negotiations by so readily giving in on acceptance of the new low ceiling in order to hurry their coin out.

Mpls. Nabes

Continued from page 3

large additional newspaper ads on Thursday calling attention to the advantages of attending the concerts and citing the alleged discomforts and health jeopardies attendant to riding on "excessively crowded streetcars and buses." At the same time, while the streetcar and busloads have been three and a half times larger than normal, a boxoffice survey for the first two Thursdays reveals that theatre attendance apparently was helped little if any by the greatly increased throngs invading the loop.



"IVANHOE" IS QUOLOSSAL!

Hitting the BIG JACKPOT twice within just a year is an achievement that's good not only for M-G-M customers but for the entire industry.

WATCH THE TRADE PRESS FOR AN IMPORTANT ANNOUNCEMENT ON "IVANHOE"! How about this! In its 5th week, it's still packing them in at San Francisco and Cleveland. Music Hall, N. Y., 5th week is bigger than the 4th, which outgrossed the opening week of every M-G-M picture at this theatre in the last 14 years! 28-day gross is \$100,000 ahead of "Great Caruso", which went on to play a full 10 weeks!

You'll soon be able to answer for yourself:

HOW **BIG** is "IVANHOE"?

Italy Cuts Terms U.S. May Charge For Its Pictures

Italian government, which has become increasingly tough in its attitude toward Yank film firms in recent months, slapped a new hurdle on them last week. It reduced by decree top rental terms that American distribs may charge from 42% to 40%.

Only loophole is that one-fourth of imports into Italy will be permitted a 50% ceiling and p/x judged "exceptional" will have no ceiling. These latter terms are the same as previously applied.

U. S. distribs had already been suffering under new, rigid application of regulations regarding remittances and use of their frozen funds in Italy. Americans had been permitted considerable freedom in arranging deals by which they were getting their coin out of Rome via private discount setups.

In recent months, however, the Italian government has not only clamped down on these deals, but has even put a stopper on use of frozen lire by American companies to pay travel and expenses of their own reps in Italy. Only by unusual pressure have funds, which formerly were freely available for such purpose, been released recently.

An interpretation from Italy of the new moves is that the government was encouraged to lower the boom when it saw the stiff terms offered by the French and accepted by the Motion Picture Assn. of America. Italians felt they had been too easy.

The new ceiling on rentals was decreed under Article 10 of the 1947 "Greater Film Law." Yank interests have fought it ever since it was passed as discriminatory. They tried unsuccessfully to have it lifted in negotiating the film agreement of 1950 between the two countries.

Loew's-Skouras

Continued from page 3

more harmful to the industry than TV. Par prez Barney Balaban and United Paramount-Theatres chief Leonard Goldenson had previously made similar observations.

As a matter of fact, there are few distribs or exhibs who don't recognize the evil to the b.o. in not giving audiences sufficient choice of product and not giving p/x a chance to play off slowly enough so that the entire potential audience for a film will have a chance to hear about it and see it.

No Solution

Difficulty is that no one has come up with anything like a solution—and there may well not be one. There have been a few efforts at alleviation, but none has really worked except in limited frameworks of particular geographic areas.

Zoning, as now being used by Paramount in Los Angeles, has helped, according to the distrib. But Par admits that's only because L. A. is spread over such a large area it breaks up logically into seven different communities. Par has been able to limit the number of day-and-dates in each of the zones.

In cities like New York, however, with its tightly packed population and easy transportation, zoning doesn't work. Zoning implies that one area of a city is not competitive with another. It would be impossible to say in New York even that parts of Queens aren't competitive with Brooklyn or Manhattan with the Bronx, let alone that theatres north of 72d St., for instance, are in a different competitive zone from those south of that boundary.

It has been suggested that modification of antitrust laws might be sought so that runs could be set by agreement among distribs and exhibs. That appears extremely remote. Otherwise, any pact between exhibs or between distribs, or between each other, is conspiracy in restraint of trade and illegal.

Difficulty is, of course, that no exhib wants to take a run less desirable than the best he's able to get. Under the present antitrust decrees on which the indus-

try operates, almost any exhib can seek almost any run if he's willing to pay for it.

Can't Chance Trust Suit

Any forced changes in that setup mean, obviously, that some exhib's going to get hurt—and with dozens of antitrust suits in their hair already, no distrib is willing to chance that. As one distribution exec explained it last week:

"The situation is like a boat with too many people in it, out in mid-ocean. If they all stay in, they all take a chance on drowning. But no one is voluntarily going to get out and chance going down by himself to save the others."

Some companies have found that the most practical step to eliminating at least some of the day-and-dates—though far from what might be called a solution—is requesting high guarantees for p/x. That eliminates some potential day-dates, but it is applicable only in early runs and in certain situations.

Multiple-run problem has not persisted through lack of attention. Plenty of thought has been given it by distribution toppers. But no one has been able to come up with a real answer.

Cinerama

Continued from page 4

siderable difficulty launching the project in England. He is not only stymied by the lack of equipment (shooting of a Cinerama film requires a special camera), but is also meeting government opposition regarding the payment of royalties.

Presently, there are only two Cinerama cameras available, one having been completed only recently. Originally, Korda was to get the outfit's initial camera, but the company's own shooting in the U.S. was more elaborate than originally contemplated, and all the equipment was needed here for completion of the demonstration film.

The second camera took about a year to manufacture and three are in the works now. It is expected that the new ones will emerge from the factory at a faster clip. Another factor that may delay Korda is the requests Cinerama has been receiving from U.S. producers who are weighing the use of the process.

Korda's difficulty with the British government stems from his request to bring in the special equipment, use of which requires royalty payments. Under the treaty between the U.S. and Great Britain, royalty payments are immediately convertible into dollars. This applies to books, plays and songs, and Cinerama was seeking a similar deal for the use of its equipment. However, the British Board of Trade asked Korda to sign an agreement whereby use of the Cinerama equipment would be considered ordinary earnings rather than royalties. This, in effect, would have frozen the coin for some time. Cinerama, Inc., manufacturers and owners of the process, were not willing to go along with this arrangement at this time. Negotiations between Korda and the British Board of Trade are still going on, but there is no indication as yet as to the outcome.

Last week, Cinerama, Inc., announced some changes in its organizational setup. William R. Iatady, in charge of technical development, was upped to v.p. and general manager. He'll handle the installation of Cinerama equipment in theatres showing the new medium. Wentworth Fling, director of sound development, has been made v.p. in charge of engineering. He just finished directing the sound recording of "This Is Cinerama."

White Quits

Continued from page 3

White also was burned over shifts in clearances given-Skouras houses as part of the settlement against a threatened suit against all principal distribs, except 20th, and the Loew's and RKO chains in N. Y. In settling with Loew's, some Skouras houses move up to the same nabe clearance as that given the former, it's understood, but White's thrx situations remain unchanged. White denied any differences over this and refused to answer further questioning about his role with the company.

Goetz-U

Continued from page 3

His future with U. will be determined by his health, but it is thought likely that because of the severity of his present illness, he'll not resume active participation in studio affairs. His stock likewise was acquired by Decca.

Daff asserted that the series of huddles on budgets and p/x to fill out the program of 36 for the 1952-53 production year (September to September) and for the start of the 1953-54 program had served definitely to move U out of the "bread and butter business."

"Nevertheless," he added, "we are still going to produce mass-audience films. The difference will be that they will be on a higher budgetary and production level and offer the possibility for higher grosses."

Evidencing this, for one thing, Daff said, was the fact that 26 of the 36 films will be in Technicolor. That compares with 20 out of 35 produced during the year that ended last week.

The Rainbow Treatment

U exec said the studio was now close to the point where every film that could be enhanced by tinting was getting the rainbow treatment. He opined that in four or five years practically all product from all studios would be in color.

"Our grosses and our earnings are proving," Daff asserted, "that there's nothing wrong with this business if the people in it will take their heads out of their hands and stop moaning and make pictures that are properly designed, properly exploited and properly sold."

"We have faith in the business and we're backing that faith with money. Rather than contracting, we're embarking on an ever-expanding program."

As for telepix production, Daff said that U's United World Films was winding up the last five of its first series of 13. There will be no move to arrange distribution of them until a whole program of the vidpix is developed, he explained.

He said the plan was to move slowly and consolidate thinking on the telepix production after each group was finished. There has been no further discussion, he added, of talk some time ago that Decca might handle distribution of the vidfilms.

Miami May Kayo

Continued from page 1

boy-goes-girl and strip types, and stops with a small fine if the law is violated. However, Beach Mayor D. Lee Powell and councilmen are also planning a revision and strengthening of the law.

Targets are Leon & Eddie's, Jewel Box (currently closed) and the strip joints in the Miami limits. On the Beach, Tony Pastor's, Circus Bar are on the list as well as smaller spots catering to the "gay" set which seem to have flooded the area in recent months. Some weeks ago, military authorities declared most of them off-limits following alleged murder of a civilian by two servicemen who claimed he had made improper advances after meeting them in a bar. Other complaints such as rolling, overcharges on B-girl datings and serving of liquor to minors added to the woes of the clubs affected.

Odd note was Miami News story —also front-paged—charging the Herald with being confused, what with "exposing the femmies" and still accepting advertising from the clubs so charged. However, along with the Florida Sun, the News, which does not accept such advertising joined in the cleanup campaign.

During the season the Jewel Box and Leon & Eddie's staged lavish shows, with large casts, usually handled in good taste. It's the mixing angle and the results that sparked the newspaper finger-pointing, with many of the operators around town agreeing that some of the pin-pointed cafes had allowed their entertainers to get completely out of line.

Jerry Baker, branch manager of American Guild of Variety Artists here, contacted Miami and Beach officials via telegram requesting that he be permitted to attend any conference relating to performers and their employment in niteries, with assurances that AGVA "wishes to cooperate in every way."

Inside Stuff—Pictures

Plugs for films at no cost to the local theatres are being inserted by the Davenport (Iowa) Times. In four-column ads headlined "Go Out to a Movie Tonight," the newspaper plugs the local attractions thusly: "Say, 'Let's Go to the Movie,' and you're talking pleasure. The kind of pleasure that makes folks feel good, the kind of pleasure that put a grin on the face of the world."

"That's the good feeling the Motion Picture Theatre stands for," the copy continues. "America relaxes in its comforts and revels in its entertainment. And because 'going out to the movies' brings together millions of happiness seekers—the Motion Picture Theatre is truly the heart of America." Connected with the promotion is a contest in which the newspaper offers free-tickets to a local theatre if the reader identifies the stars pictured in the ad. The 50 cards with the earliest postmark receive free tickets to theatres of their choice.

Universal exec v.p. Alfred E. Daff had a birthday while on a Coast visit a couple weeks ago. He thought he had kept the fact a secret until he got to the studio dining room and a waitress handed him a package which obviously contained a tie. He slipped out the card and thanked the donor, who was at the table with him. Each time he started to eat, another box with a tie arrived, until he had about a dozen of them. He was kept busy running around the dining room thanking people. After the first four or five gifts, however, he started to become suspicious and finally began opening the boxes. He discovered that all the ties they contained were his own. A studio prankster had raided his Beverly Hills Hotel cottage after he left in the morning and grabbed his cravats, which were then neatly boxed and presented to him.

Should application filed by Walter Reade, Jr., for a TV station in Asbury Park be okayed by the Federal Communications Commission, exhib topper will use the station extensively to plug his theatre interests in the area. Application for a UHF station was filed in Washington last week by Atlantic Video Corp., of which Reade is the principal stockholder.

Reade plans to follow a policy similar to that of Mitchell Wolfson, son, also prexy of Theatre Owners of America, makes widespread use Florida theatre operator and owner of Miami's only video outlet. Wolf of the station's facilities to plug his film activities.

Reade's Savoy Theatre, one of five theatres he operates in Asbury Park, will be converted to a video studio.

To obviate possible legal difficulties in the production of "Invitation To the Dance," Metro made a deal with the estate of the late Arthur Schnitzler, author of the German play, "Reigen," from which the French film, "La Ronde," was made. One sequence in "Invitation," tagged "Ring Around the Rosy," will actually be a "La Ronde" story type, with Gene Kelly as the central character. Understood Metro paid \$10,000, of which \$7,500 went to the Schnitzler estate and \$2,500 to Raymond Hakim, distributor of "La Ronde."

Aug. B. O. Stakes

Continued from page 4

enough to capture seventh money. The Clifton Webb comedy likely will be heard from additionally in the weeks to come.

"Greatest Show on Earth" (Par), back in many keys on pop-scale runs, took eighth, the Cecil B. DeMille opus displaying real strength in view of the sensational biz done on upped-scale engagements the first time out. The film also cleaned up in lesser playdates and at neighborhood theatres. "Lovely to Look At" (M-G), sixth in July, wound up ninth, while "Robin Hood" (RKO), fifth in July, was 10th.

"Island of Desire" (UA), which got sizable money two weeks out of four, was 11th, while "King Kong" (RKO) (reissues) rounds out the Golden Dozen for August. Later, which was high again on the list for the third month in a row, is baffling veteran exhibitors by its socko returns, though the 19-year-old piece is out on reissue for the second time.

"Will Rogers" (WB), which was surprisingly mild in a number of spots, showed enough to head the list of runnerup p/x. Absence of big name stars may have been a handicap. It did better in smaller cities for the most part than in the larger ones. "We're Not Married" (20th), a nice little grosser; "Carrie" (Par) and "Francis Goes to West Point" (U) rounded out the runnerup list.

A wealth of strong, new product is on tap for the coming months, judging from showings of these new films in prelim playdates. "Ivanhoe" (M-G) shapes up as a boxoffice powerhouse based on its initial three dates. Film is now in its fifth record week at the N. Y. Music Hall, with the end not in sight. Initial five weeks are assured of being the greatest such in the history of the Hall.

"The Quiet Man" (Rep) also loomed as an outstanding grosser predicated on its terrific initial week at the N. Y. Capitol, where it looks as if it's in for a long run. "Big Sky" (RKO), too, looms an unusually big winner as a super westerner, even though lengthy for an outdoorer.

"Son of Paleface" (Par) appears to be another Bob Hope comedy hit with the added lure of Jane Russell. "Merry Widow" (M-G) looks like a stout entry judging from initial showings. "One Minute To Zero" (RKO) gives RKO another sturdy boxoffice film.

"What Price Glory" (20th), which many of the crits have liked,

looms as a strong newcomer based on its showings to date. "Les Misérables," from the same studio, appears to be a nice entry with three opening engagements under its belt. It was big in Buffalo, okay in Providence and nice in third (current) week at N. Y. Rivoli.

"Sudden Fear" (RKO) continues as one of the strongest Joan Crawford pictures. It already has shown enough stamina to wind up second in final week of August. With "Sky" and "Zero" and "King Kong," this film gives RKO four concurrent boxoffice winners.

"Miracle of Our Lady of Fatima" (WB) is still another new entry to show high biz potential. It is big in one N. Y. theatre, the Astor, and strong in the Bijou where playing day-date. "Caribbean" (Par), also new, has shown up well in some of its initial dates.

"Diplomatic Courier" (20th), 11th in July, was a strong runner-up two weeks in the last month. "Anybody Seen My Gal" (U), which placed on the top 12 list one week and in runnerup classification another, was a sturdy coingetter for Universal all month. "Jeanie" (Rep), which also was among the top 12 one session, gathered in some additional coin after doing well in July. "Lost in Alaska" (U) has proved disappointing in most locations so far. "Wild Heart" (RKO) has not done at all well to date.

"Ivory Hunter" (U), which did okay previously, apparently found its best outlet in smaller arty theatres judging by the experience in N. Y. Pic hit a new high opening week at the Trans-Lux 52d St., with a long run in sight.

"Lure of Wilderness" (20th) did okay to big in several spot datings. "Fearless Fagan" (M-G), also new landed fine sessions in Louisville and Indianapolis tests. "Duel at Silver Creek" (U) hung up some surprisingly big totals during the month.

Golding Back in U.S.

David Golding, pub-ad chief for Samuel Goldwyn Productions, returns tomorrow (Thurs.) from three weeks abroad. He was in Paris until the beginning of this week huddling with Joseph Bellfort, continental manager for RKO, which distributes Goldwyn product.

Past few days he has been in London for confabs with David Jones, chief RKO slack in campaign plans for opening of Goldwyn's "Hans Christian Andersen."

ROBERT E. SHERWOOD*world-famous playwright**writes* **SAMUEL GOLDWYN****BEVERLY HILLS HOTEL**
BEVERLY HILLS • CALIFORNIA

August 8, 1952

Dear Sam,

Having attended a preview of "Hans Christian Andersen", I want to see this glorious picture again and again. It is surely one of the greatest entertainments of all time. It is beautiful and tender, romantic and colorful and gay, and it is wonderfully different from anything I have ever seen. Children will absolutely love it and so will grown-up people who want to forget their troubles and feel like children again.

You never devoted your time, your energy, your courage and your imagination (not to mention your money) to better effect. "Hans Christian Andersen" will make millions of people happy for many, many years to come -- and these are the years when people need it most.

Congratulations and thanks to Danny Kaye, Farley Granger, Jeanmair, Charles Vidor, Roland Petit, Moss Hart, Frank Loesser and everyone else responsible for this marvelous entertainment, including yourself.

Yours,

Bob

Robert E. Sherwood

Mr. Samuel Goldwyn

Paramount, N. Y.

Louis Armstrong & All Stars (5) with Velma Middleton; Gordon Jenkins Orch. (21) & Chorus (3), Mr. Ballantine, Walter Long; "The Crimson Pirate" (WB), reviewed in VARIETY Aug. 27, '52.

The diversity of music in Paramount's current show makes for an entertaining session. The classic jazz of Louis Armstrong, supported by a top group of hepsters, and the semi-classics of the Gordon Jenkins combination prove that music, properly presented, can still hold the centre of the stage and pull plenty plaids.

Armstrong is one of the revered figures in the jazz world. A skilled interpreter of the New Orleans idiom, Satchmo is also a prime comic both at his guttural vocals and the trumpet. He's a lot of fun to watch and listen to.

For this occasion he got together an excellent group of top jazz musicians consisting of Cozy Cole, drums; Arvell Shaw, bass; Barney Bigard, clarinet; Marty Napoleon, piano, and Russ Phillips, trombone. This combo, billed as the "All Stars," is extremely effective in dishing out the rhythms. They abet the comedy excellently.

Armstrong opens the proceedings with "Sleepy Time Down South," the band gets going with "12th St. Rag," and both orchs join forces on "Saints Comes Marching In." It's a project that gets a tremendous hand. Vocalist Velma Middleton is similarly a show in herself. With Armstrong a number of years, she sells a blues and unites with Armstrong on "That's My Desire" in a manner that tears down the house. The entire turn gets a tremendous mitt.

Jenkins, who came up with his Decca of "Manhattan Tower," has a literate music crew. Although he's cut down the group somewhat since last at the now vaudeville Capitol, his musical values are intact. The southpaw maestro fronts eight strings, five reeds, five brass, three rhythm and a vocal octet. Jenkins opens strongly with a rhythm version of "Blue Danube" and hits a nice response with "New York's My Town," excerpted from his "Manhattan Tower" suite. It's a big crew for this little work, but the audience response is apparently worth the extra hands on board.

The act sector goes over equally well. Mr. Ballantine, the pseudo-magician, has no difficulty getting the crowd over to his side with his studied ineptness to do any tricks. He has an excellent line of chatter besides. Ballantine was recently on the "All Star Summer Revue." He would have been a national figure had his TV reception approached anything like that which obtains at the Paramount.

Completing the act lineup is Walter Long with a smooth line of hoofery. Long has a polished mien in showing his dance excerpts. His topper is a medley of oldtime terps for a healthy exit.

Jose.

Casino, Toronto

Toronto, Aug. 29.

Duke Ellington Orch. (16), Howell & Bowers, Betty Roche, Roll & Tap, Louie Bellson, Jim Grissom; Archie Stone's House Orch.; "Cuban Fireball" (Rep).

Duke Ellington and his band are packing the customers into the Casino for five-a-day sked rich in diversity. There's lots of ear-splitting brass for the jazz cats' eardrums, but the Duke himself, at the piano is what the more adult patrons are waiting for; his sultry, slow-tempo styling of "Mood Indigo," with a muted and tricky orchestral background, plus "Solitude," complete with keyboard meanderings in the trebles; and a smash finale of "Caravan," with Ellington still at the 88.

Throughout the lusty show, Ellington is generous to his cohorts; Cat Anderson on the high trumpet; Harry Carney on the baritone sax (with Ellington for 25 years); Juan Tizol on the valve trombone (he wrote "Caravan" with Ellington); Louie Bellson, drummer; Ray Nance and a neat stage tribute to Billy Staryhorn, arranger.

Apart from the triple-tiered band and its smash coordination and solo stepsouts in "St. Louis Blues" and "Skin Deep," it's still the Duke at the keyboard for his trademarked slow piano breaks the customers wait for. Surrounding bill, he has Howell & Bowers for patter, plus calypso singing, a bit lewd but good; Betty Roche as vocalist and over well; Roll & Tap for their nonchalant eccentric dancing; and Jim Grissom in his songs, notably "Once There Lived a Fool." Neat packet warrants

that five-a-day sked, with the customers getting their money's worth from Ellington and his very talented henchmen. McStay.

Palace, N. Y.

Nick & Vicki Collins, Jeanne Charlebois, Stan & Patty Parks, Strawberry Russell & Julia, Rigoletto Bros., & Aimee (3), Little Jack Little, Alan Carney, Howard Fuller Trio; "Woman of the North Country" (Rep), reviewed in VARIETY July 30, '52.

The Palace bill shows a glimmer of the bigtime with this session. Some of the turns provide a fairly oldtimey flavor which somehow registers best in this house. Little Jack Little, one of the top singers in the Charleston era, and Alan Carney have played some of the major theatres in the country. They give considerable strength to the latter portion of the bill. Most of the other acts aren't too distinguished.

Little has introduced plenty of tunes in his day. This diminutive singer is remembered as the guy dressed in an Eton suit playing a miniature piano and wowing the customers. The wow is somewhat subdued these days, and he now wears a business suit, but he still shows a mastery of the audience.

In recent years, Little has been in the cocktail lounge field and working as a disk jockey. He's lost none of his showmanly touch in the intervening time. He socks across "Mary Lou," "Hold Me," "Shanty in Old Shanty Town," "Jealousy" and a few more in a manner that leaves the audience well satisfied.

Carney makes a large audience dent with his series of character impressions. He builds nicely with his takeoff on a labor meeting and walks off a winner.

Another vet act is Strawberry Russell & Julia, a Negro man-and-woman comedy pair who are basically funny. These oldtimers do a spot of song and dance work and knock off a few time-tested lines. The male does a bit of instrumental on a cigar box fiddle which works out well.

The Rigoletto Bros. (2) and Aimee, another vet team, comprise a turn that has rarely failed to do well. The combination of magic, music acrobatics and novelty dancing brings top audience response. Aimee's clown dance is similarly applause-winning.

Jeanne Charlebois, a Canuck act, provides an okay vocal novelty. She starts off with instrumental imitations and follows with impressions of a little girl and a baritone. She accomplishes her aims in the applause sense, but there must be more sophistication in her act to make her eligible for the plushier spots.

In the New Act column are Nick & Vicki Collins, Stan & Patty Parks and the Howard Fuller Trio.

Jose.

Paramount, L. A.

Los Angeles, Aug. 29.

Martin & Lewis, Kitty Kallen, Mayo Bros. (2), Barr & Estes, Dick Stabile Orch. (25); "Rose of Cimarron" (20th).

As a presentation house offering, the new Martin & Lewis package is one of the best whipped up in a considerable period. It's fast and funny and offers a solid entertainment value even in today's inflated market. As a draw, of course, it's a cinch to rack up record or near-record grosses—and deservedly.

Comics bear the brunt of the work although the surrounding talent is of unusually high calibre for a name package. Martin & Lewis routinizing has undergone some slight changes for this package deal; some of the old material has been retained but it's spiced with equally funny new stuff and Martin gets more of a chance to show off that fine set of pipes. He scores particularly on "You Belong to Me." The buffoonery with Lewis remains in the studiously-casual vein, Martin continuing as the sharp, but calm, foil and there are occasional ad libs as the situation arises.

Kitty Kallen heads the surrounding talent, socking over a trio of tunes to generate strong ear as well as eye appeal. Best is her high-voltage "St. Louis Blues," which earns her a begoff. Barr & Estes, eccentric and comedy acrobats, open with routines that tickle the pewholders and the Mayo Bros. please with their fancy footwork routines on an elevated platform.

Dick Stabile emcees and serves as an occasional stooge for the comics in addition to leading his augmented band for backstopping.

Kap.

Chicago, Chi

Chicago, Aug. 29.

Rosemary Clooney with Charles Trotter; Florian ZaBach, Georgie Kaye, Bud & Cece Robinson, Louis Basil Orch.; "Has Anybody Seen My Gal" (U).

This one-weeker set right in the middle of the long Labor Day weekend should prove a hefty grosser for the Balaban & Katz flagship. Stage fare is headlined with a hot property, Rosemary Clooney, who is riding high on two record hits currently.

Show, although overlong, plays amazingly well. A large part of this is due to the most enthusiastic audience this theatre has had in many months. House at show caught was dotted heavily with out-of-towners, who haven't seen these acts before or been glutted with television or nitery fare. Practically everything offered was greeted with thunderous applause. Even an attempt at a community sing, which at most times falls flat here, was carried off in good fashion.

Bill starts off with the fast comedy terping of the brother and sister team of Bud & Cece Robinson, who cavort all over the boards. They get a bright reception for closer of saddle shoes and sweater pecking session, which ties in nicely with current picture about the "20s." "Has Anybody Seen My Gal," Florian ZaBach, hometown violinist, has developed a great deal since last seen here in a nearby bistro, adding a line of chatter sprinkled with localisms, which scores particularly with the femmes. He does a nimble job on "Hora Staccato."

Fiddler earns some chuckles as he plucks a few bars but gets a heavy mitt with his Leroy Anderson medley. He has the seat-of-the-pants humor of "Kiss Me Again" as a salute to a supposed couple in the audience celebrating a wedding anniversary. Crowd gives his flashy "Hot Cash," a good mitt. Brought back, rushes through "Flight of the Bumble Bee."

Georgie Kaye registers with his stock of jokes on the Atomic Age, how to achieve a better memory, and his reverse lyrics to "Night and Day." Young comic, however, gets his biggest yocks with impression of a psychiatrist.

Miss Clooney, who appeared here earlier this year, has added a conductor, Charles Trotter, who takes over the baton during her session. Lass has also been better routinized and the measure of nervousness that she had disappeared, leaving her poised and polished. Attractive blond swings out with "This Can't Be Love" and follows with her Columbia disk hit, "Half As Much." She goes over with "Lady is a Tramp," but really scores with her top novelty tune, "Botch-A-Me."

Miss Clooney switches her mood again with a revival of one of the lesser known George Gershwin songs, "I Am Just a Little Girl," then does a fine quiet rendition of "Tenderly." Gal shows that she's equally at home with a ballad as well as a beat number. Chirper cinches it all up with her first big disk seller, "Come On-A My House."

Louis Basil holds tight reins throughout the proceedings and the whole orch seems happier this week.

Holiday, N. Y.

Michael Rose presentation of Tony Carlyle production, "A Night in Havana," with Gerardos (2), Mann & Benson, Dolores Harper Dancers (3), Juancito & Mercedes, Nanci Darkey, Rita Montoya, Luis Torres, Louis Varero Orch, Line; "Oriental Evil" (Indie).

The Holiday Theatre apparently wants to latch onto a talent policy. House recently played Frank Senne's version of "Peep Show" and after a lapse of several weeks, when it went on a straight pip diet, it installed the Tony Carlyle production of "A Night in Havana" which recently had a long run at the Five O'Clock Club, Miami. Michael Rose, now producer at this house, is interested in maintaining the live policy.

Unfortunately, since "Havana" was a last-minute booking, Carlyle had no time to enlarge the show to supply sufficient body for two hours of playing time. Now pared down to about an hour and a half, the proceedings still have insufficient substance. This is an hour's show, considering the production and act calibre, and all else is stretching.

Carlyle's end is excellent. The numbers he's devised have pace, speed and color and provides a good base for the program. He's done well with a comparatively small cast. Had he had more bodies in the show, he might have

been able to sustain more production numbers.

Most of the elephants do not fuse too well. The continuity, supposed to depict scenes from various cafes in Havana, has been cut to shreds. There's only a suggestion of a dialog to set the show, and it isn't enough.

The acts, however, do their various jobs well. The toppers in this display are the Gerardos, a dance team that has been around for some years. However, they've refurbished the act to the extent that it has smoothness, polish and sophistication. The routines are neatly devised in that the major reliance is on dancing with only a few tricks for variety. Their three numbers get ample mitting.

Mann & Benson provide the comedy. They're not strong enough for the two spots, but they achieve good audience response in parts.

In addition to the Gerardos, there are two other dance turns, Juancito & Mercedes and the Dolores Harper Trio. The former do a standard line of rumba terps. However, the gal imparts a lot more sex into the routine than is customary for this type of act. She indulges in a prodigious amount of derriere shaking. She does a bit with a dollar bill which, if done in a dark cafe, could be construed as a bid for customers to put tightly folded greenbacks at the edge of the table. They are okay for shirt-sleeve matinee audiences and specialized cafe situations.

The Dolores Harper Dancers, consisting of two boys supporting Miss Harper, are a well-drilled Negro trio who have an artful approach to their dance chores. They combine ballet and modernism for generally excellent results. Their topper is depiction of a cock-fight which has a good basic dance design with a thread of humor running through it.

The production terping is by Nanci Darkey, who does okay in the dark department, and the vocalists are Rita Montoya, a nicely stacked tuneartist, and Luis Torres, whose powerful bary collects a good applause rating. The band backing is by Louis Varero, who sometimes plays loud enough to drive the customers out of the house.

Apollo, N. Y.

Billy Eckstine, Buddy Rich Orch. (14) with Shirley Jones; Coles & Atkins, Pigmeat & Co. (3); "Texas Rangers" (Col).

Billy Eckstine, toplining here in his fifth consecutive Labor Day weekend booking, still packs the wall wallop that pays off in big trade and frantic reception. Although it's strictly an Eckstine crowd from the start, the aud is wound into high gear before his closing niche turn by the standout efforts of Buddy Rich and his crew. It's a fast-paced bill, running 67 minutes, and clicko all the way.

Eckstine hits from the walk-on. In white suit, cocoa-colored tie and shoes to match, he strikes an imposing figure, and has the gals eating out of his hand before he hits the first note. Opens in low register with "Falling For You" and follows with a neat, rhythmic "My Fickle Heart." Rings the bell with socko "I Apologize" and "Hold Me Close To You," his discicks. Changes pace in a colorful version of "Mardi Gras" and winds big with a medley of past faves.

Eckstine has a tight grip on the house throughout the songalog and his deep baritone style wins femme howls. Only flaw is his habit of intruding each number with "It goes something like this." Line becomes irritating after a while.

Buddy Rich generates plenty of steam in a series of standout orch instrumentals and drum solos. Orch of five reed, five brass and four rhythm (with the maestro on drums) clicks in opener with "Swing In The Rockies" and sustains pace during the show with "Hob Noll Boogie" and "Not So Quiet." Latter number showcases Rich's sock skin-beating style.

Ever youthful, Rich also makes for an affable emcee and gets in some hoofing kicks in a brief stint with Coles & Atkins. Team works neatly through some standard heel and toe stuff, nabbing okay mitt for soft shoe work at close. Duo, however, should stick to cleat work and omit patter which never comes across.

Pigmeat and guy and gal aides draw maximum laughs out of a tired sketch about infidelity. In Pigmeat's case it's a question of mind over material.

Cotton Bowl's Toppers

Dallas, Sept. 2.

Headlining the free show to be staged at the Cotton Bowl here on Oct. 14 during the State Fair of Texas will be pianist Liberace.

Vocalist Margaret Whiting and the Four Aces have also been pacted for the bill.

New Acts**BUDDY COSTA**

Songs

12 Mins.

Cafe Society Downtown, N.Y.

Buddy Costa, who's been identified with the Pyramid disk label, in his local cafe how indicates he can make good in this field. He can sing well enough to get good mits, but needs to acquire the showmanship that will get him into the more lucrative settings.

Costa, like many other singers, is awaiting that big break when his recordings would skyrocket him. He made one major try with his disking of "Mask Is Off." While it didn't launch him into the super brackets, it did advance his cause among record buyers. His repertoire includes a big rendition of "Sorrento," which seems to carry the most conviction. His other items, both in the ballad line and rhythm tunes, carry enough stamina to get good hands. Jose.

EVANS BROS. (2)

Songs

10 Mins.

Cafe Society Downtown, N.Y.

The Evans Bros., two Negro newcomers, have a song and idea that still needs considerable work. They're trying to do rhythmic renditions of slow ballads without losing the basic tempo. The effect makes for pleasant listening.

Both have big voices and a good line of harmonics. There's considerable interest in their rendition of "Cool Water," with some of their other tunes hitting a good applause rating.

After making a good impression with this line of musical thought, the boys do a double impression of Johnnie Ray in which they lose their audience completely. Jose.

STAN & PATTY PARKS

Novelty

5 Mins.

Palace, N.Y.

Stan & Patty Parks, are a diminutive couple who do ventriloquist, song and dance work with equal ability. There's little stress on any one segment of their talents. As is, they provide a sampling of each that indicates they excel in none.

With some rerouting of this turn, that end could be achieved, with essentially the same material they have on hand. Jose.

HOWARD FULLER TRIO

Acro

9 Mins.

Palace, N.Y.

Two members of the Howard Fuller Trio have been around for years. It's a family act comprising mother, father and son, with the major interest pegged around the offspring. The lad on his own shows some good tricks and contortion work. Trio-wise, their work is fairly standard.

In this instance, mother supports the whole family. She's the understander and is still able to perform this heavy task. Pa shows considerable agility in his hand-to-handing. Act goes over well. Jose.

NICK & VICKI COLLINS

Dance

3 Mins.

Palace, N.Y.

Nick & Vicki Collins comprise a well-appearing tap twain. They're well costumed and have a good set of basic routines, but need more variety. There's little in their routine to differentiate them from many acts of this type.

Their forte is a nice appearance and basic ability, with further development probable. Jose.

TWO PIANOPHIENDS

Songs, Instrumentals

10 Mins.

Hotel President, K.C.

Pair of youngsters fresh out of the University of Wichita have been brought here by the McConkey office and the President management to offer their stint for the payees thrice nightly. Phinds are Harold Schooler and Jack McCord, who look the part of college boys and whose approach is refreshing and talented.

Two put their four hands to work on a single piano keyboard, and come up with some sprightly arrangements on standards, Latin and novelty tunes. Their book contains number of old minstrel tunes which they chant, along-with some standards to which they have varied the lyrics to their own style.

At this session they reeled off a lilted medley of "Begin the Beguine" and "Night and Day," chanted the minstrel tune, "Red Hot Henry Brown," fingered a fast "Mambo Jambo" and wound with "Sweet Georgia Brown." Lads are clean cut and qualify as an accomplished act decidedly out of the ordinary. Quim.

Amusement Stock Quotations

For the Week Ending Tuesday (2)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC.....	29	10 1/4	9 5/8	10 1/4	+ 5/8
CBS, "A".....	27	36 1/2	34 3/4	36 1/2	+ 1 1/2
CBS, "B".....	29	36 1/2	34 3/4	36 1/2	+ 1 1/2
Col. Pic.....	8	12 1/4	12	12 3/4	0
Decca.....	52	9 1/8	8 7/8	9 1/8	+ 1/8
Eastman Kodak.....	83	45	44 1/2	44 3/4	- 1/4
Loew's.....	110	13 3/4	13 1/4	13 3/4	+ 1/4
Paramount.....	55	25	24 3/4	25 1/4	+ 1/4
Philco.....	50	32 3/4	31 1/2	31 7/8	+ 3/8
RCA.....	215	27 3/4	26 1/4	27 1/2	+ 1
RKO Pictures.....	29	4	3 3/4	3 7/8	- 1/8
RKO Theatres.....	99	3 1/2	3 1/4	3 1/2	+ 1/4
Republic.....	24	3 3/4	3 1/2	3 3/4	0
Rep., pfd.....	3	10 1/4	10 1/4	10 1/4	- 1/8
20th-Fox.....	60	16 1/4	15 3/4	16	0
Un. Par. Th.....	55	13 3/4	13 1/4	13 3/4	+ 1/4
Univ.....	20	12 3/4	12 1/2	12 3/4	+ 1/4
Univ. pfd.....	5	62 1/2	62	62 1/2	+ 1/2
Warner Bros.....	17	12 3/4	12 1/2	12 3/4	- 1/8
Zenith.....	26	77	75 1/2	77	+ 1 1/2
N. Y. Curb Exchange					
Du Mont.....	53	16 1/4	15 1/2	16 1/4	+ 1/4
Monogram.....	15	2 1/2	2 3/4	2 3/4	- 1/4
Technicolor.....	12	22	21 3/4	22	+ 1/8
Over-the-Counter Securities					
Cinecolor.....			1 1/2	2	+ 1/2
Chesapeake Industries (Pathe).....			3 1/4	4	+ 1/2
U. A. Theatres.....			4 3/4	5 3/4	- 1/4
Walt Disney.....			7 3/4	8 1/4	0

(Quotations furnished by Dreyfus & Co.)

Hedda Biog Tells All

Continued from page 2

pretty town 14 miles outside the industrial city of Altoona," she sets the mood on the very first page: "There I met DeWolf Hopper. Inasmuch as I left home to escape the heritage of being a butcher's daughter, it seems ironical that I was to spend the rest of my life dealing in ham."

Hopper's five wives' first names, in sequence, were Ella, Ida, Edna (Edna Wallace Hopper), Nella and Elda. She resented the similarity, and a horoscope-reader gave her the Hedda billing.

In the book Miss Hopper name-drops the Hollywood who's who and chronicles her own struggling career as a chorister, later actress, until the fates catapulted her into column-writing. Her flair for narrative only further attests to the book's quality.

She is as unsparring of the many famed personalities whose lives touch on hers as she is of herself and her family. She is certainly carpingly critical of Hollywood's brushoff to David Wark Griffith and Marshall (Mickey) Neilan as she is with other manifestations of the w.k. "short memory" treatment.

Through her own life and contacts is traced the Broadway and Hollywood story: Pickford, Fairbanks, Lady Sylvia Ashley, the Frank Cases, her feud with Louella O. Parsons (it'll never be the perfect sister act, apparently), the private lives of the Thalbergs, Joan Crawford, Countess di Frasso and Gary Cooper, Lupe Velez, the Schencks, the Talmadges, her faithful Dema Harshbarger, Elizabeth Arden, Judith Anderson, Cissie Patterson, some terrific insights on Hearst and his San Simeon parties, her scalpel treatments on L.

B. Mayer (who was called "The Presence" when he was king of Culver City), Gloria Swanson, David O. Selznick, the human side of Dietrich, the closeups on Travis Banton and Adrian, Janet Gaynor and Charlie Farrell.

Also, James Roosevelt and the Goldwyns, her potshots at Louella ("nothing was official in Hollywood until Parsons first printed it, be it a birth, marriage or divorce"), her respect for Gable, Hollywood parties, Hollywood love life, Hollywood "loot" (gifts), the closeup on James Hilton, the British writer (who sounds like the original "man who came to dinner"); her abortive adventures into other businesses ranging from agenting (Major John Zandt) to beautician (Elizabeth Arden), her adoration for her only son Bill (DeWolf Hopper 2d, officially, who was in World War II service), her closeups on Pola Negri, Vilma Banky & Rod La-Rocque (who, for all the Goldwynizing, today are still happily married; she plays golf and he sells real estate in Beverly Hills, as she discloses); Hollywood's golden era, Theda Bara, Paul Bern and Jean Harlow, and practically the who's who of Equity and Screen Actors Guild, past and present.

Regarding her feuding with LOP, and a memorable (for Hollywood, anyway) supposedly kiss-and-make-up luncheon at Romanoff's, she observes, "Peace—It's wonderful. But it didn't last. I've always thought this description suited us best: Louella Parsons is a reporter trying to be a ham; Hedda Hopper is a ham trying to be a reporter!"

Whatever the self-appraisal, two things are certain: this is a highly readable book, and should make a highly filmable motion picture. That would be really completing the columnar-celluloid cycle.

New York Theatres

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Robert Taylor Elizabeth Taylor
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Allnight Feature
Mighty

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/2 Century
Refreshment Service for DRIVE-IN THEATRES

Picture Grosses

DENVER

(Continued from page 6)
(reissue) (2d wk). Fair \$6,000.
Last week, fine \$9,500.
Broadway (Wolfberg) (1,200; 50-85)—"Lovely Look At" (M-G) (4th wk). Okay \$6,000. Last week, \$7,000.
Denham (Cockrill) (1,750; 50-85)—"Carrie" (Par) (2d wk). Trim \$8,500. Last week, good \$11,000.
Denver (Fox) (2,525; 50-85)—"Where's Charley" (WB) and "High Sierra" (WB), day-date with Esquire. Good \$12,000. Last week, "World in His Arms" (U) and "Army Bound" (Mono), sock \$21,000 in 9 days.
Esquire (Fox) (742; 50-85)—"Where's Charley" (WB) and "High Sierra" (WB), sock \$2,500. Last week, "World in Arms" (U) and "Army Bound" (Mono), solid \$4,500 in 9 days.
Orpheum (RKO) (2,600; 50-85)—"Big Sky" (RKO). Mild \$10,000. Last week, "One Minute to Zero" (M-G) and "Holiday for Sinners" (RKO) (2d wk), \$10,000.
Paramount (Wolfberg) (2,200; 50-85)—"Big Jim McLain" (WB). Big \$16,000. Holds. Last week, "We're Not Married" (20th) (2d wk), good \$12,000.
Rialto (Fox) (878; 50-85)—"Ring" (UA) and "Man From Black Hills" (Mono). Record \$7,500. Stays. Last week, on reissues.
Tabor (Fox) (1,967; 50-85)—"Don't Bother To Knock" (20th) and "To Shores Tripoli" (20th) (re-issue). Fair \$6,500. Last week, "Wild Stallion" (Mono) and "Here Come Marines" (Mono), good \$8,000.
Webber (Fox) (750; 50-85)—"Don't Bother To Knock" (20th) and "To Shores Tripoli" (20th) (re-issue). Makes \$3,000. Last week, "Wild Stallion" (Mono) and "Here Come Marines" (Mono), good \$4,000.

SEATTLE

(Continued from page 6)
(2d wk). Big \$9,000 after \$14,600 opener.
Liberty (Hamrick) (1,560; 65-90)—"One Minute to Zero" (RKO). Terrific \$17,000. Last week, "Untamed Frontier" (U) and "Tough Girl" (Rep), \$7,700.
Music Box (Hamrick) (850; 65-90)—"Under Paris Skies" (Indie). Slow \$3,000. Last week, "Anybody Seen My Gal" (U) and "Thundering Caravans" (Rep) (3d wk), big \$3,200.
Musie Hall (Hamrick) (2,282; 65-90)—"Lovely Look At" (M-G) and "Holiday for Sinners" (M-G) (2d wk). Robust \$11,000. Last week, \$14,000.
Orpheum (Hamrick) (2,599; 65-90)—"Big Jim McLain" (WB) and "Old Oklahoma Plains" (Rep). Big \$11,000 or near. Last week, "Where's Charley" (WB) and "Narrow Margin" (RKO) (2d wk-6 days), \$5,700.
Piomar (Sterling) (1,350; 65-90)—"Leave to Heaven" (20th) and "Shores of Tripoli" (20th) (reissues). Fair \$4,500. Last week, "Frankenstein" (FF) and "Dracula" (FF) (reissues). Okay \$5,500.
Paramount (Evergreen) (3,039; 65-90)—"Dreamboat" (20th) and "Sea Tiger" (Mono) (2d wk). Still good at \$3,000 after big \$10,400 last week.

MONTREAL

(Continued from page 7)
"California Conquest" (Col). Nice \$13,000. Last week, "King Kong" (RKO) (reissue) (2d wk), big \$10,000.
Loew's (C.T.) (2,855; 40-65)—"What Price Glory" (20th). Solid \$21,000. Last week, "Where's Charley" (WB) (2d wk), hefty \$15,000.
Imperial (C.T.) (1,839; 34-60)—"Aaron Slick" (Par) and "Atomic City" (Par). Good \$6,000. Last week, "Carson City" (WB) and "Fabulous Senorita" (WB), stout \$8,000.
Orpheum (C.T.) (1,048; 34-60)—"Island of Desire" (UA) and "Confidence Girl" (UA). Great \$3,000. Last week, "Champion" (UA) and "Body and Soul" (UA) (reissues), ditto.

Lesser Bros. Huddle

Hollywood, Sept. 2.
Irving Lesser, partner with Seymour Poe in Producers Representatives, Inc., arrived on the Coast from New York today (Tues.) for a week of huddles with his brother, Sol Lesser. PR reps the latter on sales.
They will line up Lesser's program for the coming season, including the "Tarzan" releases and a number of documentary adventure pix which they have edited and processed.

Clips From Film Row

NEW YORK

Frank Taylor promoted to cashier in RKO Theatres Homeoffice, replacing William Murphy who retired last week after 26 years with the company.
Arthur E. Bell elected assistant treasurer of RKO Theatres and its subsidiary companies.

CHICAGO

Chelien Theatre, which has been run by Norman Stone for the last few months, taken over by Charles and James Fitch.
"Greatest Show on Earth" opens 42 "A" runs next week.
Charm Theatre reopens here next week.

Kee, Keewanee, Ill., reights Sept. 14.

Bob Gardner of Theatre Service and Gus Anders of Drowe Theatre Supply have formed Am-Gar Inc. Arcadia Theatre, St. Charles, Ill., reopening next month.

Variety Club will hold its annual picnic at Fox River Grove, Fox River, Ill., Sept. 7.

Mrs. Myer Gold elected head of the Women's Variety Club of Illinois.

Ambrose Conroe, manager of the B&K Tower, is recuperating at his home after several weeks' illness.
Eddie Levine, Balaban & Katz publicist for 14 years, leaves to join Universal's advertising department on Coast.

Davis Theatre Building sold to Isadore Kaplan by Lincoln Western Building Corp.

Essaness Theatres giving up lease on Vogue Theatre Nov. 1 after 20 years of operation; will reopen the Buckingham at that time.

PHILADELPHIA

Stanley Warner's Lindley Theatre, North Philly nabe, reopening for weekends.

I. Barowsky sold his New Jewel; film house will be converted into a Negro church.

Dr. Salem H. Lumish is heading a group which took over operation of S-W Wynne Theatre, Aug. 26.

Summer activity in show biz has brightened the city tax picture, according to Commissioner of Revenue George S. Forde. Yield to date, following summer pickup, is only slightly below last year's take. Total for 1952 so far \$1,864,576 compared to \$1,712,376 in 1951.

DENVER

Pat McGee, general manager for Cooper Foundation Theatres, elected president of Colorado Assn. of Theatre Owners, succeeding B. D. (Dave) Cockrill, who died about a month ago.

Robert Patrick and Mike Stewart formed Preferred Pictures Inc., and will handle new pix and reissues in Denver territory.

Windstorm at Newcastle, Wyo., was so strong it not only damaged the screen at Starlight Drive-In but also blew away 15 speakers.

Gibraltar Theatre managers and home office toppers will attend a convention devoted mainly to advertising and publicity at Brown Palace Sept. 15-19.

BOSTON

The Fresh Pond Drive-In, Cambridge, selected as site for Archbishop Cushing's fifth annual charity show Sept. 15. Proceeds go to the fund which benefits building

of Nazareth Hospital for Crippled Children.

Closed for a couple of weeks to undergo a facelifting job, the Stuart has reopened. Harry Aaronson, formerly manager of Rialto, Scollay Square, is manager.

With summer season officially over, E. M. Loew reopened the Watertown Theatre and the Strand in Peabody, with Lockwood & Gordon reopening the Braintree in Braintree. Kenneth Amidon appointed manager of latter, replacing Stanley Gavis, now in the Navy.

Larry Laskey, E. M. Loew partner, on extensive tour of Israel studying agricultural and financial conditions there.

ST. LOUIS

Realart Pictures of St. Louis, Inc., owned by Herman Gorelick and George Phillips, obtained St. Louis territorial franchise for Lip-pert Pictures in addition to distribution rights of several other producers.

Construction started on new 450-car ozoner for the Piddle Amus. Co., Jerseyville, Ill., near that town.

The Starlight, a new 77-car ozoner near Eldorado, Ill., lighted Labor Day (in time for Harvest Festival celebrated there) by the Turner-Farrar Theatres, Harrisburg, Ill.

A. Schwartz, owner of a cafe and motel in Sullivan, Mo., lighted his new 300-car ozoner near that town.

Edward Clarks, owner of the El Capitan, an ozoner near Metropolis, Ill., opened another drive-in near that town. He heads the Massac Amus. Co.

Anthony L. Matriel will relight his Uptown, a St. Louis indie nabe, Sept. 15. House has been dark since July.

TOLEDO

Adam G. Goetz, former assistant manager of Palace, Akron, and later manager of Hippodrome and Town in Baltimore, returning to the Akron area, as manager of the State, Cuyahoga Falls, O. He succeeds Ted Davidson, who resigned to go to Clarksburg, W. Va., where he will manage the WB Ritz.

Vernon Berg, owner of Little Theatre, Yellow Springs, O., reopening with a policy of art films. Al Radin and Bill Laming will manage the house.

DETROIT

Otto N. Ebert, Jr., named RKO's branch manager in Detroit, succeeding Murray Devaney, who resigned effective Monday (1). Ebert, formerly a salesman in the company's Indianapolis exchange, joined RKO in January, 1942 as office manager of the Indianapolis office.

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TELEPIX REVIEWS

PABLO
(Sunkist Playhouse)
With Nacio Gálhaga, Hallina Gregory, Jim Seay, Elsie Baker, Marta Mitrovich
Producer: Screen Televideo Productions
Director: Charles Hays
Writer: Brenda Weisberg
30 Mins.; Fri., 9:30 p.m.
SUNKIST
KTLA, Hollywood

(Foote, Cone & Belding)
Liberal use of literary license has been taken by Brenda Weisberg in fashioning this tale of a Mexican troubadour, whose love for the bottle and untended horses almost gets him hanged. Al-most, because the marshal who judged him and judge who sentenced him haven't the heart to see him swing. A cast of unknowns gets some plausibility out of the situations but settlers will have to take it tongue-in-cheek to nourish on the probabilities.

Pablo, a Mexican counterpart of Billy Gilbert (without the sneeze), gets chased out of his village for selling out the inhabitants and takes to stealing nags. The law tempers justice with a strange quality of mercy and plants a horse outside his cell block, which is left unlocked. But Pablo spurns an escape because, "a debt paid today leaves none for tomorrow." But when a senorita calls on him, that's different, and away they go.

That's the story projected as straight drama but it is so watered down with sentimentality that it strains credulity. A cast of unknowns work hard at making it believable and the end result is pleasing because no one really wants to see the happy-go-lucky troubadour's neck stretched.

KTLA, the releasing station, came on three minutes after the logged time, an old custom with this indie. Just won't cough those spots.

ROY ROGERS
With Dale Evans, Pat Brady, Harry Harvey, Robert Hyatt, Francis McDonald, Minerva Urecal, Riley Hill, Sandy Sanders, Harry Macklin, Trigger (horse) and Bqlet (dog)
Producer: Jack Lacey
Director: Robert Walker
Writer: Dwight Babcock
30 Mins.; Sat., 5:30 p.m.
GENERAL FOODS
NBC, from Hollywood

(Benton & Bowles)
The old order has changed in these footage-eating prairie sagas. The chase is no longer host against host. The rustlers have now taken to four-wheelers and the blight of monoxide is withering the tumble-weeds.

The Rogers' trusty steed, Trigger, finds himself pitted against a four-tonner full of dogies but with the aid of another gas-fed contraption, a jeep called Nellybelle, Bullet the pooch also helped and for a time it looked like he'd have to call in the three bears on the Sugar Crisp cartoon.

Roy Rogers and Dale Evans know every little trick "fighting side by side for western justice" and the end payoff will be a happy audience of kids, and adults, too. Slotted in the early evening and thrills-packed for a short haul, it will build and hold a strong following. To lighten the villainous foragings, Pat Brady is a good straw-in-the-mouth comic. The others are mostly stuntmen, who take the falls for Rogers and know how to hit him without hurting him.

The pic's theme, "Happy Trails to You," is a melodic little ditty that may yet make the Hit Parade. As always, Roy signs off with "may the good Lord take a likin' to you," a tender touch. Commercials are baited for the kiddies.

CHEVRON THEATRE
(Mightier Than the Sword)
With Alf Kjellin, Carl Esmond, Karin Nordgren, others
Distributor: MCA-TV Ltd.
Producer: Revue Productions
Director: Richard Irving
Writer: Arthur Weiss
30 Mins.; Fri., 9 p.m.
KTLA, Hollywood

(BBDO)
Combination of a lively, believable script, slick production, fine thesping and skillful direction makes "Mightier Than the Sword" a thoroughly enjoyable entry in the "behind the Iron Curtain" sweepstakes. Ignoring the black-and-white characterizations customarily applied to this format, this telepic dealing with the resistance movement in Budapest has a fine shading which adds to its flavor of authenticity.

Alf Kjellin is the anti-Communist caught by the Secret Police, then released on his promise to inform on his pals. With the aid of his buddies, Kjellin feeds the gendarmes bits of info while setting them up for the next blow, when the underground will plaster all Budapest with circulars to help their fight for freedom. Because one of the underground makes an error, two are killed by the cops, but a suspenseful fight atop a church tower sees the hero win, the heavies plunging to their death.

In other than the competent hands of director Richard Irving, all this could have added up to heavy-handed melodramatics, but he helms it smoothly, keeps a restraining hand on scenes where it could otherwise have been hokey. Alf Kjellin registers strongly as the resistance fighter, and Carl Esmond is excellent as the heavy. Karin Nordgren, Victor Perry and Harold Gordon handle lesser roles well.

Arthur Weiss' original teleplay is well written, and he carefully re-

framed from a cops-n-robbers format, instead upped the tempo by basing it on a duel of wits. Lensing by Ellsworth Fredericks is good throughout.

KING CALICO
With Johnny Coons, Doris Larson; Warren Best, Angelo Antonucci, puppeteers
Producers: Bill Newton, Ray Chan, Coons
Director: Richard Galbreath
Writer: Chan
15 Mins.; Mon.-Thurs.-Fri., 5:30 p.m.
Sustaining
WNBQ, Chicago

After hitting a good rating mark last season as a live show, this puppet strip has been converted to celluloid for spot distribution. Thanks to an excellent lensing job, the values that prevailed on the live version carry through on the filmed treatment. Additionally, filming permits more activity by

the various characters and a more elaborate set arrangement.

Although the moppet-angled show was Grade A productionwise, the story line on the installment viewed seemed pretty complicated, with a great deal of confusing dialog by the moppet characters. Part of the confusion probably springs from the fact that Johnny Coons does all the voices, and while he generally gets good distinction between the roles, the fast-paced chatter tends to make some of the puppets sound alike.

Adventure currently stirring up King Calico and his court, consisting of some half-dozen animal and doll dummies, has to do with a mysterious stranger who is making off with some of the royal gear. There's lots of bouncing around and jabbering by the gang, which should go over fine with the wee youngsters.

Only live person present is Doris Larson, who serves as hostess, introducing each segment pleasantly.

Dave.

Vidpix Chatter

Hollywood

Directorial lineup for Revue Productions includes John English, megging "Kit Carson" series, Rodney Amateau and Bob Finkel on dramatic series; Francis Lyon, a cutter, bows as director on Gruen Playhouse and Chevron theatre, and Dick Irving meggs 26 "Biff Baker, U.S.A.," starring Alan Hale, Jr. and Randy Stuart, American Tobacco angling latter series. Acme Film Lab expanding in preparation for processing of four grand games a week for Sport Vision's filmed version of football this fall, beginning Sept. 23. . . . General Mills' Cy Platters here huddling with Dudley Pictures on film, "Report to the Stockholders," Edgar Bergen and camera crew returned from Michigan where they shot 4,000 feet of film for upcoming vidpix series. . . . Following chilling of distribution deal between Official Films and Roland Reed Productions on "Rocky Jones, Space Ranger," RR is mulling whether to distrib itself or make deal with another distributor. . . . Joan Caulfield inked for "Turnip's Blood," opposite Herbert Marshall, and Dick Haymes set for lead opposite Diana Lynn in "National Honeymoon," both Screen Gems entries in "Ford Theatre" series. . . . "My Little Margie" CBS-TV series starring Gale Storm and Charles Farrell, swings over to NBC-TV Oct. 4, with Philip Morris sponsoring for five weeks, anking CBS due to return of "I Love Lucy" . . . Marguerite Chapman and Will Rogers, Jr. have leads in "Life, Liberty and Orrin Dooley" for Screen Gems, while Alan Mowbray was inked for role in "National Honeymoon," and Ben Perry joins Columbia vidpix subside as story editor. . . . Frank Wisbar Productions prepping next batch of "Fireside Theatre" telepic at Eagle-Lion studios. . . . Mr. and Mrs. North, now being filmed at Goldwyn studios with Barbara Britton and Richard Denning in the John W. Loveton production, bows on CBS-TV Oct. 3. . . . Vidpix producer Roland Reed returned from production survey trek to Europe. . . . Don Sharpe Enterprises resumes shooting this week at RKO Pathe studios on "Four Star Playhouse, with Dick Powell or Charles Boyer set for initial vidpix. Company rolls "My Hero," starring Robert Cummings, Sept. 15, Mort Greene producing, and "Terry and the Pirates" same date. . . . Revue Productions wound a pilot telepic starring Ray Milland at Republic studios, Richard Irving directing, Phyllis Avery, Minerva Urecal and D. J. Thompson in featured roles. TV packages are being arranged for Johnny Mack Brown and Whip Wilson, recently dropped by Monogram as stars of oater series. . . . Joan Crawford makes her vidpix debut next few weeks as star of three vidpix to be produced by Revue Productions, MCA subside. . . . James Neilson meggs "National Honeymoon" for Screen Gems. . . . Howard J. Green, Revue Productions scribbler, will pen article on technique of writing half-hour vidpix for UCLA's quarterly review on radio, motion pictures and television. . . . Ellen Corby and Eileen Janssen signed for supporting roles in telefilmed "Adventures of Ozzy and Harriet" . . . Bob de Souza, regional sales manager for Major Television Productions, Inc., off on a six-week swing through the east and midwest. Firm has just acquired teevee rights to pair of George Bernard Shaw films, "Pygmalion" starring Leslie Howard and Wendy Hiller and "Major Barbara" starring Miss Hilbert, Robert Morley and Rex Harrison. . . . Bill Williams began work on a new group of five "Kit Carson" vidfilms in which he stars for Revue Productions.

Jennings Lang now heads Music Corp. of America's vidfilm department.

Sheftel's RD Series

Stuart Sheftel, indie vidfilm producer, has acquired TV film rights to the "Most Unforgettable Character I've Ever Met" feature, appearing monthly in Reader's Digest. He's now on the Coast and plans to roll his first stanza in the series in the near future.

Sheftel's wife, actress Geraldine Fitzgerald, is currently vacationing in Ireland with their two children.

TV Films in Production

as of Friday, Aug. 29

ARROW PRODUCTIONS

KTUV Studios; Hollywood
Second set of 13 in "Ramar of the Jungle" 26 half-hour jungle adventure telepic series to resume in Oct. Cast: Jon Hall, M'Liss McClure, Ray Montgomery, Jack Fairbank, Fredrickson, Harry S. Rothchild, Leon Fromkes.
Film producer: Rudolph Flothow
Director: Wally Fox
Assistant director: Wilbur McGaugh
Art director: Dan Hall
Camera: Alvin Karp
Film editor: Dwight Caldwell
Story editor: Sherman Lowe
Writers: Eric Taylor, Sherman Lowe, Orville Hampton

WM. BOYD PRODS., INC.

11700 Ventura Blvd.; Los Angeles
Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin Abbe, Tommy Carr

WILLIAM F. BRODIE PRODS.

Sunset Studios; Hollywood
"WILD BILL HICKOK" series of half-hour western adventure series now in preparation to resume shooting mid-August. Guy Madison, Andy Devine set leads.
"CASE HISTORY" featuring Regis Toomey, Sara Hayden, and "TRAIL BLAZERS" featuring Alan Hale, Jr. set lead, also in preparation for fall shooting.
Executive producer: William F. Brodie
Producer: Wiley Post
Director: Frank McDonald

JACK CHERTOK PRODS.

General Service Studios; Hollywood
"WOMAN FIGHTER" and "THE DE-SERTER" "BLACK GOLD" set for Sept. 3-9 shooting in "LOVE RANGER" half-hour western series. Holly Morse directs. John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Director: Robert Piffack
Television Co-ordinator: Frank Fralich
Film editor: Jack Ruggiero

BING CROSBY ENTERPRISES

RKO-Pathe, Culver City
Shooting "REBOUND" series of half-hour adult dramas sponsored by Packard.
Executive producer: Basil Grillo
Half-hour series of comedy-dramas for "A CHAIR ON THE BOULEVARD" in preparation.
Half-hour series of adult drama films for "CROWN THEATRE" now shooting.

DESILU PRODUCTIONS

General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series sponsored by Philip Morris shooting from Sept. 1-7.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance.
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.
"FOUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Producer: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

FEDERAL TELEFILM, INC.

Golden Studios; Hollywood
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting first 39. Barbara Britton, Richard Denning, Francis Barker head cast.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FRANK FERRIN PRODUCTIONS

6328 Sunset Blvd., Hollywood
"SMILIN' ED'S GANG" series now shooting. Ed McConnell, Nancy Marcell head cast.
Associate producer: Frank Ferrin
Assistant director: Don Olsen

FILMCRAFT PRODS.

841 Melrose; Hollywood
GROUCHO MCKE stars in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto Playhouse is sponsoring.
Producer: John Guedel
Film producer: L. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6320 Sunset Blvd., Hollywood

"ANNIE OAKLEY" new series of 32 half-hour vidfilms now in preparation.

Gal Davis, Billy Gray head cast. Parts to fill.
Second series of 32 half-hour Gens Autry Western telepic shooting. Gens Autry, Pat Buttram set leads.
"RANGER RIDER" shooting second series of 32 half-hour vidfilms. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Ges. Archambaud
New series of half-hour western dramas entitled "DEATH VALLEY DES" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

W. R. FRANK PRODS.

General Service Studios; Hollywood
Group of 4 30-minute "MEDAL OF HONOR" telepics to resume in mid-Sept. Producers: W. R. Frank, William Dean Director: Reginald Leborg
Production Manager: Bart Carre

GROSS-KRANE, INC.

General Service Studios; Hollywood
Now shooting "BIG TOWN" series of 26 half-hour telepic sponsored by Lever Brothers. Patrick McVey and Jane Nyar set leads.
Producers: Jack J. Gross and Philip N. Krane
Director: E. A. Dupont

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute vidpics titled "LINKLETTER AT MIDNIGHT."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.

KTUV Studios; Hollywood
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale. Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

JAN PRODUCTIONS, INC.

General Service Studios; Hollywood
"TWO THE BICKERSONS" series of half-hour comedy telepic now shooting. Lew Parker and Virginia Grey set leads.
Producer: Jack Denove
Production manager: C. M. Florence
Director-writer: Phil Rapp

EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood
Series of 13 half-hour telepic featuring Irene Dunne as female resume Sept. 3.
Producer: Edward Lewis
Production manager: William Stevens

THE MCCADDEN CORP.

General Service Studios; Hollywood
"THE BURNS AND ALLEN SHOW" now shooting series of half-hour comedy telepic. The Carnation Co. sponsor.
Cast: George Burns, Allen, Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME

389 Lexington Ave., N.Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour film, Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani

PARSONNET TV FILM STUDIOS, INC.

106 Larchmont Boulevard, Hollywood
Cast: Jack Thurston, Fred Messer.
Shooting half-hour dramas for series entitled "The Doctor" sponsored by Procter & Gamble. Features Warren Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Don Siegel
Asst. directors: Jack Berne, Frank Fox

LINDSEY PARSONS PRODS.

KTUV Studios; Hollywood
Shooting "THE FILE OF JEFFREY JONES" series of half-hour adventure telepic.
Producer: Lindsey Parsons
Director: Les L. Hurton, Fred Douglas
Associate producer: Warren Douglas

PATHESCO PRODUCTIONS

580 Fifth Ave., New York City
Now shooting "THE GUNTER" series of 13 half-hour telepic, sponsored by R. J. Reynolds Tobacco Co. through RKO. Cast: Betsy Nelson heads cast.
Producer: Ed Montagne

Production Supervisors: Walter Raft

Robert Drucker
Director: Oscar Rudolph

ROLAND REED PRODS.

Resume production of "MY LITTLE MARGIE" series on Sept. 10 with Gale Storm and Charles Farrell as set leads.

REVUE PRODUCTIONS

Eagle Lion Studios; Hollywood
Half-hour series of "ADVENTURES OF KIT CARSON" telepic now shooting for Revue Prods.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.
Series of 26 "BIFF BAKER, U.S.A." vidpic, starring Alan Hale Jr. and Randy Stuart, to begin shooting Sept. 10.

HAL ROACH PRODUCTIONS

Hal Roach Studios; Culver City
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: George, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keulen
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood
ROY ROGERS now shooting 15 oater telepic. Vidpix are half-hour each. Roy Rogers, Dale Evans top line. Pat Brady in support. General Foods parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the "FORD THEATRE" series of 39 half-hour telepic.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood
Resume production of half-hour dramas on Sept. 20.
Producer: Gil Ralston and Arthur Ripley
Cast: supervising: Rudy E. Abel
Camera: Stuart Thompson
Supervising film editor: Bernard Matls

DON SHARPE ENTERPRISES

RKO Pathe Studios, Hollywood
Series of "FOUR STAR PLAYHOUSE" half-hour telepic dramas resume shooting on Sept. 3.
Producer: Don Sharpe
"MY HERO" series of comedy-dramas starring Robert Cummings to shoot after Sept. 15.
"TERRY AND THE PIRATES" series also to shoot after Sept. 15.

SHOWCASE PRODUCTIONS

Hal Roach Studio; Culver City
"RACKET SQUAD" series resume shooting half-hour telepic series Aug. 25.
Producer: Hal Roach, Jr., Carroll Case
Director: Jim Tinsling

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET", half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

FRANK WISBAR PRODS.

Eagle Lion Studios; Hollywood
"PIREBIDE THEATRE" series of half-hour adult drama now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

WIZARD TELEPICTURES CO.

Larchmont Studios; Hollywood
"DREAM IT UP" series of 15-minute comedy telepic begin shooting Sept. 3. Chick Chandler starred with Franklin Panofsky, Gus Schilling, Benny Baker in support.
Producer: B. L. Petroff
Associate producer: Bert Douglas
Director: B. L. Petroff
Production manager: H. A. Hirschfeld

ZIV TV

5355 Clinton St., Hollywood
Eight in "BOSTON BLACKIE" series of half-hour telepic shoot in August.
Directors: Eddie Davis, Sobeey Martin, Geo. M. Caban

TV BREAKS WESTERN BACKBONE

Kling Studio's Chi Vidpix Operation Sets H'wood Production Adjunct

Chicago, Sept. 2.

Kling Studios is stepping up its tele film activities several notches with the establishment of Hollywood production facilities which eventually will embrace vidpix operations as well as TV blurbs and other commercial filming. Preliminary details have already been worked out for a tie-in with Ray Patton Productions on the Coast, and Lee Blevins leaves next week to head up the Hollywood adjunct.

That continued rapid growth of tele film production and consumption is an economic inevitability is the thinking of Fred Niles, Kling's veepee in charge of pix and TV. And to keep pace with the development of the industry Kling execs feel they must be set up to do some of their production on the Coast. Niles points out that at least for the foreseeable future the bulk of the firm's activities will be handled at the Chicago studios but there are several advantages peculiar to Hollywood, such as the availability of name talent, a bigger pool of competent technicians and the obvious climatic benefits for outdoor shooting.

The Kling masterminders plan to bring a new approach to vidpix production and financing. Reasoning they already have an established rep among agencies and bankrollers through their commercial activities, they propose to serve as sort of production middlemen between the advertisers seeking film product and Coast talent and packagers seeking a foothold in the teevee pix field.

It'll be Blevins' assignment to scout the Hollywood scene for top film names with vidpix ambitions. Not only performers, but producers and studios will be contacted.

While he's lining up the production hopefuls, the Kling staff at this end, with its entree into the top agencies through its commercial operations, will be on the look-out for advertisers anxious to latch onto a celluloid TV show. The idea then is to bring the two groups together for "here's what we have" and "here's what we want" confabs. It's held that through this process of mutual discussion clients could buy their series off paper without the necessity of the packagers having to gamble on pilot reels, since Kling's rep would be backing the quality of the finished product.

Niles reports that TV output at the Kling studios has more than tripled the past year. Currently in production is a 26-unit series of "Uncle Mistletoe," kiddie puppet show. Other Kling vidpix are "The Old American Barn Dance" package spot booked around the country and a series of half-hour shows built around the Hormel Girls' band which the Hormel packing firm will place on a spot basis.

Vidpix 'Previews' As WGN-TV Bait

Chicago, Sept. 2.

Continuing upbeat interest in vidpix has prompted WGN-TV to slate an unusual private screening for agencies and advertisers of practically the entire block of film packages available to the Chi market. First "preview" running three hours was held tonight (Tues.) in the station's screening room with repeats scheduled for tomorrow night (Wed.) and Thursday night (4).

Some 30 different pix, both 15 and 30 minute films, being offered by the various producers and distributors were run off. Idea behind the plan is to provide the prospective clients with an opportunity to scan the available product and to make comparisons between the different pix.

Project was set up by Elizabeth Bane, WGN-TV film director.

STUDIOS AXING LOW BUDGETERS

By DAVE KAUFMAN

Hollywood, Sept. 2.

Moderately budgeted oaters, staple diet in Hollywood since the days of Bronco Billy Anderson and William S. Hart, are vanishing from the local scene, first major motion picture programming casualty of television. Cowboy stars of these quickly westerns are galloping out of pix and into video, with others jobless as the studios specializing on this type of film find it increasingly difficult to book the pix, since moppets can usually see the same faces in oldies on teevee, or in new telepix starring such names as Roy Rogers and Gene Autry.

While the quickies are fading away, the big-budgeted western with name stars and usually dressed in color, continues to draw, but the low-budgeted gun-slinger is fast becoming a thing of the past. Illustrative of this is fact only 26 oaters are scheduled this year as compared to 45 in 1951. In 1949 Republic alone churned out 18 oaters.

Columbia, which made 14 outdoor opuses last year, has dropped Charles Starrett series, result is now lot is only making six Gene Autrys. Rep, which turned out 19 westerns last year, is down to 12 this year, and Monogram, which has specialized in the hoss opy since studio was founded, has cut back from 12 last year to eight this year.

Some studio spokesmen, admitting front offices are worried over booking troubles, concede further prunings are in sight this year, and admit also day of the series oater, the small budgeter which was formerly considered as "insurance," always sure to recoup its investment and more, is passe. Not only are the juves now seeing many oldie oaters on the home sets, but they are provided with fresh telefare of their outdoor heroes, as Autry, Rogers and Bill (Hopalong Cassidy) Boyd are busy working in Cassidy. Result makes it a virtual impossibility for the studio to get any financial break out of the low budgeters. "Texas is still strong territory for these pictures, but we don't know what's going to happen as TV spreads down that way," commented one studio man gloomily.

Roy Rogers found TV so important a factor that when his pact with Republic expired last year he

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A&C Single Market Tab Highest Yet

New Abbott & Costello vidfilm series, which is being offered for spot TV bookings for the first time this week, is probably the most expensive TV film show yet released. Price schedule, lined up by Music Corp. of America-TV, which is handling syndication, has an asking price of \$7,500 for the N. Y. market alone, which is comparable to the talent and production costs on a number of network shows.

Asking prices, as customary, are based primarily on set circulation in each market. Range, consequently, goes from \$200 for the single-station, low circulation Albuquerque, through \$4,000 for Chicago and Los Angeles, up to the \$7,500 price tag for N. Y. Half-hour series will have no connection with NBC-TV's "Colgate Comedy Hour," on which Abbott & Costello will continue to appear live this season.

Vidfilm series, produced on the Coast by comedy team, is being directed by Jean Yarbrough, with Sidney Fields and Eddie Forman scripting. Pix have a situation comedy format, with each stanza being a complete show. Full series of 26 stanzas is now completed, and prospective sponsors must order on a firm 26-week basis.

UTP, Eyeing New Stations, Preps Film Library of Musical Shorts

Overture

Hollywood, Sept. 2.

New twist in pix and TV relations occurred here when for the first time a motion picture studio loaned a contract director to a vidpix company.

Phil Ford, on loanout from Republic, megged a telepic on the lot for Revue Productions, MCA vidpix subsidiary.

Duplicity of Pix In N. Y. Market A Video Hassle

Deals which WJZ-TV and WNBT, N. Y., have made with Motion Pictures for Television do not provide the two outlets with exclusivity on the features. However, each is protected to the extent that MPTV will not sell its old pix to any other Gotham stations which would screen them in a competitive time slot.

Thus, it's figured, WJZ-TV (which is beaming the pictures at 6:15 p.m.) isn't competing with WNBT (which beams them at 11:20 p.m.). It's reasoned that there are two different groups of viewers involved.

Each outlet is choosing whichever titles it wants from the approximately 1,000 features which MPTV has in its catalog. Some of the product selected by WNBT will also be shown on WJZ, and vice versa, although other reels may not be chosen by both outlets. There is no stipulation that one station must wait a period of time before showing a feature that has been played by the other. However, according to Slocum (Buzz) Chapin, Jr., ABC-TV v.p. for o-and-o stations, common sense dictates that a station hold off running a pic that has been screened recently on another channel.

Chapin pointed out that its 'to the distrib advantage' not to have his films compete against themselves on two different channels. If they do, they split the audience, and a lower rating tends to depress the value of his celluloid.

The WJZ-TV deal is for a full year cross-the-board, which means that the ABC outlet will take 260 features from the Matty Fox outfit. Pix are selected about three-to-four weeks in advance. In keeping with the current trend, station is using an on-screen announcer, George Ansbro, to handle the commercials and intros.

'Big Town's' 2-Station Ride in Same City (L.A.) In 1st Residual Sale

First subsequent-run sale of Lever Bros.' "Big Town" vidfilm series has been made in Los Angeles, where KTTV, local indie station, has purchased the show for a preem sometime after Oct. 1. With KNXT, CBS-TV's o&o operation in Hollywood, airing the series first run, that means the two outlets in the same market will be screening the same vidpix simultaneously.

United TV Programs is handling the re-run sales on "Big Town," as well as first-run sales in all markets bypassed by Lever Bros., which owns the package in conjunction with its agency, Ruttenberg & Ryan. While first-run showings will be retained the "Big Town" tag, the series has been relabeled "Heart of the City" for second-run showings. UTP is close to a deal for re-run privileges in N.Y. as well, where "Town" airs first run on CBS-TV's flagship, WCBS-TV.

Eyeing a highly lucrative new market for television films on the new stations slated to swing into operation across the country during the next two years, United TV Programs will launch its new "UT Film Library" of musical shorts within the next two weeks. Produced by Studio Films in Cleveland, the vidfilm briefs, designed for TV disk jockey shows and fillers, spotlight such name personalities as Connie Boswell, the Ink Spots, June Valli, Mary Mayo, Phil Brito, etc.

As detailed by UTP sales chief Aaron Beckwith, his outfit will lease the music library to stations for a two-year stretch, during which each outlet can use the shorts as many times as it desires. Beckwith said each station will get a certain minimum number of the briefs at the start, about 50% of which will be standards and the balance new and current pop tunes. After that, the stations will be fed so many new pix per month to keep the library up to date.

UTP's musical vidfilm library is the fourth to enter the TV arena. Snader Telecriptions have been on the market for some time and are currently being aired in a number of markets. Snader sells stations a minimum of 400 shorts to start and a number of TV outlets reportedly don't want to take that many. As a result, UTP will furnish a much smaller initial library, with a resultant lower cost. Third library is being produced by Seaboard Studios, N.Y. These are leased in a silent version for synchronization with actual recordings. Similar plan is being followed by Screen Gems with its "TV Disk Jockey Tunes."

UTP plans to charge each station a flat fee for the library service, which will be based on the set circulation in each arena. Stations' rights to the films will be covered by their blanket contracts, with the American Society of Composers, Authors and Publishers, while Studio Films, as the producer, pays a performance fee to ASCAP on each song used. As with the Snader deal, Studio is cutting the talent in for a percentage of the gross.

Laughton Vidfilm Series Finalized

Mott's Apple Juice sponsorship of the Charles Laughton vidfilm series is now scheduled to premiere the first week in January, with the client and its agency, Young & Rubicam, having practically finalized matters. (Thus far, Mott's has been identified in video with station break spots.)

Laughton will do a weekly 15-minute film stint of religious and dramatic readings. The pix will be bicycled for slotting in various markets on a spot sale basis, rather than network showcasing.

WJZ-TV PIX OLDIES SET FOR TUES. RIDE

WJZ-TV, N. Y., will launch another "Complete Theatre" stanza of old pix in the 8-10 p.m. slot on Tuesday evenings. It will follow the same pattern of its "Complete Theatre" on Saturday nights, screening the same picture twice on a "Continuous performance" basis so that a late dialer will be able to see the entire film.

For the first couple of weeks the celluloid program will start at 8:30 instead of 8 p.m., due to the fact that the "Date With Judy" kinescope is played at 8 p.m. on WJZ-TV. However, "Judy" will be able to get into N. Y. live later in the month, in the 8 p.m. Thursday spot it has on the network. Reason is that Dixie Cup's "Hollywood Offbeat," a warm weather sponsor on WJZ-TV locally, will be vacating the 8 p.m. Thursday slot.

BENDIX' RKO PACT STALLS 'RILEY' VIDPIX

Hollywood, Sept. 2.

Unless NBC can spring William Bendix from an RKO contract that prevents his making films for television with multiple runs, the impending "Life of Riley" series may be stalled. Attorneys for both parties are trying to work out a solution.

Studio holds that re-runs of the telefilms would impair Bendix's value in theatres. It would consent to only one extra showing in the 13-week hiatus period but Bendix's interest is in the residual. If the series is launched, Tom McKnight will be the director. He produced the "Beulah" programs, which are now being re-run. Hattie McDaniel, star of the series before her illness, is in critical condition at Motion Picture Country Home.

Scribes TV Strike Settlement on Tap In AFTP Feelers

Hollywood, Sept. 2.

First concrete evidence that a settlement is in the offing on the three-week-old strike of the Screen Writers Guild against the Alliance of Film Television Producers came over the weekend, when it was learned one or two Alliance producers have tendered feelers to SWG seeking reopening of talks on the basis SWG's demand for royalties will be recognized in principle, although full demands will not be met. Compromise sought by producers is believed extremely likely, since SWG admittedly does not expect original demands, and will climb down once principle of royalties is established.

SWG did not deny feelers had been given, but wouldn't comment. First major break in the strike was discussed fully by the Alliance, pro and con. A spokesman said he wasn't surprised some members sought settlement on their own, and described feelers as "a face-saving gesture for SWG."

Feelers were made following ALA's rebuke of the Radio Writers Guild which had refused to support the strike. RWG has ordered members not to work with Alliance producers, following instructions from ALA prexy Rex Stout.

Meanwhile, bolt of a number of writers from the ranks of RWG to the newly-formed Television Writers of America appeared a certainty as TWA went ahead inking writers for TV film. Dick Powell, an RWG council member and leader in TWA, said he's resigning from RWG following Stout's edict, and

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UA-TV's 5 New Ones

United Artists-TV acquires this week five new shows for syndication. All of them have at least a 13-week supply of film in the can. They'll serve to almost double UA's present distribution roster of six weekly shows.

New additions are: "Clete Roberts 'World Report,'" a 15-minute newsfeature produced by U. S. Television News.

"Cowboy G-Men," a half-hour show starring Jackie Coogan and Russell Hayden.

"View the Clue," a 15-minute audience-home participating quiz show.

"Fun With Felix," a 15-minute audience participation magic show. "Norman Brokenshire's Handy Man," a five-minute "how-to-do-it" show for housekeepers.

NBC-TV'S 'WHAT'S THE USE?' SLANT MAY GIVE DAYTIME BACK TO AFFILIATES

Confronted with the problem of what to do about daytime television, NBC-TV may throw in the sponge by turning the time back to the affiliates. Specifically, the stations may find themselves faced with the task of programming and selling on their own the five-hour stretch from 10 a. m. to 3 p. m.

As of now, the hours of 1 to 3 p. m. already come under the heading of "station time," but the network's inability to translate 10 to 1 into profitable commercial segments has set in motion a "what's the use?" thinking that may saddle the affiliates with the programming responsibility on a local level.

Although NBC-TV has successfully hurdled the "wake up" hours of 7 to 9 a. m., by converting the "Today" stanza into a black ink proposition remainder of the morning and early afternoon segments have thus far yielded a succession of program turkeys.

It's generally conceded that, with the exception of the afternoon Kate Smith hour show, daytime TV has failed to produce a continuing commercial entry of smash proportions, even though some shows have survived for a season or two. Thus TV appears to be following the pattern that was predicted for it, in its inability to attract housewives as radio did before it and still continues to do.

The pressure from affiliates to "do something about daytime television" has been on NBC-TV for some time, and was projected as one of the major agenda squawks at last year's Boca Raton convention and again in Chicago last spring. It will probably loom large in this year's Boca meet in December.

There's been considerable NBC-TV ballyhoo in recent weeks over the "Hometown U.S.A." series of four quarter-hour shows (designed as TV's answer to the soap opera), which the network has planned for morning showcasing. However, it's a costly enterprise, and general belief is that the show won't go on unless the network can first sell it. The sales boys are currently peddling the four segments like mad.

'Songs For Sale' For Daytime TV

With Garry Moore, whose SRO status on his cross-the-board daytime show once brought CBS-TV \$6,000,000 annually in gross billings, now down to a lone 15-minute sponsor, the web is mulling the advisability of ditching Moore's variety format completely and setting him up as emcee of "Songs for Sale" in the same daytime period. Web has already decided to trim Moore's air time from its present hour to a half-hour, giving him the 2 to 2:30 p. m. period. Monday through Friday.

Latest of his sponsors to pull out is General Electric, which will check off both quarter-hour segments it now bankrolls after the Sept. 11 show. Two periods are Tuesdays from 2:15 to 2:30, and Thursdays, from 2 to 2:15. This leaves Moore with only Stokely-Carmichael as a sponsor during the entire week. Canned food firm has the 2:15 to 2:30 period on Fridays. "Songs for Sale" originally replaced the web's "Sing It Again" on Saturday nights. With Steve Allen replacing Jan Murray last season as emcee, the show obtained respectable ratings but had little success in nailing down any sponsorship coin. Since it's still active on the CBS video books, however, the web wants to give it another try in Moore's daytime spot.

WJR's Femme Gab

Detroit, Sept. 2.

WJR will introduce a female news commentator when Lorene Babcock takes to the air with a 15-minute newscast of national, international and local events.

Miss Babcock previously worked at WJR as a fashion commentator.

Operation Dogpatch

Until the time that NBC makes up its mind what it is going to do about daytime television, notably the 10 a. m. to 1 p. m. periods, the network has decided to finish out the last quarter of 1952 with an "Operations Dogpatch" programming lineup. This will include films, UN pickups or other items that won't cost money.

Move is geared to the present "let's-not-spend-unnecessarily" economy wave at NBC-TV.

Still to be resolved is what to do about the Ralph Edwards TV show, which was slated for one of the morning segments.

Come December and Boca Raton convention, time, and NBC will have to commit itself one way or the other on daytime video.

CBS Sets Daytime TV Schedules; New Entries to Preem

CBS-TV wrapped up its daytime program schedule this week, with the lineup introducing three new half-hour packages, none of which has yet snagged a sponsor. As during last season, CBS will program networkwide cross-the-board 9:45 a. m. to 4 p. m., with the single exception of the 45-minute period from 12:45 to 1:30.

New shows include "One in Every Family," an audience participation quizers to be emceed by John Reed King. It goes from 11 to 11:30 a. m. "Wheel of Fortune," also an audience participation show, is in from 3:15 to 3:45, with Tod Russell as emcee. And Dan Seymour, who's winding his stint as emcee of the soon-to-be-cancelled "We, the People" on NBC-TV, will handle the third new daytime entry for CBS—tentatively titled "Time for Americans," which goes from 2 to 2:30 cross-the-board.

Web's daytime lineup kicks off Monday through Friday at 9:45 a. m. with a 15-minute newscast featuring Charles Collingwood. Arthur Godfrey simulcast is in Tuesdays and Thursdays from 10 to 11, and on Mondays and Wednesdays from 10:15 to 11. On the latter two days, CBS will have a new monolog-newscast spotlighting Claude Mahoney, its vet Washington correspondent, from 10 to 10:15. On Fridays, when it's impossible to simul-

(Continued on page 26)

TV Network Premieres

(Sept. 3-13)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major video networks during the next 10 days:

SEPT. 5
Mama. Situation comedy. CBS, 8 to 8:30 p. m. General Foods, via Benton & Bowles.

Aldrich Family. Situation comedy. NBC, 9:30 to 10 p. m. Campbell Soups, via Ward-Wheelock.

Cavalcade of Sports. Madison Sq. Garden fights. NBC, 10 to 10:45 p. m. Gillette, through the Maxon agency.

Greatest Fights of Century. (Film.) NBC, 10:45 to 11 p. m. Chesebrough, via Cayton.

SEPT. 6
Happy Party. Kid show. DuMont, 11 to 11:30 a. m. Florida Citrus, via J. Walter Thompson.

All Star Revue. Variety. (Dennis Day as first star.) NBC, 8 to 9 p. m. Participating.

Your Show of Shows. Variety. NBC, 9 to 10:30 p. m. Participating.

Battle of Ages. CBS, 10:30 to 11 p. m. Serutan, through Franklin Bruck.

SEPT. 7
See It Now. Documentary news. CBS, 6:30 to 7 p. m. Alcoa, through Fuller, Ross & Smith.

This Is Show Business. Variety. CBS, 7:30 to 8 p. m. American Tobacco, via BBD&O.

SEPT. 8
Welcome Traveler. Audience Participation. NBC, 3:30 to 4 p. m. Monday-thru-Friday. Participating.

Kate Smith Show. Variety. NBC, 4 to 5 p. m. Monday-thru-Friday. Participating.

Winchell-Mahoney. Variety. NBC, 8 to 8:30 p. m. Speldel, via SSC&B; Crosley, via Benton & Bowles (alternate week sponsors).

Berle, Gleason Blacked Out of Pitt Market

Pittsburgh, Sept. 2.

A couple of long-time video faves here, Milton Berle and Jackie Gleason, won't be coming through this one-channel market in the fall. They have both been blacked out in the new schedule just announced by WDTV.

For a time last season, Berle had been alternated with Frank Sinatra when the latter had his program, Channel 3 carrying half an hour of Sinatra and "Keep Posted" one week and Berle the next. This year, however, Uncle Miltie's out in the cold and "Posted" stays on as a regular fixture.

As for Gleason, with his switch from DuMont to CBS, it wasn't expected that WDTV, owned and operated by DuMont, would be likely to find a place for him. Station hasn't, either.

WDTV began carrying the Arthur Godfrey morning show on Monday (1) and is taking "Ozzie and Harriet" at 7 o'clock Sunday evenings, alternating that show with Red Skelton. Flock of other changes are still to be worked out with web execs by Harold Lund, station manager, and Larry Israel, sales head.

DuMont's 'Cavalcade' In Doubt; Murray Vice Storch If Show Sticks

Jan Murray, currently emceeing "Meet Your Match" on NBC radio, may be tapped to replace Larry Storch as emcee of DuMont's "Cavalcade of Stars." Show's ratings have slipped slightly this summer, however, and there's a possibility that Drugstore TV Productions, which sponsors, may check off. If that happens, DuMont may axe the hour-long vaudeoer completely.

Comics who have emceed "Cavalcade" in the past have been singularly successful in moving to higher-paying posts on other network programs. Jerry Lester went from "Cavalcade" to his \$4,000 weekly pact at NBC-TV and Jack Carter moved in as emcee of the original Saturday night at 8 variety show on NBC, which has since been replaced by "All Star Revue." Jackie Gleason, whom Storch followed into the "Cavalcade" job, ankleed DuMont to ink exclusively with CBS-TV, where he'll headline his own Saturday night vaudeo package starting this month.

Seven Up

NBC's TV affiliates are putting the heat on for a return of the 7 to 7:30 p. m. cross-the-board period as station time. The half-hour stretch formerly enjoyed that status, prior to the "Kukla, Fran and Ollie" entry as a 30-minute, five-times-a-week entry, when the network captured the time and turned it into a bonanza.

But this season things are different. As yet, NBC has made no program commitments or promises. Nothing definite has been lined up for the periods. On the other hand the stations say they would have little difficulty peddling the segments with local programming. Converted into 150 minutes a week, of desirable station time, 52 weeks a year, the 7 to 7:30 period would add up to enormous billings.

Only 1 Casualty (Fontaine) Among CBS Summer Radio Entries; 5 Ride On

Crider Ankles WEEI

Boston, Sept. 2.

John H. Crider, former editor-in-chief of Boston Herald, who since last February has been conducting a cross the board news commentating program on WEEI, ankleed that post last Friday (29).

Stating on air that he was about to "enter a field on national level" he declined to elaborate. However, it's believed he's become associated with the Eisenhower campaign.

Underlining CBS Radio's policy of building new summer shows that are strong enough to rate a regular season slotting, the web will retain during the new season five of the six packages which it premed during the regular hiatus period. Only one to be axed is the new Frank Fontaine program, which has been airing Sunday nights at 8 and which is the most expensive of the lot. According to program veepee Lester Gottlieb, CBS feels it needs another year to work with Fontaine.

Remaining five packages are being handed cream evening time slots and, while no sponsor has yet been lined up for any of them, the web hopes the attractive price tags, combined with its new nighttime discount structure for advertisers, will induce potential clients to buy it. Indicating the low price list, the most expensive package in the group is the Doris Day show, which is being offered at \$4,500 gross.

"December Bride," which has been airing Sunday nights at 7 during the summer, will be moved back to the 6 o'clock Sunday slot to lead off CBS' customary Sunday night comedy lineup. "Horatio Hornblower," the Harry Allan Towers package originating via tape in London, goes into the Friday nights at 9 period, while Miss Day's show goes Thursdays at 10:05 p. m., where it will be back to back with the Bing Crosby show (but separated by a five-minute Bob Trout newscast).

"Gunsmoke" continues in its present Saturday night at 7:30 period, while the Steve Allen show is being slotted Saturdays at 9:30 p. m. Web is also mulling the possibility of handing Allen the 10:30 to 11 p. m. cross-the-board period immediately after election day. That time until the Presidential elections will be occupied by various political shows.

Gulf Oil to Up Ante on TV Show

Although Gulf Oil is cancelling out on the Friday night NBC-TV "We the People" show, effective next month, the client's bankrolling stake in the medium will be hiked when its new entry moves into the same 8:30 to 9 p. m. slot. Gulf has been allocating \$15,000 a week for talent-production costs on "People," but has notified Young & Rubicam agency on the account, that it will up the ante to \$20,000 for the new program.

Successor to "People" will be a half-hour drama show tentatively called "Rendezvous." Title will thus permit for a flexibility in format.

Frank Telford, who has handled the production reins on "People," will ditto on the new show.

Joe Santley's 3d Year As Durante's Producer

Joseph Santley flies to the Coast today (Wed.) to start readying the Jimmy Durante video show which resumes on NBC's "All Star" series Sept. 20 with Margaret Truman again as his guest. This marks Santley's third year as producer of the Durante show.

He completed 10 weeks of the "All Star Summer Revue" this past Saturday (30).

REEG EXITING ABC, JOINING JOHN GIBBS

Leonard Reeg, ABC radio program veepee, is resigning to join the John Gibbs agency. He'll be v.p. of the Gibbs outfit, launching a Coast operation for Gibbs and serving as head of the new Hollywood office, effective Oct. 1.

Gibbs is establishing an L. A. setup because of the trend to vidpix. Reeg will look for some new properties and faces for the expanding telefilm field.

Reeg shifted to ABC's N. Y. headquarters from the web's Coast operation three and a half years ago, moving up from national program director to v.p. after Charles (Bud) Barry left ABC for NBC. The Gibbs office produces the Robert Montgomery show on NBC-TV, "Welcome Travelers" and several soap operas, including "Against the Storm."

40% TO 50% NBC RATE SLASH?

Rodgers Cuffs 13-Hour Score

In what probably sets a new precedent in the realm of public service TV programming and at the same time represents one of the most herculean creative jobs in TV annals, Richard Rodgers has cuffed his 13-hour original musical accompaniment for the upcoming "Victory At Sea" series, which bows next month on NBC-TV.

Approximately half of the 26 half-hour filmed shows depicting the history of the U. S. Navy from 1935 to Korea are already in the can, with Rodgers completing each half-hour of composition as the individual installments are brought in.

However, Rodgers will have a major stake in all subsequent royalties under terms of a deal worked out with NBC-TV execs. Several tunes are already slated for pop recording. A concert version is in the works under the RCA Victor banner, maestroed by Arturo Toscanini conducting the NBC Symphony Orchestra. Toscanini is also slated to conduct highlights of the score during the fall broadcasting season.

Those who have already heard the initial compositions (there have been some private screenings of the first two episodes) describe the Rodgers score as his most creative, profound effort to date, and consider it a cinch to walk off with the major laurels as the outstanding musical event of the upcoming season. It's recalled that when members of the NBC Symphony Orchestra recorded the accompaniment for the first two "Victory" installments, the musicians arose in a body and applauded the score.

Robert Russell Bennett is credited with doing an outstanding job on the arrangement.

Petry, Blair's \$8,000,000 ABC Spot Plum Accents Station Rep Influence

Awarding of the \$8,000,000 ABC-owned-and-operated station representation plum to Edward Petry and John Blair rep outfits points up to the new character of the station rep field, with its great specialization and growing emphasis on research and sales presentations.

As the volume of spot business increases and the field becomes more complex, the reps are assuming greater importance. Strengthening the trend is the movement towards vertical organization in the agencies, with a shift away from having one man working exclusively in the time-buying field and towards media specialists buy both time and space. Thus, at Young & Rubicam, the media buyer on a particularly brand or group of accounts handles not only radio and tele, but newspapers, magazines and other media.

The net effect is to make it necessary for a station's spot salesman to call on more individuals and to compete not only with other outlets, but against other ad media. In turn, this operates against those stations which are self-represented and maintain small staffs to handle their spot biz. They are finding that small staffs cannot cover the entire field and that it's more economical to add the services of a spot rep. It's reasoned that this concept is behind the recent move by WGY, the General Electric outlet.

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\$4,500 Top Price For CBS Entries

Pointing up again the way the major radio networks have shaved the asking price on their sustainers in an attempt to line up new advertising accounts, CBS has set a high of \$4,500 on any show which it is pitching up for sale this year—and most of them fall considerably below that figure.

As an illustration, the web has cut audition platters on two new top-name half-hour musical stanzas—one with Jo Stafford and the other with Nelson Eddy. Any interested client can have either of the two for under \$4,000. Highest-priced musical program which the web now has to offer is the Doris Day show, which carries a \$4,500 gross price tag. Show is being bankrolled this summer by Rexall as replacement for "Amos 'n' Andy."

Among other new summer shows which CBS is keeping on the air this fall, "December Bride" can be had for \$4,300, while the Steve Allen show goes at \$2,100 per half-hour.

CHI MEET TO SET FORMULA

Chicago, Sept. 2.

It's NBC's turn at bat, now that CBS has resolved—for better or worse—its discount formula for nighttime radio rates benefiting advertisers to the tune of approximately 35% (with an 11.11% hike in daytime rates).

Tomorrow (Wed.) the NBC primary affiliates, along with the Station Planning Advisory Committee, will converge on Chicago, and on Thursday sit down with the entire array of NBC top brass in a bid to establish its own rate structure to meet the CBS "realistic evaluation" of 1952 radio.

Over the past weekend, the NBC high command was engaged in working out its formula for presentation to the affiliates—a formula which, it's understood, will go CBS one better and even undercut the Columbia nighttime rate pattern. While NBC execs are reluctant to tip their mitt in advance of the Chi convention, it's reported that the network is prepared to invite in the advertisers with a straight lollipop in the 40% to 50% area of reevaluation.

How the affiliates will take to a rate cut that exceeds the CBS competition is something else again. A high Columbia spokesman said that, regardless of what NBC does, CBS will stand pat, satisfied that it has achieved a formula which, while on the one hand is attractive to the advertiser, nonetheless does not sell radio down the river.

It's approximately a year ago that NBC tried, through its Economic Study plan, to effect a reappraisal of its affiliates in tune with the TV times, but the network was thrown for a complete loss and the plan was shelved. NBC, as result, decided to let CBS carry the ball in bringing the affiliates into line, and now that Columbia and its stations have agreed to agree (with some isolated rancor still existing) NBC is anxious to embrace a formula that, it hopes, will restore it to topdog status in radio.

Just how effective the NBC-CBS rate slashes will be in inviting new sponsorship coin is problematical. (Some of the top brass are willing to concede, off the record, that they'd be satisfied if the more attractive rate offers didn't invite any further client defections and permitted the networks to hold the existing line.)

Obviously, CBS has failed to achieve as yet any new sponsor benefits from its newly-promulgated rate cut. (Actually the agencies have pleaded for "time out" in wrestling with the involved discount formula that's been evolved.)

Meanwhile, both networks vigorously maintain that, regardless of the present state of network radio, they're operating in black ink.

Top Radio Network Shows Still Pack Pulse Wallop Among Video Viewers; Survey Gives Webs 50% of Audience

Brass on Parade

Chicago, Sept. 2.

In sharp contrast to the virtual "solo performance" put on by CBS prexy Frank Stanton, when he single-handedly steered the network through the troubled affiliate waters in effecting the recent rate revision, NBC is parading its entire roster of administrative brass before the assembled affiliate body at the two-day rate convention starting tomorrow (Wed.).

Due in on the 20th Century Limited tomorrow morning from among the NBC contingent are: board chairman Niles Trammell; prexy Joseph H. McConnell; veepee-general manager Frank White; veepee Charles R. Denny; station relations v.p. Harry Bannister; veepee Sheldon Hickox, station relations director; Thomas Knode, station relations director; press veepee Syd Elges; sales veepee Jack Herbert; veepee Joseph V. Heffernan; research boss Hugh M. Beville, and counsel Gus Margraf. There will also be some second-string echelon.

Generally-accepted idea that television setowners tune in their radios only for music and news and rely on their TV sets for all other entertainment was blasted this week by a new Pulse study which shows that in the metropolitan N. Y. area—the most heavily saturated TV area in the country—the four major radio networks grab off more than 50% of all nighttime listening in TV homes. Balance of the time is distributed among the 31 indie radio outlets in the N. Y. market.

Pulse survey, especially commissioned by CBS Radio, will be officially unveiled tomorrow (Thurs.) at the opening session of the web's

Charmed Circle

Proving that shows aired by the four major radio networks still get the biggest audience among TV setowners, the following is a Top 10 radio lineup compiled from among video homes in the metropolitan N. Y. area by Pulse. Contrary to popular opinion, not a single show aired by the 31 radio indies snared a place in the lineup. Pulse study was made during a week last March.

Jack Benny (CBS).
Amos 'n' Andy (CBS).
Lux Radio Theatre (CBS).
Bob Hawk (CBS).
Theatre Guild (NBC).
Mr. District Attorney (ABC).
Charlie McCarthy (CBS).
Ozzie & Harriet (ABC).
Counterspy (NBC).
Suspense (CBS).

NBC-TV Affiliates Attempt to Get Off 'Free Hours' Hook

The campaign launched about three years ago by Walter J. Damm, general manager of WTMJ, NBC affiliate in Milwaukee, to grab off a bigger share of the TV sponsorship spoils from the network through a reduction or elimination of the free hours which the affiliates turn over to NBC, appears headed for some measure of success.

Some 30 of the major video affiliates met with the NBC brass in N. Y. last week to discuss a working formula by which the stations could henceforth get off the "free hours" hook and increase their billings. Under the present arrangement, affiliates are obliged to cuff 24 hours a month to the network for a free commercial ride.

Affiliates came forth with a proposal for a graduated downward revision of free hours whereby, as of the time that NBC can boast of 270 hours of solid time per month, the practice of free time will be completely eliminated.

At present the affiliates are

(Continued on page 34)

Perrin Reins 'Irma'

Hollywood, Sept. 2.

Nat Perrin, writer-producer of films, has been signed by CBS to produce the television of "My Friend Irma," which tees up the new season Oct. 3.

Perrin was a gag writer in radio before he moved into pictures.

Burnett Spreads Wings to Canada; \$40,000,000 in Biz

Chicago, Sept. 2.

The Leo Burnett agency, whose billings have skyrocketed close to the \$40,000,000 mark the past decade, opens its new Canadian affiliate this week in Toronto. North-of-the-border expansion is a direct result of Burnett's recent acquisition of the full Kellogg account from Kenyon & Eckhardt.

Besides the cereal firm's Canadian division being the first account announced so far for the agency's Toronto office, key staff personnel are K&E alumni. George B. MacGillivray, formerly with K&E's Canadian adjunct, joins the new Burnett operation as veepee and manager. Also switching from the previous to the new agency are Stanley J. Izon and Ralph Draper.

Burnett's main office is in Chicago, with branches in New York and Hollywood.

Indpls. Drops Berle Show As Result of Poll, But Set Owners Are Beefing

Indianapolis, Sept. 2.

This city's only television station, WFBM-TV, has decided not to air the Milton Berle show this fall, following a poll conducted by the station on its "TV Mailbag" program, seen Tuesday nights at 8:15 p.m. At the beginning of the poll, the station stated it would abide by the decision of fans, but now that the news is out, a lot of protests are coming from viewers who neglected to vote on the issue.

Among objections raised as a result of the poll are that it was conducted during the summer months, when viewing is at a lower rate; the program on which it was conducted does not have the audience that others do; and many would rather see other shows eliminated rather than Berle's.

Replacement for the Berle program has not yet been revealed.

Are You a Party-Pooper?

Oklahoma City, Sept. 2.

A comment by Tom Paxton, WKY, Oklahoma City, disk jockey, on a Collier's mag cartoon had the station's staff in a whirl recently. When Paxton read the cartoon script, which satirized commercial plugs, the engineer logged it as a commercial and the accounting department tried to track down the account mentioned in the cartoon. Since no such account was located, Paxton was called on the carpet for an unauthorized plug and only squared himself by producing the cartoon.

The cartoon script, under a picture of a dignified bald-headed announcer reading into a mike, was as follows: "You'll get a large charge from Hoffman's Teen-Age Clothes. So get on the stick with those real fat, real cool, really crazy clothes. Don't be a party-pooper or a nerd. Yes, everybody is bashing ears about Hoffman's Teen-Age Clothes. They're Frampton. They're pash-le. They're Most! Everybody from Jelly-tois to Cool, Jonahs get a big tickle from Hoffman's threads. These suits are really made in the shade, and when your dolly, or double bubble sees you wearing a Hoffman, she'll give you an approving Mother Higby and say, 'That has it!' So don't get squishy and be a schnookle. The geatastaf is reasonable and we'll make it chill for you. Remember, don't be an odd ball. The name is Hoffman's Teen-Age Clothes."

Marge Kerr Exiting Morris for 'Betsy'

Marge Kerr is taking a leave of absence from the William Morris agency to take over production management on a TV show she's just peddled to Lever Bros. Program, titled "Heaven To Betsy," a situation comedy, goes into the CBS-TV Tuesday and Thursday slots 7:45 to 8 p.m., replacing the Patti Page stanza, which Lever (on behalf of its Chlorodont tooth paste) has been slotting as a summer entry.

Miss Kerr has been with the Morris agency for the past two years, moving in from N. W. Ayer radio-TV department to handle program development, but later switching to sales. In the intervening years since her initial writing chores for Air Features, she has moved into practically all facets of radio-TV.

New program will feature Jackie Lemmon and Cynthia Stone (originally spotted on the erstwhile Don Ameche-Frances Langford daytime TV show on ABC) and will be done live with a New York origination.

WNBC's 'Indie Hangover' as Cott Sets 'Blockbuster' Block Format

New "blockbuster" block format is being shaped up by WNBC, N.Y., which will give the NBC Gotham key two and a half hours of music and news—an approach which has been highly successful on indie operations—and an hour of talk.

The news pattern will have "hard news" on the hour and "feature" items on the half hour. After the news summary at 12 noon, Faye Emerson will launch a disk jockey show in the 12:05-12:45 p. m. period. She'll be followed by her baton-wielding husband, Skitch Henderson, who'll spin disks in the 12:45-1:30 p. m. span. The feature news strip at 1:30 will be handled by Don Ameche, with a Hollywood chatter stint. At 1:35 Ameche will turn platter-spinner. At 2:05 Herb Sheldon, whom WNBC brought over from WJZ, N. Y., earlier this year, will do another record stanza.

One of the human interest news slots will be taken over by Morey Amsterdam, culling the humorous items of the day.

Ted Cott, general manager of WNBC and WNET, told VARIETY that he has been waiting ever since leaving WNEW, N. Y. indie, almost two years ago, for the opportunity to develop block programming on the local level for WNBC. It has been a matter of getting more contiguous time for the owned-and-operated outlet from the skein, as well as lining up the proper personalities. The stars, Cott said, fit into the station's plan of using performers who are "merchandiseable and promotable," who can be used in tieups with advertisers, appearances in supermarkets and department store, amusement parks, etc.

Cott is also experimenting with an hour-long gab block. The early evening "talk" session will start with Kenneth Banghart's newscast at 6 p. m. Bill Stern's sports report will follow for 7½ minutes, backed by "Column Digest" for 7½ minutes. At 6:30 Bob Elliott and Ray Goulding will give out with their satiric splicing. "Three Star Extra" news strip, follows at 6:45 p. m.

With the Jinx Falkenburg "New York Closeup" completely SRO on radio, WNBC has been looking for a new distaff aler. Miss Emerson's show will fill all this need. Kate Smith, who has been heard in the noontime period, is giving up her show, in order to concentrate on her TV chores and also because of the problems her multiple sponsorship on tele of restricting the kinds of bankrollers she can take on radio.

Emphasis in records will be on listenable tunes, chosen largely from Broadway shows and films—musicals and avoiding brassy swing.

No ALA Action On McCarran's Blast

Although the blast leveled by Sen. Pat. McCarran's subcommittee investigating subversive infiltration of show biz chastized the Authors League of America for permitting a "Communist takeover" of the Radio Writers Guild, ALA took no stand on the question at last week's council meeting.

Council voted to secure copies of the McCarran committee testimony and mail them to all members of the council for study. One week after they are sent out, a special council meeting will be called on the subject. At last week's meeting, which was on the same day that the testimony was released, most of the council members had read only the newspaper reports, but only a handful had seen the printed text.

It's understood that many of the council members were shocked by the testimony. However, as some of the "cooperative" witnesses testified, the ALA has had a traditional stand against taking political sides, concerning itself solely with political and economic welfare of its members. Even during the height of World War II the League took no stand against members who espoused Fascist views. It also has made declarations against "blacklisting" in radio and tele.

Zachary, Barton to L&M

George J. Zachary, former CBS producer, and Francis C. Barton, veepee in charge of radio and tele at Federal ad agency, have joined Lennen & Mitchell.

Zachary will be in charge of radio-tele production and Barton will be business manager of the AM-TV department. They'll work under Nicholas E. (Nick) Keeseley, AM-TV veepee.

WCAU-TV's SRO For Prime Time

Philadelphia, Sept. 2. All prime evening segments available for sponsorship by local and national advertisers on WCAU-TV, with the exception of one 15-minute period, have been signed for starting dates this fall, according to Robert M. McGredy, sales manager.

McGredy also announced several new participation and spot advertisers who have pacted for fall schedules. Hamilton Watch Co., via BBD&O, and International Silver, through Young & Rubicam, have signed for alternate week sponsorship of "Jewelry Theatre," 52-week half-hour series starting Oct. 7, while in another film buy, the Associated Hospital Service of Philadelphia (Blue Cross) signed for 26 week sponsorship of the March of Time, through Gray & Rogers.

Esslinger Beer, through J. Cunningham Cox, has expanded WCAU-TV schedule to include three additional newscasts, adding Thursday, Friday and Saturday shows to its present Tuesday evening newscast.

Other program contracts inked at WCAU-TV include Spratt's Dog Food, 13 weeks for "Crusader Rabbit" (Continued on page 34)

Mennen Out, Pontiac In on Post-Grid Show

With Mennen's having checked off its projected sponsorship of a quarter-hour football scoreboard roundup on Saturday afternoons this fall on NBC-TV, the web has sold the package to General Motors, for Pontiac, for an 11-week time and talent outlay of \$300,000. NBC expects to have a bankroller lined up by the end of this week for its pre-game show as well as another \$300,000, which will up the web's total football billings to more than \$3,000,000.

GM signed last week to pick up the tab for NBC's National Collegiate Athletic Assn. football schedule, paying about \$2,500,000 for the 11-game series. Mennen's had previously bought the post-game scoreboard show but balked at paying the necessary pre-emption costs on regularly-scheduled programs. NBC, as a result, sold the show to GM.

Radio Network Premieres

(Sept. 3-13)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days:

- | | |
|---------|---|
| SEPT. 4 | Romance. Drama. CBS, 9 to 9:30 p.m. Sustaining. |
| SEPT. 5 | Cavalcade of Sports. Madison Sq. Garden fights. ABC, 10 to 10:45 p.m. Gillette, through Maxon. |
| SEPT. 7 | Matthew Bell. Whodunit. MBS, 4:30 to 4:55 p.m. Seabrook Farms, via Hilton & Riglio. |
| | Politics on Trial. Documentary. ABC, 6:30 to 7 p.m. Sustaining. |
| | Hallmark Playhouse. Drama. CBS, 9 to 9:30 p.m. Hallmark, via Foote, Cone & Belding. |
| SEPT. 8 | Victor Lindahl Show. Diet commentary. NBC, 8:15 to 8:30 a.m. Monday-thru-Friday. Serutan, via Franklin Bruck. |
| | Carl Smith. Music. MBS, Monday-through-Friday, 12:25 to 12:30 p.m. Kellogg, through Leo Burnett. |
| | Home Folks. Folk music. CBS, 3:50 to 4 p.m. Monday-thru-Friday. Quaker Oats, via Price, Robinson & Frank. |
| | Wild Bill Hickok. Western. MBS, Monday, Wednesday and Friday, 5:30 to 6 p.m. Kellogg, via Leo Burnett. |

McKay the McCoy

Underscoring how lucrative a simple five-minute show can become for local TV stations, Jim McKay now has two such series airing night on WCBS-TV, the CBS video web's N.Y. flagship, which return the station an \$8,500 weekly gross. Each of the two shows are aired on a 52-week basis which could conceivably account for \$442,000 in annual gross billings for WCBS-TV. Frequency discounts, of course, bring the yearly figure down considerably below that.

Two shows, both now SRO, are a five-minute weather report, aired five nights weekly at 7:25 p.m., and a five-minute sports show, aired six nights each week after the nightly news roundup. In addition to the 11 five-minute spots he thus does, McKay has also been tapped for a new quarter-hour Saturday afternoon football roundup show on WCBS-TV. This will preem Sept. 20, with the station now pitching it to prospective sponsors.

WGN 'Editorial' On McCarthy Gets Schmitt Air Time

Chicago, Sept. 2.

For the first time a political candidate will get time to answer an editorial comment by a station owner, under the FCC's opinion of June, 1949, on "Editorializing by Broadcast Licensees." Previously candidates have been given equal time under FCC rules stipulating that if one candidate gets airtime, his opponents be granted comparable time.

Issue was raised last week by Leonard F. Schmitt, candidate for the Republican senatorial nomination in Wisconsin. Schmitt wrote WGN, Chi, that WGN prez Robert R. McCormick made a pitch for Schmitt's opponent, Sen. Joseph R. McCarthy, on Aug. 23. Schmitt said that while McCormick "has the right to state his views," the FCC opinion is that station operators "have an affirmative duty" to present the other side of the issue. Since Col. McCormick spoke on "Chicago Theatre of the Air," which is carried by Mutual, five minutes has been offered to Schmitt before or after the program.

Old Faithful

"Romance," the half-hour drama series which has become a perennial utility show for CBS Radio, returns to the air again this fall, for the umpteenth time. With Jer-gen's having bought only a limited network for its "Hollywood Playhouse" program, CBS will feed "Romance" to the rest of the net on a sustaining basis.

Two shows will be aired Thursday nights at 9, back-to-back with the Bing Crosby show, for which General Electric has taken the full CBS station lineup. Web has the right, of course, to sell "Romance" but has not yet come up with a sponsor.

WXYZ Loses Right to 'Jack Bellboy' Title, But Det. Issue May Flare Anew

Michel Exiting K&E

Werner Michel is resigning as associate director of radio and television for Kenyon & Eckhardt agency, effective Sept. 15. Bowout is due to the agency's cutback on AM-TV accounts, with the Ed Sullivan TV layout and the Edgar Bergen AM show the only major shows in the house.

Before joining K&E, Michel was with CBS.

WIND's Windfall In Grid Billings

Chicago, Sept. 2.

Weekend gridiron activities continue as a lucrative vein for the radio time peddlers. For example, indie WIND has finalized its fall football lineup which represents a hefty chunk of coin.

The complete home and road schedule of the Northwestern U team will be aired again by WIND with the Chi Dodge dealers picking up the tab for the fourth consecutive year. Going for the seventh year for Standard Oil of Indiana will be the full Chicago Bears pro team schedule.

Bert Wilson will handle the play-by-play for both the Northwestern and Bears games with Howard Miller doing the color on the college contests and Irv Kupcinet assisting on the pro tilts.

The byproducts of the games are almost as valuable as the contests themselves with the fore and aft quarter hour adjacencies also already soldout.

WHB's 10-Game Schedule

Kansas City, Sept. 2.

Interest in football play-by-play is mounting with approaching fall season, and AM coverage promises to be as jammed up as in past. WHB is in the swing with a 10-game schedule of Big Seven games to be covered by Larry Ray with Dick Smith along for color. Second straight year the schedule is being underwritten by John G. Gaines & Co., Hallcrafters TV distributor.

Ray kicks off the season by going to nearby Lawrence to catch Texas Christian at University of Kansas. Same game is being picked up by NCAA television sked for national cableing.

For ninth straight year Sam Molen will do a 10-game schedule for KMBC-KFRM. He begins Sept. 20 with Missouri vs. Maryland. Jim Burke, KMBC-KFRM special events man, will team with Molen, for his fifth straight year following the pigskin.

State of Pa. Buys Spots On 55 AM Stations To Stem Traffic Mishaps

Philadelphia, Sept. 2.

To check the rising tide of traffic accidents and auto fatalities, the State of Pennsylvania has appropriated funds for a statewide radio spot safety campaign. The appropriation covers a 39-week period and is being handled by the Benjamin Eshleman Agency, of Philadelphia.

Business will be placed through the Quaker Network, which is serviced by WFIL, Philadelphia. Non-Quaker stations will also be included on the schedule which is to be distributed among virtually all of the 115 AM stations operating in Pennsylvania.

Contracts signed for the first 13 weeks of the drive covered 55 stations with three one-minute spots a week, for a total of 2,145 announcements. All spots are transcribed, dramatized and narrated by Lt. Elmer Faber, of the Pennsylvania State Police, and each announcement carries a brief message from Gov. John S. Fine.

Roger W. Clipp, general manager of the Quaker Network and president of the Pennsylvania Assn. of Broadcasters, hailed the fund as a vote of confidence in radio's impact on the public.

Detroit, Sept. 2. WXYZ must give up the name "Jack the Bellboy," Chief Federal Judge Arthur F. Lederle ruled last week. The title will revert to the Storer Broadcasting Co., owners of WJBK, which had sued to regain possession of the name.

Although Judge Lederle's "finding of fact" leaves the name with WJBK, Edmond T. McKenzie, the disc jockey, who made it famous to thousands of radio listeners and movie fans, is still with WXYZ.

James G. Riddell, president of WXYZ, Inc., said his firm would appeal Lederle's decision to the Federal Circuit Court of Appeals in Cincinnati. He said that on advice of attorneys, McKenzie still would use the Jack the Bellboy label, at least for the present.

Riddell added that McKenzie has no intention of returning to WJBK. Upwards of \$200,000 in accounts reportedly switched from WJBK to WXYZ when McKenzie resigned his \$70,000-a-year jockey spot and as assistant manager at WJBK last February.

Riddell said "the personality is the strength of the program, not the name." Asked what nom de plume McKenzie would adopt if the appeal goes against WXYZ, Riddell said: "As long as there are people like Storer around, we think it might be safest just to use Ed McKenzie, his real name. Nobody can take that away from him."

The "Bellboy" was represented in the case by George W. Trendle, Jr., son of one of the founders of WXYZ.

A separate hearing is to be scheduled to determine what compensation WJBK should receive for WXYZ's use of the name since last February.

Named as defendants by Storer were McKenzie, his wife, Madeline; WXYZ, Inc.; Jack the Bellboy, Inc.; James F. Hopkins, former owner of WJBK and his wife, Ruth, and Richard A. Connell, Jr. All the individuals have an interest in Jack the Bellboy, Inc.

The defendants contended that McKenzie held title to the name and that it went with him when he changed jobs.

Judge Lederle found, however, that a tentative agreement by which Storer was to buy WJBK from Hopkins was made in September, 1946. The deal was completed the following July. Three months before final completion, Jack the Bellboy, Inc., was organized and took ownership of the name.

But, the court held, this "mate-

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Nielsen Plum In CBS-TV Inking

A. C. Nielsen's inking of CBS-TV for its Nielsen Coverage Service represents a plum for the nose-counter, because it will dispel the trade feeling that NCS had been an "NBC-backed venture." That conception had arisen from the fact that NBC radio is a subscriber to NCS, while CBS Radio is backing Standard Audit & Measurement, the rival outfit.

CBS-TV is actually the first tele skeln to buy NCS, because although NBC radio is subscribing, the tele web has not yet been inked. The report, when released, will contain a census of tele sets, which will be the first major estimate of TV set circulation other than the monthly reports issued by NBC.

Nielsen said that NCS will give CBS-TV data on the daily, weekly and monthly audiences of the web and out-of-home TV viewing, all on a market-by-market basis.

Nielsen said that "field work has been completed and tabulations are in the final production stage, with reports scheduled for delivery in early fall." First report had been expected by Aug. 15, but the survey was delayed because of slowness of the U. S. Census Bureau in providing double-check data.

Oscar Katz, CBS-TV research director, stressed the fact that "for the first time information on TV coverage and set ownership is being determined by actual survey on a uniform, nationwide basis."

MEXICO BUILDS FOR TV MANANA

Border Trouble

Preem of Canadian tele next week may be clouded as a result of a dispute between the Canadian Broadcasting Corp. and NBC-TV and CBS-TV over how the revenue from time sold north of the border is to be divided. CBC has told the American chains that it can't accept their "last offer" and may go on the air Monday (8) sans Yank video feeds. NBC and CBS, however, have informed the Canadians that they'd like to have them as affiliates and would welcome further discussions.

Problem stems from the fact that the U. S. chains want a bigger share than they get in radio. In AM the networks take only a 15% commission when CBC picks up an American network commercial show. In tele, they feel, production costs are so high they want a bigger split.

A Canadian source said that the Yank networks were asking 70%, but a U. S. web official said that was an "over-statement of the American demand." Typical network affiliation contract has the outlet giving the skein 24 hours monthly of time without compensation and getting 33 1/3% of the income after that. Non-basic affiliates get a 30% divvy. However, the web spokesman pointed out, the web's share is not actually 70%, since it has to pay line charges, discounts and agency commissions.

These figures wouldn't be applicable to the Canadian situation, since CBC will pay the line charges. NBC and CBS therefore will give the Canadians a higher percentage than the 33 1/3% of 30% Yank outlets get (in view of the webs' not having to foot the line charges), but feel they need more than a 15% commission to cover their expenses.

Canada Set for TV Preem Sat. (6), After Hurdling Multiple Obstacles

Montreal, Sept. 2.

Following a series of test programs which started in July, the Canadian Broadcasting Corp. will inaugurate regular television service this Saturday (6) with a three-hour stint from their Montreal station CBFT. Two days later (8) regular programming will start in Toronto over CBLT.

The eventual introduction of TV to Canada climaxes several years of intensive research, program culling, political sniping and hard work on the part of CBC's general manager Dave Dunton and his staff. Called a government monopoly (as the BBC), ridiculed and abused both by owners of private stations in Canada who figure they can offer better programs than the CBC and the editorial writers and columnists of the opposition papers throughout the country, CBC has come through with their original intentions and may eventually produce something unique in TV offerings.

Biggest problem to face when Dunton eventually wheedled \$6,000,000 from the government (which is in the form of a loan and must be paid back from commercial revenue) was how to adequately cover a country such as Canada which is strung along a narrow, 4,000-mile strip. To put stations across the country was out of the question financially so Toronto and Montreal were the obvious selections because of population density (one good station in

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Toni Exits 'Bank' For 'Drake' Serial

Toni is cancelling out of its Tuesday and Thursday bankroll of "Break the Bank" on ABC. Home permanent firm is buying the other two days on CBS Radio's "This Is Nora Drake," which will give it cross-the-board representation on "Drake." It was on "Drake" five days a week last spring, when Seaman came in as an alternating sponsor.

On "Bank" (which incidentally was just renewed by Bristol-Myers for the Monday-Wednesday-Friday editions), Toni was getting a 4.1 in the 11:30 a.m.-to-noon spot. On "Nora," aired in the 2:30-2:45 p.m. strip, Toni has been garnering a 5.5. Last Toni commercial on "Bank" will be Sept. 18.

ABC meanwhile got a healthy renewal of the Gillette Fight on Friday nights in the 10 p.m. hour, via the Maxon agency. Renewal is important to ABC, since NBC has the television end of the business and that web was making a pitch for the radio billings as well.

AZCARRAGA IN LATINO SPLURGE

By GEORGE ROSEN

Mexico City, Sept. 2.

Telecentro, Mexico City's newest addition to its constantly-expanding and advanced architectural creations, stands today, on the eve of its official inauguration, as a \$3,500,000 monument to one of Mexico's outstanding showmen—Emilio Azcarraga.

The home of XEW-TV, the video counterpart of one of the most flourishing radio stations in the world boasts a multitude of innovations calculated to draw gasps of astonishment from even the most seasoned TV vets from above the Rio Grande conditioned to the "bestest and the mostest" in the advancement of television.

For with the exception of the more elaborate and costly TV City nearing completion in Los Angeles by the Columbia Broadcasting System, which "preems" on Oct. 1, Telecentro stands as a unique edifice, with little else to match it in the vast expanse of TV-happy United States.

But Telecentro, with its mammoth studios seating 3,000 each and which can be converted into arena-shaped auditoriums permitting for all types of sports as well as entertainment spectacles through the simple device of collapsible grandstands in the rear of the stage, is perhaps Mexico's No. 1 paradox. As it stands today in the peso economy of Mexico's TV, it is possibly years ahead of its time—a monument to the video of manana. For TV in Mexico is in a set circulation straitjacket.

None But the Rich

In a city boasting a population in excess of 3,000,000, there are but 25,000 to 30,000 TV receivers in circulation. None but the rich can afford it. They're all here—Zenith, RCA, Admiral, Westinghouse, General Electric, et al.—but the cheapest models cost 3,000 pesos (\$400), with the larger sets retailing in the States for approximately \$400 to \$500 carrying a 10,000 to 12,000-peso (\$1,000) price tag. And since pesos don't come easy to the average Mexican, those kind of fancy prices (the result of a 25% import duty imposed on U. S. goods, plus a determination to milk every possible peso out of the upper-crust spenders before contemplating any downward revision) makes TV set ownership almost prohibitive.

Azcarraga knows he's got a tough nut to crack, but there's nothing he can do about it—except to build and plan for a manana that will embrace mass circulation. When that day comes he'll be ready for it, and he's already set in motion plans for a network of TV stations in the major cities that will be serviced from Telecentro by both microwave relay (requiring transmitters on the highest mountain levels) and by kinescope.

But even in its present 25,000-set economy, XEW-TV is making sufficient strides to convince Azcarraga that within the next 12 months he'll be operating in the black. Presently geared to a 5 p.m. to midnight, seven-days-a-week program schedule, XEW-TV is about 90% SRO. The list of sponsors for the most part reads like a CBS-TV or NBC-TV scratch sheet; Celanese, RCA, Admiral, Pepsi-Cola, Coca-Cola, Goodrich, Bourjois, General Electric, General Motors, Ford, Nestle, etc.

P&G Bows In

And now Procter & Gamble which is setting up business in Mexico City for the first time and is in the process of building a vast plant for the Latin American market, looks set to move into XEW-TV as kingpin among advertisers, duplicating its topdog status among American advertisers in radio-TV (Neil McElroy, P&G prexy, was in Mexico City last week where, as international president of the Harvard Clubs, he was elaborately feted by Latin America's Harvard alumni.)

No small consolation to Azcarraga (Continued on page 33)

Looks Like It's Ben Duffy's Show On Ike Campaign, Despite Kudner Nod

Adlai-Ike Debate Off

Projected face-to-face debate between Presidential nominees Dwight D. Eisenhower and Adlai Stevenson, which was to have been staged specifically for TV, is definitely off. Idea was proposed by Stevenson's backers but Eisenhower thumbed it down, at which point Stevenson also said he was no longer interested.

All four of the TV networks would have jumped at the chance to air such a show. As pointed out by CBS-TV news and special events chief Sig Mickelson, however, any such move would have opened the webs up to demands for equal time from all other parties, under terms of Sect. 315 of the FCC code.

In a surprise announcement last week, J. H. S. Ellis, president of the Kudner agency, revealed that the BBD&O agency would collaborate on handling of the advertising program in behalf of the Eisenhower-Nixon campaign for the Republican National Committee. Ellis' statement expressed his happiness over BBD&O's acceptance of the Kudner "invitation" to cooperate, and cited the approval of the move by Arthur E. Summerfield, chairman of the National Committee and campaign manager for Gen. Eisenhower.

What the statement left unsaid, however, was how N. Y.'s Gov. Thomas E. Dewey moved in and turned the show over to his long-time friend, Ben Duffy, prexy of BBD&O. Dewey, who had played one of the key Eisenhower roles in the pre-nomination campaign, had championed Duffy for the approximate \$3,000,000 in GOP radio-TV billings, and it was considered a rebuff to his own efforts when Eisenhower turned around and gave the nod to Summerfield's choice—the Kudner agency. (Summerfield is an important man in the General Motors picture, and Kudner handles the GM business.)

Duffy is an old hand at master-minding GOP radio-TV campaigns, having handled the Dewey Presidential bids in previous elections. While, on the one hand, BBD&O has experienced personnel with a knowhow on politico agency activity, the Kudner outfit by its own admission is unequipped to handle the Eisenhower assignment.

There's speculation as to what happens to the New York State GOP account, which is a separate Duffy-BBD&O "baby." Its understood that Duffy is turning this over to Kenyon & Eckhardt. It was handled at BBD&O by Wick Cider, who has since shifted over to K&E.

Robert Humphrey, publicity director for the GOP National Committee, pointed out that broadcasting-film expenditure this year would be far greater than the approximately \$800,000 spent for that

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Chi Sets Rally To Regain Status As Production Centre

Chicago, Sept. 2.

First formal organization meeting of Chicago Unlimited, projected industry-wide non-profit corporation designed to promote the Windy City as a radio-TV production center, will be held next Tuesday evening (9) in ABC's Civic Theatre. The group's backers are seeking a prominent name, either in the civic or the advertising fields, to keynote the rally.

Although the outfit has been moving slowly during its pre-organizational stages the past several months since it was first outlined by an informal group spearheaded by freelance announcer John Weigel, it has already received nearly \$10,000 in pledges toward its goal of \$25,000. It's expected when officers and a board of directors are picked at the mass meeting next week and the organization takes more definite shape, the pledges will gain momentum.

Unlimited hopes to embrace all facets of the Chi radio-TV industry to launch a drive to revive broadcasting output here. It's planned to hire a fulltime director to conduct the campaign which will place special emphasis on the major industries in the Chi area who use the media for their advertising purposes.

CBS Thinks Toni Off On Wrong Track In Axing 'Grand Central'

Toni has cancelled "Grand Central Station" on CBS Radio, one of the top-rated daytime Saturday programs with a 5.3 rating currently (above the median of nighttime programs). Sponsor will hold on to the time slot and insert an audience participation, probably "Take It or Leave It."

CBS is unhappy at the move because not only has "Station" a strong point that bolsters the whole lineup, but it fits in with the dramatic mood the skein feels is best for a Saturday afternoon audience pull. Beamed at 1 p.m., it is in the block of Armstrong's "Theatre of Today," Carnation's "Stars Over Hollywood" and Carter's "City Hospital"—all dramas.

Weiss & Geller agency, however, feels that it can get more of a commercial ride from an audience participation, with Toni's testimonial copy more suited to the game format than to drama.

Last "Station" broadcast will be Sept. 20. Veteran show had a 6.3 rating in June, the highest rating of any Saturday daytime ailer on any network at that time.

NBC on the Prowl For Info Director

Without any fanfare or public pronouncements, veepee Edward A. Madden, assistant to prexy Joseph H. McConnell at NBC under the return-to-integration operational pattern, is also taking over the public relations reins vacated by the resignation of William F. Brooks. Web considers Madden well qualified for the role, in view of a similar status enjoyed during his years of agency activity.

Meanwhile, Madden is on the prowl for a "director of information." His duties, specifically, will be to write speeches for prexy McConnell and other high NBC brass.

SALES VEEPEE MADDUX BOWING OUT AT WOR-TV

R. C. (Pete) Maddux, veepee over sales at WOR-TV, N. Y., is resigning after 12 years with the WOR operation. He joined the outfit in 1940 and had been handling sales for both the AM and TV outlets.

In the recent reorganization of the station, following the Thomas F. O'Neil, Jr., takeover and the integration of WOR and MBS setups, Maddux was moved exclusively into the tele sphere. The TV sales reins are being taken over by Robert Mayo, TV sales director. Maddux is currently on vacation. Before joining WOR, he was head of the New Jersey development council.

Wilkey as KMOX Mgr.

Gene Wilkey, general manager of WCCO, Minneapolis and St. Paul, has succeeded John L. Ackerman as general manager of KMOX, the CBS-owned local outlet. Wilkey took over his new duties yesterday (Mon.).

Ackerman, who has been in St. Louis since 1950 is moving to CBS' radio spot sales in New York.

NBC, CBS Set Fall Radio Lineups In Battle of Ratings

NBC and CBS will be battling it out hotter than ever this year for the top radio ratings. CBS, which has copped the majority of the Nielsen Top 10s for the last several seasons, purposely stalled any finalization of its new fall program lineup this year until the NBC shows were set, and CBS programming execs frankly concede that a number of their choices on what goes where were based on an attempt to head off any NBC competitive threat.

On Sunday nights, CBS has been strongest since board chairman William S. Paley's fullscale talent raids of several years back. This year the web hopes to continue that rating edge and so will concentrate again on a comedy block. Lineup leads off with "December Bride" at 6, to be followed by "Our Miss Brooks," Jack Benny, "Amos 'n' Andy," Edgar Bergen, Philip Morris Playhouse and

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'Kukla' to Hit the Road On RCA Merchandise Junket as Steady Diet

Chicago, Sept. 2.

Now that they are doing a weekly rather than a daily show, Burr Tillstrom, creator of "Kukla, Fran & Ollie," and Beulah Zachary, his producer, plan to hit the road with the production this season on a more or less regular basis. Several junkets have already been lined up extending into March and the present schedule calls for at least a jaunt a month.

In practically every case the p.a.'s around the country will be tied in with the local RCA distributors and retailers. RCA bankrolls KFO alternate weeks in its Sunday afternoon spot on NBC-TV. Till-

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HERE'S MORGAN

With Henry Morgan
Producer: Joe Baumer
15 Mins.; Mon.-Fri., 6 p.m.
CAROL MOTORS
WJZ, New York
(Cavanaugh-Shore)

Henry Morgan is back on the airlines again, after a couple of seasons on television in a couple of formats that didn't win him any laurels. His new AM stanza is essentially the old show that he did on WOR, N. Y., some 12 years back. He has a better chance of clicking on radio. His brand of humor is more suited to a metropolitan audience than to a national airing and his zany gab style more fitted to listening than to viewing.

Commercially, too, the kind of selling he does can pay off for a local sponsor. He's certain to give the bankroller, a used car dealer, strong identification. His pitches for the automotive account were off-the-cuff and easy to take, although not as kidding as those which first brought him to attention. The real ribbing was reserved for a non-sponsoring product, Lucky Strike cigarettes, via the tale of a man who tried the "tear and compare" test and found he liked Camels "for a tear." It was a funny bit. He's also using some of his whacky waxings, such as Egyptian and Armenian records, which add novelty appeal.

Morgan's forte is irreverence, but he should develop a feeling of good humor to balance the overall sense of blase causticness. He wound with his old weather forecast ("Snow, followed by little boys with sleds").

BIG STORY

With Herbert Rudley, Michael Mann, Barbara Weeks, Roland Winters, William Keene, others; Bob Sloane, narrator; Vladimir Selinsky, music
Producer: Bernard J. Prockter
Director: James Hayes
Writer: She'don Stark
30 Mins.; Wed., 9:30 p.m.
PALL MALL
NBC, from N. Y.

"Big Story," the Bernard J. Prockter package which dramatizes real-life accomplishments of working newspapermen across the country, resumed on NBC Wednesday night (27) with a human-interest yarn slightly off the groove of the usual crime-solving stories. It was an auspicious preem for the new season and presaged a good rating payoff for Pall Mall cigarettes, the sponsor.

Tale was based on the exploits of James S. Pooler, Pulitzer prize-winning reporter of the Detroit Free Press who, under the package setup, gets a \$500 check for the show. Yarn told of how Pooler's Free Press story on the eviction facing a poverty-stricken family in Detroit drew numerous contributions from the newspaper's readers. And, for the surprise payoff, Henry Ford contributed a new home to the family after having read Pooler's yarn.

Initialer was well-produced and enacted, with Herbert Rudley scoring in the reporter's role. Michael Mann, as the 14-year-old head of the family; Barbara Weeks, as the mother; Roland Winters, as Pooler's editor; and William Keene, as the hard-hearted landlord, topped the generally-good supporting cast. Sheldon Stark's script was wrapped up neatly by director James Hayes, with Bob Sloane scoring on his own as the narrator. Plugs for Pall Mall, inserted in the usual spots, were okay.

CIVIL DEFENSE REPORTER

With Ron Cochran
Producer: Lewis Shollenberger
15 Mins.; Sat., 6:15 p.m.
Sustaining
CBS, from Washington

New series is designed to hypo public interest in civil defense. It kicked off Saturday (30) with a description of "The Strangest Street in the World," an area tagged "Rescue Street" and featuring replicas of bombed-out buildings to reproduce conditions in a town or city hit by enemy bombs. Interviews with civil defense authorities covered the uses to which the setup will be put, with personnel from various parts of the country being trained in rescue work so that they can go back home and train more CD workers.

Initialer also included a report on a flight over the U. S. made by a group of British planes—without advance warning to the CD watchers. Planes were able to penetrate the radar network, because various points are not manned continuously, reporter Ron Cochran declared. That was used as basis for a spiel for recruiting additional plane spotters. Series will review, by narration, interview and recording, the various phases of Federal Civil Defense Administration's activities.

ARTHUR GODFREY

With Archie Bleyer, Marion Marlowe, Lou Ann Sims, Julius Larosa, Frank Parker; Tony Marvin, announcer
Producer-Director: Will Roland
90 Mins.; 10 a.m., Mon.-thru-Fri.
Participating
CBS, from New York

Arthur Godfrey, returning to CBS for 90 minutes Monday (1) after a month's rest, launched the fall season in entertaining though not memorable fashion. Cast absences—(Janette Davis, Chordettes were still on vacation)—and below-peaks for Lou Ann Sims (dysentery) and Julius Larosa (torn shoulder ligaments) thinned the vocal end and correspondingly fattened Godfrey's chatter. In another month show should be at full strength and form.

Columbia's standout personality started slowly with vacation talk and weather quips; hit faster pace in third quarter-hour, when Larosa's honest naivete, likeable boyishness and unpretentious warmth made perfect foiling.

He had another amusing colloquy, about "infirmities" of age, with sprightly Frank Parker. Godfrey reached 49 Aug. 31; Parker, last April.

Godfrey's observations about his Virginia farm, Land O' Lakes in Wisconsin and Sun Valley, Idaho, were tinged with mild, earthy humor. So were his exchanges with Archie Bleyer, et al, on their vacations. It was all keyed to the familiar "family" pattern which has opened millions of American homes to the star's programs. Godfrey as always, was the epitome of ease, naturalness and projectibility. His throat gave slight trouble several times.

Finest singing came from Marion Marlowe in "Tenderly." Sweet-mannered young soprano should have encored. Parker reached nicely a final high note in "Golden Ages." After earlier traces of unevenness the Mariners did "Dutch-Me." Miss Sims, her recorded "It's Just About September"; Larosa, "Funny."

Tony Marvin registered solidly with commercial openings. Godfrey remained in straight but convincing groove, for Toni, Frigidaria, Rinso, Pillsbury, Nabisco and Chesterfields. A question he asked Marvin about the radio end of a televised plug indicated Godfrey's concern that the air audience should not be overlooked. This must be constantly watched on simulcasts.

THE DAY'S NEWS

With Glenn Walrath
15 Mins.; Mon.-thru-Fri., 6 p.m.
PIONEER BLDG. LOAN
WTRY, Troy

Glenn Walrath, who recently joined WTRY after service with WPTV, Albany, and with a Rochester station, airs a UP roundup on this sponsored program. It's listenable, if not unusually distinctive. A tightening of the editing and crispening of the reading would sharpen the block. International and national news occupy the first section; state and local take up the second. Show opens and ends with the weather. Sports are left to a feature which follows.

On one segment heard, Walrath sounded slightly uncertain in several spots; on the next, he seemed surer. Delivery is generally cool and detached. The doubling on commercials creates a certain tonal monotony. Messages are written in good taste. Program has a choice time spot.

Radio Follow-Up

Bob & Ray were at their zaniest in bouncing off an on-the-square 30th anniversary of the first commercial against their "Albert in Adland" and kindred nonsense last Thursday (29) over NBC. The opening spiel for the "new Get-away Car" (endorsed by Brink's, etc.) was delightful madcap stuff. Fred Allen's spliced-in excerpt from a previous NBC anniversary program was equally socko. NBC veep Bud Barry played it straight and quoted General Sarnoff that, under commercial sponsorship, "the richest person can't buy for himself what the poorest man can get for free" in the way of radio entertainment. George Wallace, who directed, and Jack C. Wilson, who scripted, rightfully labeled this "the billion dollar show"—showcasing and spotlighting, as it did, the gross billings of all the 30 years of commercial entertainment which preceded it. It was a tech. warm no-talgic cavalcade ("The Happiness Boys, A&P Gypsies, The Original Tasteyest Jesters, NBC's chief announcer Pat Kelly, Nick Kenny were cut in against which played Bob Elliott & Ray Goulding's characteristic microantics.

CAVALCADE OF AMERICA

(Patriot With Chestnut Curis)
With Joan Caulfield, Cameron Prud'homme, Vera Allen, George Petrie, Tom Collins, Richard Newton, Neva Patterson, Sondra Spelzer, Mercer McLeod; Donald Voorhies, music; Bill Hamilton, announcer
Producer: Harold Blackburn
Director: Jack Zoller
Writers: Robert W. Soderberg, Edith Sommer
30 Mins.; Mon., 8 p.m.
DU PONT
NBC, from N. Y.

DuPont's "Cavalcade of America," one of the longtime commercial entries on radio, returned to its regular Tuesday night at 8 slot last week (26) with an historical yarn which evidenced that the series will follow its standard format for the coming season. And that's all to the good since, with duPont's high-budgeted backing, "Cavalcade" is one of the best-produced dramatic shows now on the air. Stories enacted, usually with a patriotic pitch, also represent a fine public service standard-bearer for the sponsor.

New season's preem starred Joan Caulfield as a hot-headed rebel during the American Revolution who joined her father and brother in serving in the Yankee underground. When she fell for the British colonel stationed in her home, she was naturally torn between love and devotion to duty. But, she tipped the rebels on her info and so, according to the story, helped materially in preventing Gen. Benedict Arnold from selling out to the redcoats at West Point.

Name cast worked well under the deft direction of Jack Zoller, with Miss Caulfield sounding highly credible in her starring role. Cameron Prud'homme, as her father; George Petrie, as her brother, and Tom Collins, as the British colonel, topped the fine supporting lineup. Script by Robert W. Soderberg and Edith Sommer got a little obvious in spots but was interest-holding. Donald Voorhies provided solid music backing to top the production credits.

Blurbs for duPont products were short and to the point.

LOG CABIN NEWS

With Kenneth Banghart; Ted Campbell, announcer
Producer: Art Richards
Writer: Jim Boozer
5 Mins.; Thurs., 8:25 p.m.
GENERAL FOODS
NBC, from N. Y.

This is a five-minute newcast which General Foods has inserted between its Roy Rogers show and "Father Knows Best" on NBC to give it the complete 8 to 9 Thursday night slot. With Kenneth Banghart delivering the latest events in extremely capsulized form, it's certainly listenable but not very analytical. It will do its job capably, however, in bridging the two other GE shows.

On the initialer (28), Banghart demonstrated again his rapid-fire and fluffless spilling technique. In the short time allotted them, he and his writer, Jim Boozer, rounded up most of the headline happenings of the day and also injected enough human interest touches to give the show its own personality. Banghart, in fact, who's a legit entrepreneur via his interest in the Olney, Md., straw-hatter, even found time to toss in a plug for Better Davis' upcoming "Two's Company."

Ted Campbell handled the short pitches for Log Cabin syrup competently.

SCOTTISH HALF-HOUR

With Peter Madren, emcee
30 Mins., Friday, 8 p.m.
Sustaining
RADIO LUXEMBOURG

Beamed by Radio Luxembourg every Friday evening, this skirling program of requests by Scot-born listeners, mainly of their native music and song, has a universal appeal, and is urbanely emceed by Peter Madren, British actor and Luxembourg defjay, whose style of talkie-talkie is in the bright class. He makes much use of names and places, linking Scots in Europe, England and Scotland by way of disk requests. Unfortunately, his mastery of Scot place-names (some of them, admittedly, difficult to pronounce) isn't always topflight, and he frequently falls into a pronouncing quagmire.

Program caught showed up pop music, ranging from Jo Stafford number to tenor Robert Wilson singing a lively tune, "Tillieudlem Castle." Weekly program has much appeal, but would benefit from novelty interlude, such as a two-minute spot of gossip from the Auld Lang Syne land.

FATHER KNOWS BEST

With Robert Young, Jean Van Der Pyl, Rhoda Williams, Ted Donaldson, Norma Jean Nilsson; Bill Forman, announcer
Producer: Al Kaye
Director: Murray Bolen
Writer: Paul West
30 Mins.; Thurs., 8:30 p.m.
GENERAL FOODS
NBC, from Hollywood
(Benton & Bowles)

"Father Knows Best" went into its fourth season last Thursday (28), and the transcribed situationer from the Coast seemingly can go on forever. Poking fun at the head of the house has become a kind of national cliché, to be enjoyed by all, including the middle-aged pappy guys in millions of the country's menages.

As enacted by star Robert Young and his wife and three children in the Jim Anderson household, it comes out full of loaded chuckles on situations and problems that every member of a family can identify himself with in some facet.

Initialer turned on teenage Betty, played by Rhoda Williams, unfavorably comparing her "old hat" father to a neighbor who played baseball with the kids in the sector, told jokes and was a regular cutup. Chagrined at his daughter's opinion, Young changed his mode of dress, developed card tricks and turned into a wit. It all went for laughs since the neighbor, "Jolly" Joe Simpson, got himself hospitalized while playing first base and, anyway, Betty thought all along that her pop was tops and not the stuffed shirt she pretended he was.

Young and cast of regulars, including Jean Van Der Pyl as the mother, Ted Donaldson as the son, Norma Jean Nilsson as little Kathy, and Miss Williams carried out the proceedings with high good humor that was infectious. Murray Bolen directed with a deft hand at punctuating the laugh lines, and the Paul West script proved a solid foundation for these efforts. Products plugged are Instant Postum and Post's Bran Flakes.

THE MAN WHO BROKE THE BANK

With Lionel Gamlin, Robin & Andrew Ray, Dame Edith Evans, George Robey, Peter Knight Singers, others
Producer: Tom Ronald
Writer: Gale Pedricks
30 Mins.
BBC, from London

Biog of British music-hall comedian-singer Charles Coburn, who died seven years ago, provided fairly rich material for an airer on occasion of the centenary of his birth in August, 1852.

Younger generation angle was achieved by Lionel Gamlin, as narrator, telling the story of Coburn to two youngsters, Robin and Andrew Ray, sons of the British radio comic Ted Ray. (Andrew had little role with Irene Dunne in the pic "The Mudlark"). This achieved balance between old and young listeners, thus creating not too much reliance on memory for interest value. Picture was well conveyed of Coburn and his rollicking songs.

George Robey, vet English comedian, had a piece interpolated in the program, recalling that Coburn had a genius for making people sing his songs. He told how the star was a champion of artists' rights. Dame Edith Evans, leading leg act, and others joined in personal tributes.

Scrapbook technique was used throughout, the youngsters asking questions as leaves of time turned. John Roke sang the Coburn numbers, including program title song. Biog had necessary nostalgic interest plus much vitality of English music-hall, adding up to scrappy, interesting fare.

TIME FOR BETTY CROCKER

With Win Elliot, announcer
Writer: Gini Stewart
5 Mins., Mon.-thru-Fri., 2:30 p.m.; 4:25 p.m.
GENERAL MILLS
ABC, transcribed
(Dancer-Fitzgerald-Sample)

Betty Crocker returned to the airlines Monday (1) in a cross-the-board series which spots her in two five-minute stands during the afternoon. The briefs allow Miss Crocker enough time to dish out her culinary chatter in a style pegged for the hausfrau ear.

With an assist from announcer Win Elliot, Miss Crocker spiels recipes, budget menus and household advice. It's a familiar pattern that should continue to click with the femme dialers. The General Mills plugs are worked into the script neatly.

YOUR HIT PARADE

With Guy Lombardo Orch, Fran Warren, Kenny Gardner, Kenny Martin; Andre Baruch, announcer
Producer-Director: Harlan Dunning
30 Mins.; Fri., 8 p.m.
AMERICAN TOBACCO
NBC, from St. Albans, L. I.
(BEDDO)

The radio version of "Your Hit Parade" has been undergoing some day and time twitches on the NBC network for the past couple of years but otherwise it remains intact as the key showcase of current pop hits on the airlines. This is a neat stanza in all respects from the dominant musical essence to the incidental chatter.

The show's character, of course, derives from Guy Lombardo who cut away from the brassily loud music formerly associated with this series to his own brand of smoothly listenable dance music when he took over this program's baton last fall. Lombardo is in the same groove this year with equally pleasing results.

As last-year, Lombardo is broadcasting from various Armed Service Hospitals, opening at the St. Albans, L. I., Naval Hospital Friday (29). Fran Warren, first in the series of femme guest vocalists on this show, delivered solidly on such current clicks as "Auf Wiedersehen," "Hail 'As Much" and "Wish You Were Here." Band vocalists Kenny Gardner and Kenny Martin also registered nicely on "Somewhere Along the Way" and "Here In My Heart." The Lombardo orch. did the "Blue Tango" instrumental with the ensemble joining in "Walkin' My Baby Back Home."

Announcer Andre Baruch, a regular on the "Hit Parade," delivered his usually smooth, but strong plugs for the cig brand.

ROY ROGERS

With Dale Evans, Pat Brady, others
Director-Writer: Fred Van Hartsveldt
30 Mins.; Thurs., 8 p.m.
GENERAL FOODS
NBC, from Hollywood
(Benton & Bowles)

There's a basic appeal about Roy Rogers and most of the other top cowboy filmstars that attracts the young and the young-in-mind. The nag-sagar with which Rogers associates himself have hard riding and plenty of shooting. Judging from the fact that few cowboy pix fall at the boxoffice, Rogers' radio rating should be sufficiently high to make it pay off for Sugar Crisps.

Initial tale in the radio series centered around some dirty work in the foreclosure business. A banker forecloses a ranch so that a horse entered in a big race won't run. Rogers substitutes Trigger for the horse that's entered and wins the big event. The race is instrumental in cleaning up all the skulduggery.

Plot was fairly simple but effective for the juvenile mind. Director-writer Fred Van Hartsveldt did a good job in both departments and Trigger, without doing much at the mike got a major share of the honors. Rogers' wife, Dale Evans, and Pat Brady, other major members of the cast, did their chores well.

POLISH EAGLE PROGRAM

With Victor and Sophie Zembruski
60 Mins.; Sun., 9 a.m.
Participating
WPTV, Albany

Polish polka program, recorded for an hour Sunday morning and a half-hour Sunday evening, is handled by maestro Victor Zembruski (whose Continental and Remington platters are turntable) and by Sophie Zembruski. Zembruski, widely known in Polish circles of the east, mentioned on last block heard that it was his 19th broadcasting anniversary. He did the first air show at Waterbury, Conn., in 1934, the date also being a birthday. The WPTV show is not Zembruski's only one, according to his statement.

A bilingual affair, it is shrewdly slanted toward loyal Polish dialers of polka music (the area numbers many). Deductions are made to, and letters are read from, listeners. To outsiders, the tempo and style become monotonous when program stretches to an hour, but this does not hold for the target group. Zembruski obviously knows the polka field and his audience. He and Sophie Zembruski might reduce the plugging of band's personal appearances—listed at points as distant from Albany as 175 miles and as calendar-far as November. The advertising on several five-minute participations—by Zembruski in Polish and by staff announcer Roger Stevens in English—could also be cut.

Tele Follow-Up Comment

Ed Sullivan's pre-Labor Day brawl, while devoid of the top names, nonetheless carried lots of interest. Show played in the manner of a vaude program. Speed and pace were given by a quick succession of acts Sunday night (31) on CBS-TV.

Most noteworthy event on this session was the introduction by the vet comics, Smith and Dale, of a new skit written for them by Laszlo Vadney. The comics are a couple of pinocchio players in heaven. There's lots of good lusty humor and fine comedy writing. Skit still needs a more socko ending, but what there is plenty funny for the circuits.

Other top performers were Hal Leroy and the De Marco Sisters (5). Leroy had two spottings, first in a state fair sequence in which there were surrounding production dancers. Staging detracted from Leroy's stint inasmuch as he was obscured by other personnel. Other bit employed trick camera work to good effect. Two females assisted him in a bit that called for pseudo magic. A second camera was used to bring the girls off and on and have them dance on Leroy's outstretched hands. It added up to imaginative telecasting.

De-Marco girls suffered faulty camera work inasmuch as one of their number was constantly obscured during their first offering. They sounded good, however, in their rendition of "Watermelon Time" and "Take Me Out to the Ball Game." Quintet are energetic and have eye-appeal.

The State Fair set used during most of the show provided a legitimate excuse for bringing on acts that would do well on the rural circuits. Scotty Burbank, playing the piano with shod feet and blowing two trumpets simultaneously, provided an interesting note. Jeanne Charlebois with her imitations of various instruments and impression of a small girl and delivery of a French yodel made the mark. "She's doubling from the Palace, N. Y. Elimar, doubling from the New Yorker Hotel's ice show, impressed with his juggling on a slack wire.

Sullivan interviewed Bobby Shantz, the diminutive Athletics' pitcher. Gabfest was nicely conducted. *Jose.*

Gregory Ratoff is getting to be the TV road company of Oscar Levant on the video version of "Information Please." Like Levant he is constantly making character and, it must be conceded, to good results. Totally uninhibited, it relieves some of the show's stuffiness which, in a large measure, is given considerable warmth by John Kieran, a regular. Cornelia Otis Skinner, another returner, is a solid panelist and, like Ratoff, invariably surefire on the IQ. John K. McCaffrey was guest quizmaster vice the absentee Clifton Fadiman. Show is trying to appreciate its values to conform with the new medium but still requires more visible gimmicks. On the foxtrot boogie and beguine variations of the classics, one wondered why some actual, current Hit Parade pop song material wasn't performed, as culled from the classics (there's a whole wave of it) instead of the contrived tempos. For one thing it would have made for more authenticity. *Abel.*

"All Star Summer Revue" has kept the NBC-TV 8 to 9 p.m. Saturday even fairly warm for the parent show which reopens the regular skeds this week (6) when Dennis Day comes front and center. The final hot weather outing (30) had a bit of everything in the tri-sponsored setup (Kellogg's, Pet Milk, U. S. Army Reserve).

Official tappers were Jean Carroll and Bert Wheeler, filling the comedy slots in two divergent veins. The song department was loaded with Sidney Armus and Jack Cassidy of the Broadway musical "Wish You Were Here." Jean Darling, Robert Barry, and Pfc. Vic Damone. Damone was cynosured at windup in but one item, his followup "God Bless America" being but an abbreviated lead-in to the interview of 11 Medal of Honor winners from the Korean fronts who served to point up the need for enlistments, blood donorship, etc.

Latching on to show's back-to-college theme, Miss Carroll bowed in with rah-rah patter blending with dance patterns of Hootch & Byrd group. Wheeler got into the school act off and on, partnered by Milt Frome in a couple of good

sketches. Miss Carroll clicked with material on home life plus collicth curriculum, showing up as one of the most engaging comics (of either sex) in video.

Of necessity, Armus and Cassidy were spotted early, the former in the tuner's "Don Jose from Rockaway" and latter baritoneing the title song, for a pair of fine entries. Miss Darling, shapely looker, chirped "Lemonade" to the free wheeling topology interpolations of Hootch & Byrd. Barry did Italo "Sorrento" in nifty operatic style, with fore and aft portions going to Dick Himber and Wheeler for semi-integrated commercials, best one being a Pet Milk invention with magic trimmings. Joe Stein and Will Glickman came through with the long script to the fast moving production-direction of veteran Joseph Santley. *Trau.*

James Wechsler, New York Post editor, returned to DuMont's "Starring the Editors" last Wednesday (27) after having been dropped from the show in a controversy over his political past. An outspoken anti-Communist, he admits having had Red ties over a decade ago, which had brought some protests. Question of his return to the stanza didn't come up on the broadcast.

Other guests were Tom Schroth of the Brooklyn Eagle and Lowell Limpus of the N. Y. Daily News. Along with moderator Erwin D. Canham, of the Christian Science Monitor, they kicked around questions such as: Did Ike or Adlai score more favorably with their speeches before the American Legion? How carefully is editorial opinion kept out of news columns? Are reporters more probing with their questioning of Truman than they are of Eisenhower?, etc.

Most of it was interesting and down-to-earth. But, as can be expected, the editors tend to portray their sheets as models of objective journalism. More of the critical approach, which Don Hollenbeck's CBS Radio stanza of a few years back had, would help balance the diet. *Bril.*

Producer Warren Wade stepped into the breach last week (25-26), taking the lead role in "Jenny Kissed Me" on WOR-TV's (N. Y.) "Broadway Theatre." Wade took over for Melville Cooper, who became ill during rehearsal. Judging from the enthusiasm with which Wade, a former actor, threw himself into the part, he had been long waiting for the chance to thesp again (when the series started last spring, he made intermission curtain talks).

He acquitted himself fairly well as Father Moynihan, a strict priest who tries to reform the orphan Jenny only to learn that she has a mind of her own and that he will be a lot happier and more effective if he takes a more tolerant, warm attitude to the people around him. The petulant characterization of the Father in the early scenes seemed to have particularly appeal for Wade, and he sharply scolded his maid, girls who wore lipstick, people who called asking the schedule of Masses, etc. And, for contrast, he was all sweetness in the final scenes after his reformation. He was hesitant with some lines (possibly because he had only two days of rehearsal), but the blustering act covered the slips.

"Jenny," an unsuccessful romantic comedy on Broadway in 1948-49, is a telegraphed but pleasant vehicle with religious setting and made acceptable fare. Competent cast included Christine White, who did nicely as Jenny, and Ben Cooper, John O'Hare, Eva Gordon, Janet Degore and June Connolly. *Bril.*

NEWS IN REVIEW
With Jerry Coyle, June Youman, Howard Reig
15 Mins.; Sun., 10:30 p.m.
WRGB, Schenectady

(Goldman, Walter & Kanna)
Jerry Coyle reads five minutes of live news to supplement film-and-voice stuff on this small-budgeted program. June Youman and Howard Reig presented two advertising sketches—in costume—when block was last viewed. The photogenic Coyle started off smoothly, but 90 seconds before closing, he began looking off camera, apparently for signals. Canned shots are so-so.

Attractive, intelligent Miss Youman slightly overpusses sweetness and persuasiveness. Reig holds up his end adequately. *Jaco.*

DINAH SHORE
With The Notables, Victor Schoen
orch
Producer-writer-director: Alan
Handley
15 Mins.; Tues.-Thurs., 7:30 p.m.
CHEVROLET

(Campbell-Ewald)

Few singers have captured the intimacy of television with the aplomb of Dinah Shore. She steps up to the cameras, moves in close and pours out her golden tones with relaxed and friendly flourish.

Her wide range of repertoire makes all the more effective her musical vignettes. She opened with the jumpy "Am I in Love" and segued smoothly into "You Belong to Me," slow, sweet and velvety. After the Notables, a unit of harmonizers, took off in "Tunnel of Love," she closed the chapter with a lively rendition of "All of Me." Her themers, "So Long For Now" and "See the USA in a Chevrolet" are richly melodic.

If Miss Shore bypasses stylizing it's because she doesn't need it. Her native gift of vocal talent has carried her through the years and should stand her in good stead for many more. The showmanly touches, subtly applied, have been invaluable aids to her long span of success.

Miss Shore knows full well that standing out front and just singing won't stand up for a full season so she and her producer-director, Alan Handley, have mounted her turn with productive skill. Super of a waterfall and ornate trappings spot the singer in settings that spell class to match her exquisite gowns. Vic Schoen's musical accompaniment is of high order as are the arrangements of Ticker Freeman. Dignity and impact distinguish Art Baker's salesmanship. There's no finish than Dinah on the singing circuit and Chevy is riding with a winner. *Helm.*

TREASURY MEN IN ACTION
With Walter Greaza, Henry Jones, Adelaide Bean, Robert Donley, Rusty Slocum
Producer: Everett Rosenthal
Director: Arthur Rosenblum
30 Mins.; Thurs., 8:30 p.m.

BORDEN'S
NBC-TV, from New York
(Doherty, Clifford & Shenfield)

"Treasury Men in Action," which is a live show, had to use a standby film version on its preem Thursday (28), due to the fact that the principal in the case originally scheduled is appealing his conviction. At the last minute he threatened litigation if the script was aired. It wasn't a good break for the series, since the handling of the film medium was not up to the standard the B. J. Procter production had shown last season.

The yarn had appeal. It was the story of a lonely woman who watched a lonely neighbor for a year and finally guessed that he was a counterfeiter. After she told him she knew his secret, love bloomed while they passed the bogus bills. When they got enough to feather a little nest in the midwest, he put aside his homemade plates and press. Unfortunately, however, there was a leaky faucet and in order to buy a new bathtub they made "just one more batch," passing the phoney money directly to the T man who was working in the general store.

Stanza strived for a light touch, but for the most part it didn't come over. It was marred also by the slow, deliberate manner of speaking of the counterfeiters, played by Henry Jones and Adelaide Bean, their speech-mannerisms presumably supposed to show their foreign backgrounds. While not effective overall, the couple did get a sense of warmth from the lonely little people in love. Robert Donley registered naturally as the Treasury agent and Walter Greaza was believable as the secret service chief. *Bril.*

ROBERT MONTGOMERY SHOW
(Unclouded Summer)
With Signe Hasso, Richard Kiley, Isabel Elsom, Bramwell Fletcher, Adrienne Corri, Leni Stengel, Charles Andre, Christiane Felmann
Producer: Montgomery
Director: Herbert B. Swope, Jr.
60 Mins.; Mon., 9:30 p.m.
JOHNSON'S WAX
NBC-TV, from N. Y.
(Needham, Louis & Brorby)

Robert Montgomery got off to a sluggish start on the new season of his hour-long dramatic series Monday night (1) via NBC-TV. Show, an adaptation by Denis Green of Alec Waugh's "Unclouded Summer," had the usual lush Montgomery production mountings but the yarn itself was peopled with uninteresting characters giving out with trite dialog. Cast, topped by Signe Hasso and Richard Kiley was a good one but they couldn't pull Waugh's "Summer" out of its summer doldrums.

Besides the fact that the show generally was cliched and slow-moving, Montgomery's production and the direction by Herb Swope, Jr., did nothing to ease the way. Probably because of the numerous sets involved, forcing the actors to race from one to another, the show bridged each scene change with a blank screen which at times seemed interminably long. In addition, there were several disconcerting camera fluffs, which proved confusing.

Story was one of those dull affairs which Hollywood abandoned years ago, about the young and frisky wife of a staid British diplomat, who made a hobby of collecting young lovers to perk up her ego. Such stuff just doesn't bear interest in this day and age. Signe Hasso, as the wife, over-emoted, looking at times as though she had just received her dramatic school diploma. Kiley was much better as the poor young artist who finally gave her her comeuppance. Bramwell Fletcher, as the diplomat, proved he's a competent actor but his role was too incredible. Adrienne Corri topped an okay supporting cast with an appealing characterization as Fletcher's young daughter.

Under the alternate-week sponsorship setup on this series, Johnson's Wax had the honors on the initiator, presenting some sales-worthy blurbs. Lucky Strike kicks up next week. *Stal.*

ART LINKLETTER'S HOUSE PARTY
With Linkletter, Muzzy Marcellino
Trio, guests
Producer: John Guedel
Director: Marty Hill
30 Mins.; Mon.-Thru-Fri., 2:45 p.m.

Art Linkletter, after seven years of "House Party" on radio, is now dangling his interviews and giveaways before the television audience. It's basically the format of the radio show—interviews and inexpensive giveaways. (Taped versions of TV show is heard half-hour later on radio.)

Interviewees range in age from three to 83, and the prizes range in value from a string of hot dogs to a string of dollar bills. Show is gimmicked up with a search for the woman with the longest hair (won by a miss with five foot tresses) and a hausfrau looking for her missing actress daughter.

To keep the show from being all talk, Muzzy Marcellino's Trio opened the second quarter hour of the 30-minute show with an excellent "You May Not Be An Angel."

Linkletter is adept in handling the studio audience in front of the cameras, and his affability keeps the q&a sessions from seeming

(Continued on page 34)

YOUR HIT PARADE
With Dorothy Collins, Snooky Lanson, June Valli, Raymond Scott, etc., Hit Paradeers and Dancers; Andre Baruch, announcer
Producers: Dan Lounsbury, Ted Fetter
Director: Clark Jones
Writer: William Nichols
30 Mins.; Sat., 10:30 p.m.
LUCKY STRIKE
NBC-TV, from New York
(BBD&O)

In its first time out for the '52-'53 season, which is officially launched this week, "Your Hit Parade" immediately reestablished itself as one of television's classiest productions. This is the third season for the sight-and-sound edition of one of broadcasting's longrunning musical fiestas. Judging from Saturday night's premiere, it's a cinch to repeat as one of video's unqualified hits as the 30-minute afterpiece to the Sid Caesar-Imogene Cock "Show of Shows."

"Hit Parade" bespeaks its approximate \$40,000 weekly investment. It has depth, dimension and taste and is imaginatively conceived and executed. It is a swift-paced musical melange that seldom stops for breath, telescoping handsome visualizations of the week's seven top tunes (with the inevitable "extras") into 30 minutes of slick production values. It seldom lacks for stunning camera effects and innovations, as witness the rear screen film projection stunt as background for Dorothy Collins' "Wish You Were Here" number; or again the free camera play in roaming the avenue outside the Century Theatre, N.Y., for the opening "Strike Up the Band" (as an extra) as the cast assembled for the new season.

This season finds a newcomer to "Parade's" performer ranks—June Valli, a brunet beauty currently on the RCA Victor disk ascendancy. In rounding out the show's trumvirate of soloists, along with Snooky Lanson and Miss Collins, she's a distinct visual and vocal asset. She achieved, a finesse in her "Half As Much" and "Somewhere Along the Way" vocalizations that were on a par with the seasoned Collins-Lanson contribs.

For the commercials, they're still tearing apart the seams of Luckies for the tight-packed vs. empty air space gab. The opening dancing clip sequence is a lot more refreshing. *Rose.*

BIG STORY
With Leo Penn, Joe DiReda, Terry Becker, Madeleine Sherwood, others; Bob Sloane, narrator; Vladimir Selinsky, music
Producer: Bernard J. Prockter
Director: Dick Schneider
Writer: Alvin Boretz
30 Mins.; Fri., 9 p.m.
PALL MALL
NBC-TV, from N. Y.
(SSC&B)

Video version of Bernard J. Prockter's "Big Story" kicked off its fourth season on NBC-TV Friday night (29) with an interesting yarn of how Emile Gauthreau, of the new Haven Journal-Courier, helped solve a murder in his Hamden (Conn.) hometown. Neatly scripted and enacted, the story had several added touches which made it gripping viewing all the way. On the basis of the new season's initiator, "Big Story" should repeat this year the success it's had in previous seasons on TV.

Suspenseful script told of Gauthreau's being sent back to his hometown by his editor to get a story on the murder of a local businessman. Through a series of circumstances, he discovered the crime must have been committed by either one of his two boyhood chums, one a frustrated and demoralized playwright and the other a more stable salesman. In a surprise ending, he nailed down the killer as the playwright who was seeking to achieve the fame always denied him in his town.

Cast worked exceedingly well under the surefire direction of Dick Schneider, with Leo Penn turning in a fine bit of under-playing as the reporter. Joe DiReda was believable in the more difficult role of the mad playwright, and Terry Becker scored as the third friend. Madeleine Sherwood likewise registered as the greedy femme who spurred the playwright to his crime. Supporting cast was good.

Show had top-drawer production mountings, including some film clips lensed on the actual locales, which were integrated strictly on cue into the story. Bob Sloane, as narrator, did his usual fine job and Vladimir Selinsky turned in a workmanlike stint batonning the musical backing. Plugs for Pall Mall overemphasized the ciggie's king-sized length; the routine became tiresome by the final spot. *Stal.*

Adlai as 'TV Matinee Idol'

Gov. Adlai Stevenson's appearances in the N. Y. area last week for the first time as Democratic presidential candidate (on WOR-TV for the New Jersey Demo get-together; on WJZ-TV for the Liberal Party nomination, etc.), has keyed a lot of unusual interest—from a show biz angle as well as political. Candidate's ease and poise before the lens; the quick, ready smile that's already made him a "TV matinee idol" for the femmes; the sharp wit and running gags, have made Stevenson loom as a definite video personality, so much so that one exec remarked last week: "If he loses the election in November, he can get a job anyway on TV as emcee or commentator." Nominee seems to have a fund of stories to suit different occasions, and with a trigger wit to adjust to all situations. His speech is soft, conversational, but rising in inflection and authority to make a punch line zing. He also knows when to drop the rough-and-ready stuff and get serious, as evidenced at Thursday's (28) Liberty Party rally, when just as some viewers thought he was overdoing the "political Bob Hope" routine, he shifted gears into the more serious discussion of world problems and the need for action. Viewers, too, have noticed how the Governor adjusts himself to different groups, in type of speech, attitude and handling. *Bron.*

Television Chatter

New York

Frank King, KECA-TV (L. A.) sales manager, and Elton Kule, assistant sales manager in town for a couple of weeks calling on clients... Johnson & Johnson has bought a 13-week spot campaign on WJZ-TV... Walter Abel has finished a film short for the Assn. for Help of Retarded Children; it will be offered to tele stations... Vanessa Brown appeared on ABC-TV's "Hollywood Screen Test" last week despite a 102-degree fever.

Roy J. Battersby, former NBC-TV press department staffer, named publicity chief of Hill & Knowlton, public relations firm. He's been with latter company since 1949. Edward J. Doherty will be his assistant... Reggie Rose, formerly with the Warner Bros. homeoffice publicity department, has adapted Owen Cameron's "The Mountains Have No Shadow" for CBS' "Studio One"... Don Bishop, newly-named TV publicity manager for NBC press, engaged to Robbie, hosiery fashion coordinator for Burlington Mills, with wedding set for Dec. 6... Norman S. Ginsburg, formerly stations promotion chief for DuMont, upped to the post of advertising-program promotion manager... Geoffrey Lumb set for the lead in "Mr. Barry's Etchings" on NBC's "Kraft TV Theatre" tonight (Wed.)... Stephen F. Keegan resigned from Allied Video to join

Palladium Radio Production as sales chief for the "Planet Man" transcribed series... Getschal & Co. agency handles both the Sealy and Michael Bros. accounts on DuMont's Barry Gray show... Art Henley now producing the Mark Goodson-Bill Todman package, "Winner Take All."

Hollywood

New grid series, "Call the Coach," with UCLA mentor Red Sanders, and USC coach Jess Hill, preems on KECA-TV Sept. 13, Jack Douglas Production being bankrolled by Nic-L-Silver Batteries... Sen. John D. Sparkman, Democratic vice-presidential nominee, made his L.A. videbut on "First-Time Voters" on KNBH... Harris & Frank is picking up the tab on "Family Playhouse," first re-runs of "Fireside Theatre," on KLCATV... Charles Bulotti, director of production at KTTV, returned from a scouting talent trek to Frisco... KHH-TV sales manager John Reynolds returns to desk Sept. 8 from vacation... Acme Beer is angling "The Islander" half-hour on KTLA... "Your Reserved Table," with Del Moore emceeing hour-long variety show, feed off on KTTV... Retailers and Manufacturers TV Assn. sponsoring... M. C. S. Corp. Rec-Seal, is going to bankroll "Life With Elizabeth," KLCATV... KTTV sales manager

D. W. Whiting left on a business junket to Frisco... IATSE and KTTV inked a pact whereby union reps production and facilities workers at the channel... Half-hour audience participation comedy-quizzier tagged "Moola U," has been packaged by Harry Spears, and debuts on KNBH in mid-September, with Roswell Rogers and Joel Malone co-starring as emcees... Bob Kelley will announce filmed L.A. Rams football games that will be televised by KNBH every Saturday following date of the game.

San Francisco

Del Courtney and his dance band to preem "Search for Songs" (14), on KGO-TV... Ruth Newhall, producer of "Sudden Fear," Joao Crawford-starrer, in town to spend \$10,000 on TV blurbs for the ptx... All four Chi stations will be used... Daniel MacMaster, director of the Museum of Science and Industry, has taken over as quizmaster on "Family Battle," featuring the Klose clan on WENR-TV... John Weigel has been emceeing the weekly show... Roscoe Karam, headliner of DuMont's "Rocky King," feted by the WGN-TV brass during a brief stopover here last week... George Stone working the commercials for Armour on Clint Youle's weather show via WNBQ... Red Grange has been inked by Standard Oil of Indiana to gab the ABC-TV telecasts of the Chi Bears and Cardinal football games teeing off Oct. 5... Kling Studios lensing a package of 60 and 20 second spots for the W. A. Sheaffer Pen Co. to be used on NBC-TV's "Show of Shows"... Randy Kent does the spilling... Bill Bailey, WNBQ's "Cactus Jim" came in as runnerup to Perry Como at the PGA National Caddy Celebrity golf tourney last week at Columbus... Henry Schaefer has been transferred from the WENR-TV sales force to the Chi ABC sales service department... Dave Brown is producing and Marv David is scripting WNBQ's "Coffee and—" morning musical strip which bowed Monday (1) with Hugh Downs hosting, Kay Coulter chirping and the Art Van Damme quintet making with the music... Daily News columnist Tony Weitzel launches a 15-minute gabfest on WNBQ Sunday (7) at 11 p.m.... Paul Podgus and Hoyt Allen of the Benton & Bowles tele department setting up the Prell and Ivory identities on the upcoming video version of Tommy Bartlett's "Welcome Travelers" which starts Monday (8) on NBC-TV.

Chicago

Jim Moran, top Hudson dealer, has renewed his "Courtesy Hour" on WENR-TV for the third year. Leo Salkin, talent booker for the weekly hour-long variety show, has pulled out of the Essanay Film Co. to devote fulltime to his TV and theatrical agency... Jim Green has inked the Herbert S. Kaufman TV package firm to join the Christenson ad agency... Joseph Kaufman, producer of "Sudden Fear," Joao Crawford-starrer, in town to spend \$10,000 on TV blurbs for the ptx... All four Chi stations will be used... Daniel MacMaster, director of the Museum of Science and Industry, has taken over as quizmaster on "Family Battle," featuring the Klose clan on WENR-TV... John Weigel has been emceeing the weekly show... Roscoe Karam, headliner of DuMont's "Rocky King," feted by the WGN-TV brass during a brief stopover here last week... George Stone working the commercials for Armour on Clint Youle's weather show via WNBQ... Red Grange has been inked by Standard Oil of Indiana to gab the ABC-TV telecasts of the Chi Bears and Cardinal football games teeing off Oct. 5... Kling Studios lensing a package of 60 and 20 second spots for the W. A. Sheaffer Pen Co. to be used on NBC-TV's "Show of Shows"... Randy Kent does the spilling... Bill Bailey, WNBQ's "Cactus Jim" came in as runnerup to Perry Como at the PGA National Caddy Celebrity golf tourney last week at Columbus... Henry Schaefer has been transferred from the WENR-TV sales force to the Chi ABC sales service department... Dave Brown is producing and Marv David is scripting WNBQ's "Coffee and—" morning musical strip which bowed Monday (1) with Hugh Downs hosting, Kay Coulter chirping and the Art Van Damme quintet making with the music... Daily News columnist Tony Weitzel launches a 15-minute gabfest on WNBQ Sunday (7) at 11 p.m.... Paul Podgus and Hoyt Allen of the Benton & Bowles tele department setting up the Prell and Ivory identities on the upcoming video version of Tommy Bartlett's "Welcome Travelers" which starts Monday (8) on NBC-TV.

London

Jack Hulbert stars in "Taking Things Quietly," a new comedy by Ronald Wilkinson on Tuesday (9). Also in the cast are Betty Huntley-Wright and Helene Cordet... Julian Ames will produce... "Prima Donna," one act opera by Arthur Benjamin to have its first TV airing on Sunday (7)... Douglas Craig, Georg James, Sylvia Robin and Julia Shelley play the principals... "The Island of Birds," documentary made by the State Film Co. of Poland to be telecast on Monday (8)... Selection of Laurence Houseman's works on Queen Victoria, adapted by Desmond Davis and dramatized in serial form begins next Saturday (13). Cast includes Lily Kann and Henry Oscar... Valerie Hobson to be guest star in "Leisure and Pleasure" on Tuesday (9)... S. E. Reynolds handles production... New thriller by Alwynne Watley to be produced on Sunday (7) by Dennis Vance... Excerpt from Peter Cheyney's "Meet Mr. Callaghan" currently running at the Garrick to be telecast on Mon. (8) to celebrate 100th performance of play. Cast features Terence de Marney, Harriette Johns and Jack Allen.

CBS-TV Daytime

Continued from page 20

cast the Godfrey show because he originates for radio from his farm, the web will fill tentatively from 10 to 11 with feature film... "One in Every Family" goes at 11, with the current schedule then picking up, including "Strike It Rich" at 11:30, "Bride and Groom" at 12, "Love of Life" at 12:15 and "Search for Tomorrow" at 12:30. Following the 45-minute local period, the network returns at 1:30 with the Garry Moore show, and "Time for Americans" at 2. "Guiding Light" is in at 2:30, Art Linkletter's "Houseparty" from 2:45 to 3:15 and "Wheel of Fortune" from 3:15 to 3:45. Then CBS will shut down its daytime operation each day with the "Mike (Wallace) and Buff (Cobb)" shows from 3:45 to 4.

Portland, Ore.—John Emmel has been named musical director of Westinghouse radio station KEX here.

Hyde to TV Mfrs.: 'How About Those UHF Receivers?'

Long Beach, Calif., Sept. 2.

Now that UHF has become an integral part of the TV picture it's time that the manufacturing industry designed its new receivers to pick up the ultra high as well as the existing VHF stations, FCC Comr. Rosel Hyde declared in an address here last Friday (29) before the Institute of Radio Engineers.

Pointing out that 40% of the applications before the Commission are for UHF channels and that 29 of the 40 new stations authorized since the lifting of the freeze will operate in the UHF band, Comr. Hyde declared: "I feel strongly that every purchaser of a new TV set is entitled to a set providing complete TV service. And, a set which is not designed for UHF reception does not offer complete service."

The engineers have not fully met the challenge of UHF, Hyde said. Higher transmitter power is needed as well as lower cost equipment to enable TV stations to operate in the smaller communities. Sixty per cent of the 1,430 localities assigned channels in the TV allocation plan, he noted, have a population of 25,000 or less. And 60 applications have already been filed, he added, for towns of less than 30,000 people.

Calling TV "an engineering marvel," Comr. Hyde said the medium's impact on our system of government "is just beginning to be realized." He predicted that without doubt TV will be "one of the most important factors in the political campaigns and elections this year."

Probably at no other time in the history of the nation, Hyde asserted, have the citizenry been so "intimately acquainted" with the issues and personalities of a primary campaign. Even little children, he said, know more about the democratic processes in choosing a President today than high school and college students learned from their courses in the "B.T." (before television) age.

Pointing out that the television camera brings out insincerity as well as forthrightness, Comr. Hyde said he does not agree with some prognosticators that the medium will cause the disappearance of the short, stout or bald candidate. "Neither is it going to mean automatic success for the fashion plate, the unctuous, and the fortunately hirsute. But it may well mean the difference between success and failure for the pleasant and honest personality, as contrasted with the unpleasant and the furtive."

IRE convention, West Coast branch, was held in conjunction with the Western Electronics Show staged by the West Coast Electronic Manufacturers Assn.



Eileen BARTON

Guesting Sept. 5
HIT PARADE
NBC RADIO

AMERICAN MUSIC HALL
EVERY SUNDAY, ABC, RADIO
CORAL RECORDS Dir.: MCA

HARPO MARX

NBC-TV
RCA-VICTOR

Mgt.: GUMMO MARX

Never put a ceiling on what WLW-TELEVISION can do for YOU...

WLW is radio's most famous merchandising and promotion organization.

Now, to WLW-Television, comes this same know-how... experience... vigor... But Expanded!

It's the WLW-Television Client Service Department... with 20... yes, 20 complete and distinct services... all at work for you!

1. The WLW-Television-Alber's Shopper Stopper Plan.
2. Display service, major grocery, drug outlets.
3. Retail Trade mailings.
4. Jobber, broker, wholesale trade mailings.
5. Newspaper advertisements.
6. Specialty publicity releases.
7. On-the-air promotions.
8. Cab covers.
9. Window displays, grocery, drug outlets.
10. Sales meetings for dealer, jobber, distributor salesmen.
11. Car cards.
12. Newsstand posters.
13. Newsstruck posters.
14. All-inclusive promotion campaigns.
15. Tie-in with national promotions.
16. Client follow-up reports.
17. Client television market research department.
18. Exploitation campaigns.
19. Promotion consultation service.
20. Client Rating service.

The Client Service Department is your creative assault unit in the WLW-Television coverage area... doing for your product everything... from holding dealer meetings to jet-rocketing your sales charts with point-of-purchase action!

Plusing your advertising dollar... many fold!

WLW Television

WLW-T
CINCINNATI

WLW-D
DAYTON

WLW-C
COLUMBUS

Sales Offices: Cincinnati, Dayton, Columbus, Chicago, New York, Hollywood



Surveys Hail TV Role in Medicine

Philadelphia, Sept. 2.

Favorable reaction from the public and enthusiastic acceptance by a high percentage of doctors were reported in surveys made to determine reception of medical educational programs.

Surveys were based on two network telecasts made from the annual meeting of the American Medical Assn., in Chicago, in June, when for the first time lay viewers as well as medical men were shown scientific exhibits at the AMA meeting. First night's program also included part of a surgical operation direct from the operating room of Chicago's Wesley Memorial Hospital.

Program was sponsored by Smith, Kline & French Pharmaceutical Laboratories, of this city, which also conducted its own survey to learn whether such shows were acceptable to both doctors and public. SKF in a telephone poll called 142 medics the next morning. Thirty-one had seen segment, with only one adverse comment. SKF reps asked doctors in person about program and of 121 who viewed shows, 116 (or 96%) considered programs worthwhile.

In a third survey SKF and the AMA sent out 8,574 questionnaires, with 1,373 replies. Of this number 53% had seen one or both the programs; 94% found the programs interesting; 74% thought the programs useful to the doctor; 62% said their patients had commented on the programs, and 93% favored the same kind of telecasts next year.

The first program, which was carried over 39 stations, showed new methods of artificial respiration, an exhibit of the new anti-TB drug, exhibits on cerebral palsy and poliomyelitis, and views of a stomach operation as a "surprise highlight."

WOV's Merchandising Techniques Expanded To N. Y. Negro Market

WOV, N. Y. indie which has specialized in foreign language programming, is taking a leaf from its merchandising book in the Italo-American field and applying it to the Negro-slanted block it added last year.

First English-language program on WOV to get the merchandising assist is "Max Cole's 'Wake Up New York'" cross-the-board morning show, which recently added Cecilia Violenes, indie's nighttime femme deejay. She's tagged "The Lucky Lady," and photographs of her are posted in drug stores in Harlem and other predominantly Negro communities. About three weeks after the posters go up, Miss Violenes makes a surprise visit to the store, and the first customer in each store to identify her collects a prize package. About 524 indie grocers are cooperating in the promotion, including the 133 Associated Grocers of Harlem.

WOV general manager Ralph N. Weil said, "In foreign language broadcasting your audience automatically consists of people with a knowledge of the particular language. Among English-speaking groups, however, specialization means reaching people with specific tastes in music and commentary. WOV is not trying to substitute one group of listeners for another, but to supplement present audiences. The aim of this merchandizing plan is to strengthen dealer cooperation and to win new listeners for the 'Wake Up' program."

Station Reps Set Meet

National Assn. of Radio & TV Station Representatives will hold its quarterly meeting in N. Y. on Sept. 10.

One of the items on the agenda will be a change of name, with a switch to Station Representatives Assn. likely. It's felt that NARTSR is too complex a tag and also that it tends to be confused with National Assn. of Radio & Television Broadcasters.

ABC HIRES SPECIALIST ON LABOR RELATIONS

ABC, for the first time in its history, has hired a labor relations specialist. He is Dr. Benjamin Werne, who teaches at the Wall St. division of New York University and is prominent in the labor law field.

Werne will handle the network's relations with all unions. Web, incidentally, has dealings with 74 different labor groups. The new legal eagle will also cover labor relations for all the web's owned-and-operated outlets and its offices across the country.

Up to now the bargaining with unions has been handled by the chain's legal department, with Joseph McDonald (who went over to NBC earlier this year) and Omar Elder, Jr., concentrating on the negotiations.

Detroit Educators Vote TV Channel

Detroit, Sept. 2.

The Detroit Board of Education has approved organization plans for a television channel devoted exclusively to educational programs.

Fifteen educational institutions are to be combined in a non-profit corporation to be known as the Detroit Educational Television Foundation. The corporation, controlled by a 15-member board of trustees, will own and operate the station which will be located at Wayne University.

The participating groups are: The Detroit Board of Education, Wayne University, Cranbrook Academy of Arts, Cranbrook Institute of Science, Detroit Historical Museum, Detroit Institute of Arts, Detroit Institute of Technology, Detroit-Public Library, Edison Institute, Marygrove College, Mercy College, University of Detroit, parochial schools of the Archdiocese of Detroit, public non-urban schools of Wayne County, and public schools systems in nearby communities.

NBC Expands Merchandising Hoopla To Embrace TV; Flock of Services

NBC is translating its merchandising department, which has been in operation for six months, into the video field as well. The combination of video selling with merchandising aids is expected to give other national media, such as magazines, stiff competition, according to merchandising director Fred N. Dodge, "because only a network has the means at hand to permit the building of a truly effective merchandising service."

Dodge pointed out last week that "no other medium could foot the bills" for setting up local operations in all the key markets. "A network, and only a network, can possibly provide these facilities because it is represented in these markets by its affiliates," Dodge said. He noted that under the NBC merchandising HQ in New York there are 12 field reps coordinating the efforts of the affiliates and doing leg-work themselves.

NBC merchandising staff reported that at first the affiliates were wary of the project, feeling that it might cost them extra coin. However, the department was given a budget of \$500,000 by the web for the first year's operations—a figure likely to be upped next year—and the outlets realize that it's a service that will pay off in direct benefits to them.

The web's merchandising project includes trade mailings, distribution of point-of-sale material, special displays for advertisers, personal contacts with retailers, consultation on the preparation of sales presentations, experienced speakers for sales meetings, conducting special surveys and spot checks, attitude surveys, local market tests, on the air promotion and other miscellaneous services.

A great deal of material is being provided to advertisers using NBC's merchandising services at cost. These include posters, buttons, stickers, and other pieces with "Mike, Your Happy Salesman," a cartoon personality de-

signed to remind customers where they heard about the product. With the entrance of the merchandising department into TV, a new character has been added, "Mr. C. Teevee."

Other aids are the Merchandising Memo, a monthly publication which goes to all affiliates, and two Merchandisers—one for the food industry and one for the drug trades—which give local stations a trade digest at cost. Overwhelming majority of AM and TV affiliates of the chain are now involved in the merchandising setup.

CBS Saturation Sales Plan Gets Ride Into Fall as Radio Come-On

CBS Radio's summer saturation sales plan, under which a sponsor gets representation on several top evening shows each week, is being extended to the regular fall season for the first time this year. American Chicle Co. has already bought in for the three shows which CBS has turned over for saturation booking, and the web is currently scouting two more bankrollers to round out its list.

CBS has selected the 8 to 8:30 p.m. period on Wednesdays, Thursdays and Fridays to handle its saturation biz, which will preem Oct. 1. On Wednesdays at 8, the web will air "FBI in Peace and War" and on Fridays, the show will be "Mr. Keen, Tracer of Lost Persons." Thursday night slot is still open but the web wants a comedy show in there and may go with "Meet Mille," the Audrey Totter starrer which was evolved out of the CBS summer lineup in 1951.

American Chicle also participated in the saturation plan this summer, along with Wrigley. Agency for the chicle firm is Sullivan, Stauffer, Colwell & Bayles.

WALT FRAMER

Presents

THE LUCKY 13!

Thirteen NEW and LUCKY (for the sponsor) quiz and audience participation shows for TV.

EACH of them the happy result of over 25 years of experience and actual performance.

EACH of them daring enough to be NEW and not a feeble imitation of an existing show.

EACH of them offered with the same famous four P's—Packaging, Production, Publicity and Promotion.

EACH of them created by the same super showman who gave birth to two toppers

"STRIKE IT RICH" and "THE BIG PAYOFF"

EACH of them offered as

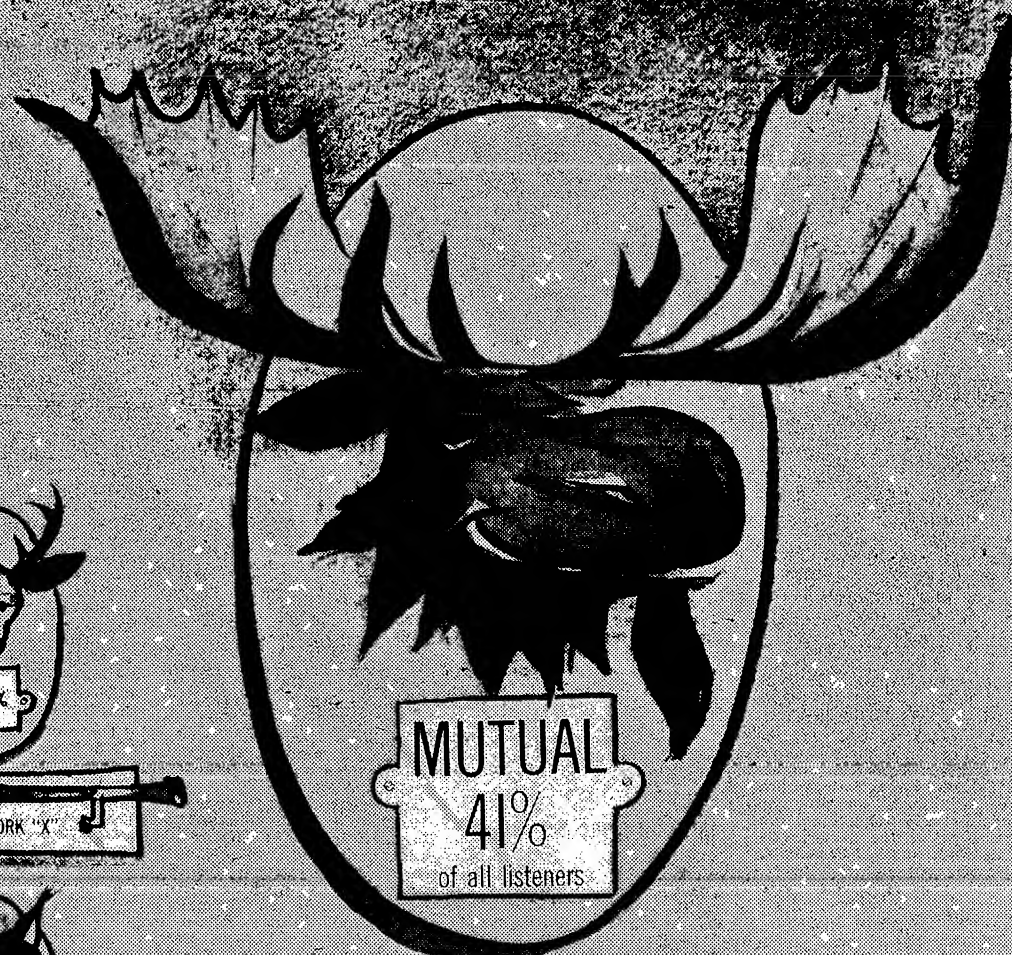
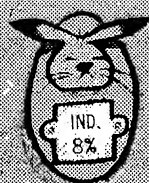
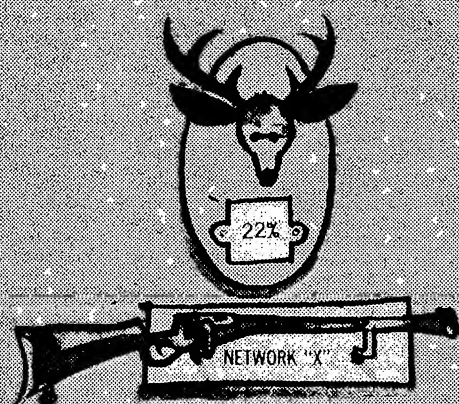
TV'S TOP DOLLAR FOR DOLLAR BUYS



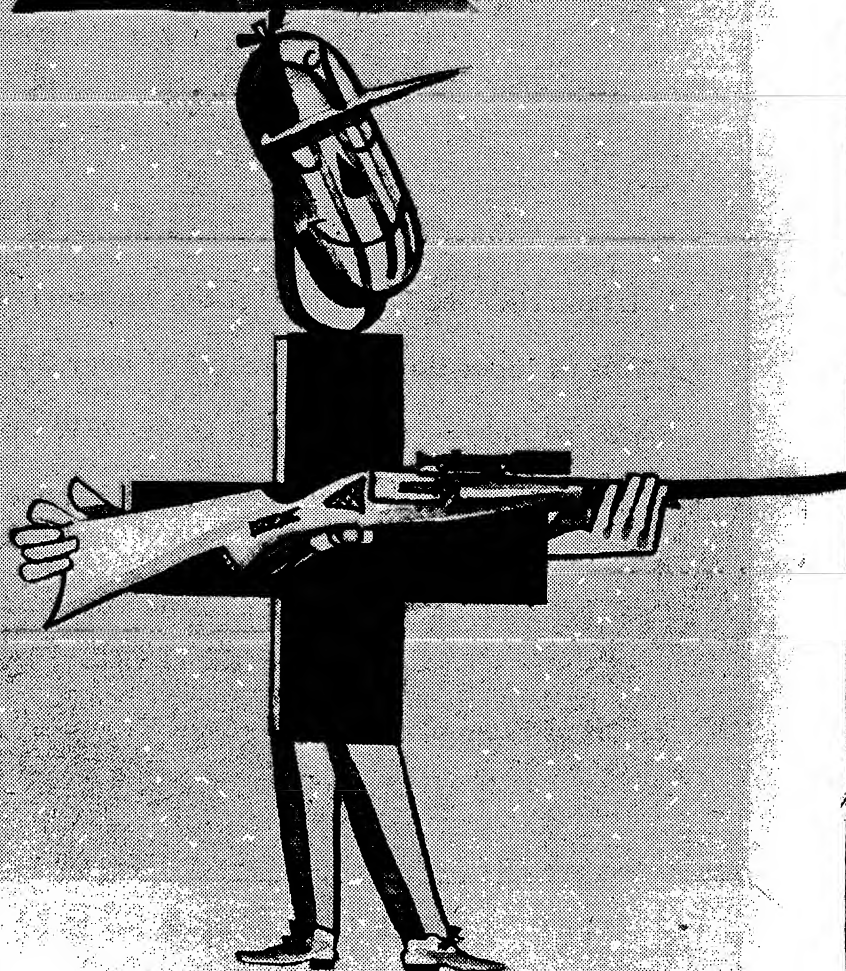
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416 STATIONS



big game takes big gun

Let's not beat about the bush. There's *big game* at stake in "Non-TV America".

Here is a 45-state tract of over 17,000,000 *radio-only* families, dwelling beyond reach of TV—more, in fact, than there are TV families in the rest of America.

Here are some 60,000,000 people—as many, in fact, as there are in all 477 U.S. cities of over 25,000 population.

Big game... worthy of the best gunning equipment available to advertisers today. And the big gun needed for this big game has now been identified.

A 1,000,000-interview research into all of "Non-TV America" (by J. A. Ward, Inc.; Feb.-Mar., '52) reveals that *Mutual* is the name of the network regularly dialed by 41% of all the radio sets in these 45 states... compared to 22% for the next-best network.

Over on the opposite page, the trophies won by all four networks are hung up—together with the gun-rack revelation of *why* Mister PLUS bags the best: Mutual serves "Non-TV America" with 416 stations... more than all other networks combined. (MBS serves *all* America with 560 stations, don't forget.)

If you agree that a prime sales trophy would decorate *your* board-room nicely, we invite you to sight along the gun barrel of the Mutual Network.

the **MUTUAL** *network of 560 affiliates*

THE NUMBER ONE ROUTE TO NON-TV AMERICA... AND THE LOWEST-COST ROUTE TO ALL AMERICA

From the Production Centres

IN NEW YORK CITY . . .

ABC flack Art Donegan off for two weeks in Vermont. . . MBS sales v.p. Ade Hult (who originally came from the Midwest) is on a swing around the area showing the Mutual presentation to clients. . . Mrs. Pat Barnes is joining the father-daughter team of "Pat Barnes and Barbara" over WOR on Wednesdays. . . Idella Grindley, former day program supervisor at Mutual, has joined the Kudner agency; she'll handle traffic on the Eisenhower-Nixon campaign. . . Gale Blocki, veepee of John Blair station rep, has resigned to manage the Chi office of Broadcast Advertising Bureau. . . Rudolph Halley, City Council prexy, is beaming results of his survey of East Harlem housing conditions over WLBI in three installments this week. . . ABC's "Politics on Trial," moot court probes of current issues, preems Sept. 30 at 6:30 p.m. . . WHLI has begun construction of two new studios: a recording layout and an emergency booth at the indie's transmitter. . . Sam Kaufman, NBC flack, has been given the assignment for the fourth consecutive year of writing the article on radio and television for the Collier's Year Book. . . Joseph E. O'Connell, ex-CBS, is a new face in the WOR sales service department. . . Mayor Vincent Impellitteri guests on the preem of "American Israeli Almanac" on WLBI tomorrow (Thurs.) at 5:15 p.m.

Ethel Kirsner has resigned from CBS press. . . Jane Christopher upped to merchandising manager of Galen Drake's WCBS programs. . . Joan Allen, WOR secretary, is featured in a spread in September issue of Cosmopolitan as typical working gal. . . Anthony La Sala elected veepee and assistant to the general manager of Geyer, Newell & Ganger agency. . . Both NBC and CBS have renewed their Towers of London transmitters, originally bought as summer replacements. NBC airs "Adventures of Scarlet Pimpernel" Sundays and CBS beams "Horatio Hornblower" on Friday nights. . . Don Gillis, producer of the NBC Symphony programs, has a hit in London, via his "Symphony No. 5 1/2." London's Festival Ballet premeed a new ballet, "Symphony for Fun," set to Gillis' opus. . . Herbert Selby and Daniel Potter have been upped to veepees at Benton & Bowles, and Kenneth Togerson, formerly with Knox-Reeves, has joined the agency as a media supervisor.

IN HOLLYWOOD . . .

George Allen has finally decided that he served his time behind a desk as western radio program director for CBS and wants to get out and create. So he's taking a three-month leave to put a few ideas of his own to work. Robert Sutton, program director at WCCO, Minneapolis, comes west to fill the void. Allen is retaining his directorship of "The Whistler," for eight years one of the Coast rating leaders. . . Another shift at KNX moves up Maurie Webster as director of radio operations. . . NBC's Tom McFadden around to check on spot biz. . . "Corny" Jackson's list of hopefuls as William Kelgley's successor on "Lux Radio Theatre" has been trimmed from 47 to 3 and if a certain aspirant gets the nod, eyebrows will go up there. . . Postcards Don (Halls of Ivy) Quinn from Hawaii: "I've made such a pig of myself that they are roasting me for a luau." . . Felix King, maestro of London's Colony, making the guest rounds. . . Frances Scully handling the starlet interviews on Lux. . . Mario Lanza's studio hassle is causing heavy skull pounding at D'Arcy agency. His present contract runs out in September and as long as he is under suspension at Metro, his tapes can't even be played. Summer series has been re-runs. . . Earl Ziegler moved up as assistant to Les Raddatz in NBC press. . . Sherwood Schwartz is finishing out Larry Marks' term as western region veepee of Radio Writers Guild. Marks will sojourn in Europe for three months.

IN CHICAGO . . .

Pat Rastall, manager of the ABC Chi sales service department for the past two years, shifted to the network AM sales crew. Ed Bischoff takes over the sales service post. . . Gale Blocki leaves his veepee berth at the John Blair station rep firm Sept. 15 after 16 years, to head up the Chi office of Broadcast Advertising Bureau which has been closed for the past several months. . . Ade Hult, Mutual sales veepee, in town last week for a roadshow pitch on the web's latest data on radio listening in the TV-free sections of the country. . . Olian Advertising Co. has changed its name to Olian & Bronner, Inc., with Irwin A. Olian continuing as prexy and Maurice H. Bronner as exec veepee. Jerry Joss, account exec, has been upped to v.p. status. . . The Chi Radio Management Club and TV Council has dispatched a memorial contribution to Boys Town, honoring the late Roy McLaughlin, past president of both organizations. . . Keystone Broadcasting has named

Eschen & Roe as Coast sales reps. William Bayer, former Coast salesman for the transcription web, has been elevated to veepee rank. . . Robert Hall Clothes has bought two 15-minute daily newscasts on WMAQ, plus 24 minute blurbs and 15 weekly station breaks. . . "WBBM Was There," weekly taped roundup of local activities produced by Chuck Wiley, WBBM special events chief, has been moved to a new Sunday afternoon spot. . . William Yonon has shifted from ABC to NBC as sales service specialist, reporting to Arnold Johnson, manager of the Chi NBC AM sales service setup. . . WENR-TV is going on a hillbilly kick with Jack Lester jockeying a two-hour disk session aired Monday nights. . . NBC engineering veepee O. B. Hanson comes in Sept. 12 to address the annual convention of the American Institute of Electrical Engineers.

IN SAN FRANCISCO . . .

Alan Torbet, former manager of KROW, Oakland, named general manager of KSFO. Phil Lasky, former boss of both KSFO and KPIL, will concentrate on the TV outlet. . . NARTE prexy Harold Fellows in for district meeting at Mark Hopkins, Sept. 4 and 5. . . Harry Bartolomei named chief engineer of KROW, succeeding Paul Leake. . . KNCB's Jane Lee home after a four-month tour of Europe. . . KGO's Jim Connelly, Vince Francis and C. L. McCarthy off to Hollywood for an ABC confab. . . Bert Winn readying a two-hour, daily "Span the Bay with KYA" program featuring music and traffic information beamed from the Bay bridge. . . Lonn Curley sky'd to Hawaii. . . Roy Grandey back on the KGO staff, producing the new Les Malloy ailer. . . KSFO's Gary Garland returned from a New York sales trip. . . Jack Ryan, NBC's Chicago press chief, quickied through enroute to Hollywood.

IN PITTSBURGH . . .

Bernie Armstrong and his organ music set for quarter hour at 6:30 every Wednesday evening for Dairymen's Cooperative Sales Association, with Bill Nesbit doing the commercials. . . Jack Kear, of WCAE staff, an army reservist, spending his vacation at Camp Meade, Md. . . Because Mitche Steiner starts a new kiddie show on WDTV Oct. 5, her marriage to teevee director Jack Tolen, which had originally been set for that day, has been moved up a week. . . Local ballerinas Shirley Eckel and Virginia Conwell signed, respectively, for "Your Show of Shows" and "Hit Parade" programs again this season. . . Dave Tyson, early morning deejay at WCAE, spending two weeks in Atlantic City, while his secretary, Mary Mandell, is soaking up some sun in Florida. . . CIO has launched a weekly 15-minute program on KQV Tuesday nights at 10:15 called "Ivan, You Lie." . . Ralph Fallert doing "Moods and Melodies," poetry reading to music, for five minutes every Tuesday and Thursday morning over WCAE for Wolfe Printing Co. . . Nelson Naples, former Cork and Bottle entertainer, now has a teevee show in Miami and is also playing there at The Palms.

IN WASHINGTON . . .

WRC and WNBW, NBC's radio and TV stations in capital, are consolidating their offices and studios in enlarged quarters at Wardman Park Hotel beginning Oct. 1. Previously, WNBW-TV was quartered at Wardman Park in uptown area, while radio activities were at Trans-Lux Building in midtown. . . WRC-NBC realigning its early afternoon schedule beginning this week in order to make way for a new full-hour daily show featuring Bill Herson, station's popular "Timekeeper," with a noon show of piano and organ music plus commentary on local community and sports activities. . . WWDC-Mutual tops town for out-of-the-home radio listening with one-fourth of the entire audience of this type, according to latest Pulse. This includes radio in automobiles, offices and recreation spots, but excludes WWDC-FM broadcasts in town's street cars and buses. . . CBS vacationers includes net v.p. Earl Gammons, in Quebec for a month's rest; director of news and public affairs for radio Ted Koop, off on a cruise of Halifax, Quebec and Bermuda; and Anita Chester Lyons, of web's public affairs department, who is off on a delayed honeymoon which was postponed because of the political conventions. . . Ruth Crane, WMAD-ABC femme radio-TV personality preeming a new weekly TV show, "Play Bridge With the Experts," with bridge expert Alvin L. Roth answering questions and solving knotty bridge problems. . . Mark Evans, WTOP-CBS emcee, tape-recorded a running account of his brief auto ride through the Iron Curtain with a hidden minitape recorder.

Canada TV

Continued from page 23

New York can reach as many people as there are in Canada). To keep up the quality, the CBC is limiting their tele shows to three hours a day and will increase the schedule depending on financial position and sponsor reaction.

Most interesting point of new policy is the manner in which CBC will program this initial three-hour offering and maintain complete control of all shows.

An editorial board has been set up and a variety of shows arranged for each day with what the CBC thinks will be a balanced menu for viewers. If the advertiser likes the editorial selection he buys space on a "packaged deal" in which a CBC producer directs the show, assigns writers, hires the cast and is responsible, with the approval of the sponsor for what is televised. The Canadian sponsor can't come along and present a complete show as he can for radio.

Chief reason for this tight control on the limited time period is to make sure the viewer isn't subjected to a solid session of soap operas, oaters, or whodunits. Drastic as this policy seems to be, it has merit but time and experience alone will tell. Present indications show a good variety of shows being planned; one-third of the programs seen in Canada will be paid for by Canadian advertisers, one-third will be of U. S. commercial sponsorship and one-third sustaining.

Despite high cost of sets in Canada, interest in the Toronto-Montreal areas is high. Tele manufacturers have been spending liberally in daily papers although getting little or no editorial support and retail stores are drawing big

crowds every night with exhibition sets in action. Reception in local areas has been favorable, image is better than expected and programs have been picked up in Vermont, 150 miles from Montreal.

Minneapolis—Maynard Speece new WCCO radio flack director, succeeding Larry Haeg, elevated to the station's general manager post

SAG Proposal On 4A's Jurisdiction

Meeting on television jurisdiction settlement which the Associated Actors & Artistes of America had last Wednesday (27) considered a new proposal by the Screen Actors Guild. Another session of the 4A's board on jurisdiction is scheduled for today (Wed.).

Screen guild dropped its second version of a resolution delineating the jurisdictional borders (which had aroused Television Authority's ire) and said it was willing to accept the language of demarcation as it appears in the TVA code. However, it is insisting that a letter be attached to the resolution which would (1) give control over all commercial film spots to SAG; and (2) place certain fringe-type shows under SAG jurisdiction. These would be shows of the "I Love Lucy" type and programs like "Red Skelton Show" when it goes on film.

However, it's contended by TVA and American Federation of Radio Artists that such shows are "done in the live manner" and therefore shouldn't automatically go to SAG merely because they are on film.

CBS-TV FINALIZES GRID SERVICE LINEUP

Armed services football games, to be televised on 11 Saturday afternoons by CBS-TV this fall, starting Sept. 20, will see many former college and pro stars in action, it was disclosed this week. Several former All-Americans, such as Cornell's Rocco Calvo, are now in service and playing for their home base teams.

Games, which are being offered by the web for commercial sponsorship, will originate from several points across the country, including Chicago, Washington, San Francisco and San Diego. Opening game will pit the San Diego Navy team against the Great Lakes Naval Training Centre, and the schedule concludes Nov. 29 with San Diego Navy playing the San Diego Marines.

All branches of the armed forces are cooperating closely with CBS-TV in the schedule, pushing the games as a primary facet of their recruiting drives. Grid contests will be bucking directly against the National Collegiate Athletic Assn. football series to be televised by NBC-TV, which has been bought by General Motors.

Albany—Grant Van Patten, WRGB director, will teach a new Saturday morning course in television production and programming at the Albany Division of Russell Sage College, beginning Sept. 27.

Your Top TV Sales opportunity

WDEL-TV

Wilmington, Del.

In the market which has highest income per family in the country.

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Profitable TV Audience exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in this large high Penn.sylvania market area

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Circling the Kilocycles

Minneapolis—John Ford, one of the town's top newscasters, is remaining with radio station WTCN, with which he has been associated for many years, but will do news programs on WCCO-TV three nights a week as a freelancer, now that WTCN has new ownership and WTCN-TV has merged with WCCO into WCCO-TV. Jack Thayer, a leading local disk jockey, has resigned from radio station WLOL to join WTCN, on which he'll have his own musical and variety shows.

Kenedy, Tex.—Application has been filed with the FCC for a new standard broadcast outlet to be operated by the Kenedy Broadcasting Co. Group is seeking facilities on 990 kilocycles with a power of 250 watts, daytime hours only.

Principals in the new company, each with one-third interest, include Charles W. Balchrope, owner of KITE and KITE-FM, San Antonio, and applicant for another standard AM outlet at Corpus Christi; Stan Nelson, program director of KITE, and Charles Harris, owner of a San Antonio radio parts company and former manager of KCOR there.

New Orleans—Pat Michaels, former Mutual network correspondent, joined the announcing staff of WDSU and WDSU-TV recently. He was formerly with WNOE. Former Coast spieler came here about a year ago, when he was invalidated back to the U. S. from Korea.

Another recent addition to the WDSU staff is deejay Goodrich Flowers. He was formerly with WTFS. Phil Gordon, singer-pianist on WDSU-TV, resigned last week. Singer's heading for California for night club and video work.

Hartford—Edward C. Obrist, general manager of WNHC-TV, New Haven, has been named chairman of radio and TV public information committee of the 1952 United Fund drive in New Haven. He will be assisted by Charles Wright, program director of WELI, Sol Chain, manager of WBIB-FM and Richard Miller, program director of WAVZ.

Milwaukee—WISN, the CBS affiliate here, has set up a public service and education department with George A. DeGrace, former promotion manager, taking over as director. Gerald S. Cohen has been appointed sales promotion manager. Cohen joins WISN after a hitch as promotion-publicity chief at WDGX, Minneapolis.

Cleveland—Cleveland Board of Education and WEWS will offer series of adult education programs in first effort to reach public with televised educational classes. Station has allocated two weekly 15-minute spots Tuesday and Thursday at 7:15 p.m. as "public service for schools and citizens."

Cleveland—TV set sales in this area now over the 600,000 mark. . . . An attempted fire in WEWS studio was thwarted when a watchman discovered a piece of smoldering string leading to a box of kitchen matches. . . . Purchase of WJMO by company known as United Broadcasting Co. headed by Richard Eaton, is causing confusion of names since there is Ohio company already known as United Broadcasting Co. of which H. K. Carpenter is president.

Minneapolis—After seven years during which she has been affiliated with KSOO, Sioux Falls, S. D., Bee Baxter is rejoining KSTP and KSTP-TV as women's editor. Winner of the McCall's Magazine award last January for her work that led to the opening of the first mental health clinic in South Dakota, Miss Baxter was with KSTP for 10 years before resigning to join KSOO. She'll have her own radio and TV shows on KSTP, featuring her commentaries on current affairs from a feminine slant, celebrity interviews, fashions, etc.

New Haven—Charles Bell, Jr., has joined the sales staff of WNHC radio and television here. Bell was formerly sales manager for WBRK in Pittsfield, Mass., served in a similar capacity at WABY, Albany, and is a former account executive for the Yankee network in New England.

Salt Lake City—Donna Norton, formerly with KDYL, has taken over the continuity department at KALL, local Mutual affiliate, and flagship of the 44 station Intermountain Network. She replaces Barbara Crouch, who returned to Oregon.

Grid 'Game of Week' On Mutual's Fall Agenda

Mutual's "Football Game of the Week" is being pitched as a co-op project for local sponsorship. MBS sports director Raul Jonas has lined up a number of games involving Big 10 squads, either in-in-Conference or out-of-Conference contests.

Series will be beamed on Saturdays from Sept. 27 through Dec. 6. Latter date will feature the Milk Bowl game of kid gridders at Rosenberg, Tex.

Louis Bromfield Radio Series to Bow on MBS

Pulitzer Prize winning author Louis Bromfield turns moderator on a new series to preem over Mutual on Saturday (6) at 11:30 a.m.

Show will consist of forums between agricultural experts and farmers and will originate from state fairs, expositions and other points where the rural population gathers. Aler is presented in a tieup with Successful Farming mag.

Baseball Bonus

RCA Thesaurus has sent its subscriber stations a special bonus show on baseball, "World Series Cavalcade."

Stanza comprises 10 quarter-hour baseball programs, built around highlights and anecdotes of past World Series games. Each segment features a mail-pull merchandising gimmick as a hypo for local sales to sponsors.

RTMA RENAMES CRAIG AS FM POLICY HEAD

Washington, Sept. 2. Radio-Television Manufacturers Assn. has reappointed John W. Craig, vicepres of Crosley Division, Avco Mfg. Corp., as chairman of its FM Policy Committee for the 1952-53 fiscal year. The committee has been working with National Assn. of Radio and TV Broadcasters in efforts to stimulate interest in FM.

RTMA's participation in two forthcoming test campaigns—in Philadelphia and Alabama—will be under Craig's committee which includes H. C. Bonfig of Zenith; J. B. Elliott of RCA; L. F. Hardy of Philco; H. L. Hoffman of Hoffman Radio, and E. H. Vogel of General Electric.

Intermountain Repeats

Utah Oil Sports Spread

Salt Lake City, Sept. 2. Intermountain Network has inked Utah Oil Refining Co. for the fifth straight year to pick up the tab for broadcast of all U. of Utah basketball and football games for the coming season. Games will be aired over the web's flagship, KALL, and six additional Utah stations, with Mal Wyman again handling the play by play, assisted by Kay Richins taking care of color and production.

Deal was wrapped up by Lynn L. Meyer, v.p. in charge of net sales, Marion Nelson for Gillham Agency and Ashby Badger for the oil company. Package will cost about \$35,000.

Lifting of Freeze Reverses TV Set Sale Slump; Aug. May Set New High

Washington, Sept. 2. Television receiver manufacturing industry is feeling the impact of the lifting of the video freeze, it appears from the July report of the Radio-TV Manufacturers Assn. issued over the weekend.

Although industry output in the first half of 1952 was far below the same period of 1951, this year's July production was considerably higher than July of last year. And preliminary reports of factory operations for the first three weeks of August, furnished RTMA, show that production in this period is already more than double that of the whole month of August of 1951.

A considerable part of the increase is due to opening of one important new TV market—Denver—where the first TV station (KFEL-TV) got on the air the latter part of July. Sets are also being shipped into other new markets where dealers are stocking up in preparation for the new stations being built as a result of FCC permits issued during the last six weeks. An added stimulus to sales was the coming of the cable to 10 TV cities in time for the political conventions.

While TV output usually takes a dive during July and August, when factories curtail operations for vacations, the lifting of the freeze apparently has reversed that situation this summer. August out-

put will probably reach 500,000 sets, compared to 146,000 last year, and may exceed the production of March, the highest month so far this year, when output totaled 510,861 sets.

Until June, monthly production this year has been far behind the corresponding months of 1951 when fears of shortages because of the Korean war and imminence of higher excise taxes pushed sales to peak proportions. In the first five months of 1952 production approximated 1,860,000 sets as against 3,100,000 sets in the same period of 1951.

The trend changed in June when factories turned out 361,000 sets, which was about 9,000 more than in the same month of 1951. And in July, when TV came to Colorado, output totaled approximately 200,000 sets as compared to about 150,000 sets in July of last year.

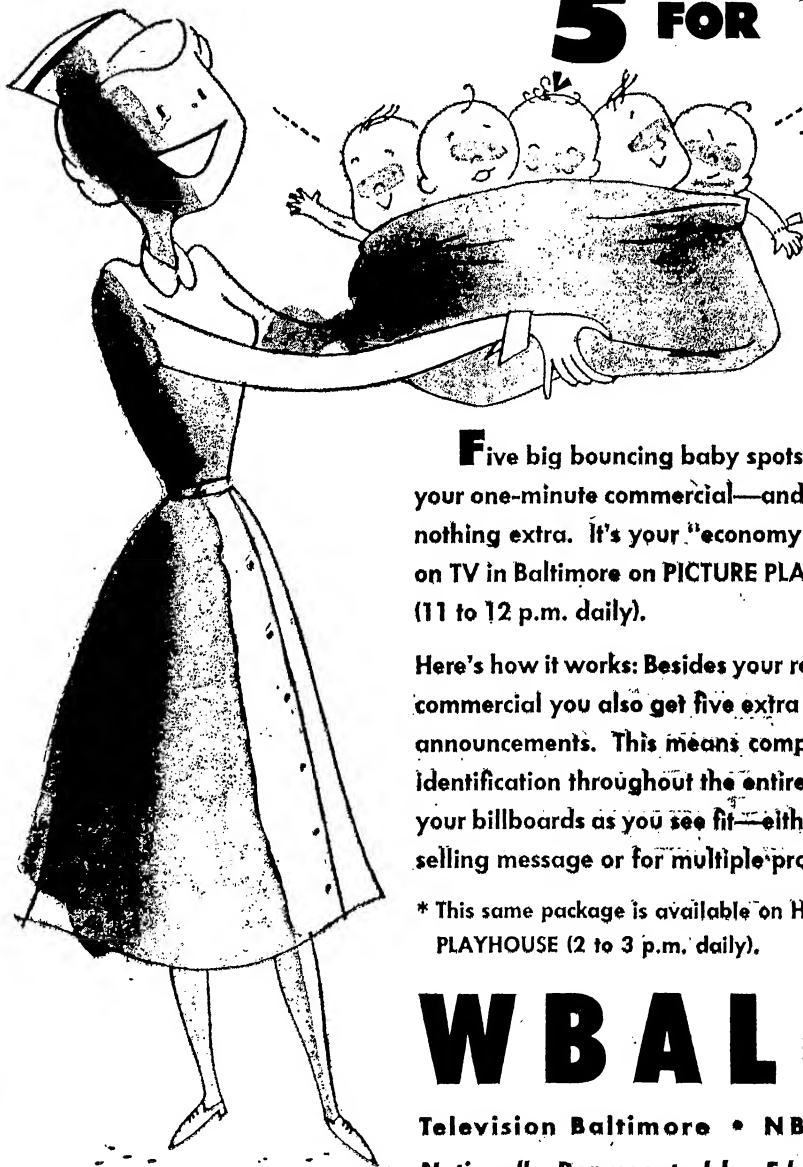
With more stations due to get into operation in the ensuing months and new markets opened up, prospects are that the trend will continue and that 1952 output may considerably exceed the industry's earlier expectations for the year.

Detroit—Fred W. O'Brien, Jr., has been appointed merchandising and publicity manager of WWJ-AM-TV-FM. O'Brien formerly was associated with KVOD, Denver; Sasser Publications and Radio City Music Hall.

► PICTURE PLAYHOUSE

the television show that gives you

5 FOR 1



Five big bouncing baby spots—in addition to your one-minute commercial—and it costs you nothing extra. It's your "economy buy" on TV in Baltimore on PICTURE PLAYHOUSE* (11 to 12 p.m. daily).

Here's how it works: Besides your regular one-minute commercial you also get five extra billboard announcements. This means complete sponsor identification throughout the entire hour show. Use your billboards as you see fit—either to repeat one selling message or for multiple-product promotion.

* This same package is available on HOLLYWOOD PLAYHOUSE (2 to 3 p.m. daily).

WBAL-TV

Television Baltimore • NBC in Maryland
Nationally Represented by Edward Petry & Co.

Frieda Hennock Would Like to See Texas Deep in Heart of Educ'l TV

Houston, Sept. 2. Pointing to the "tremendous teaching power" of television, as emphasized by its impact on the recent political conventions, FCC Comr. Frieda Hennock told Texans here last week that the medium, properly used, can become "one of the greatest influences in spreading knowledge and culture that the world has ever known."

Speaking at the commencement exercises on Saturday (Aug. 30) of the U. of Houston, Miss Hennock said that educators and teachers cannot pass up television, for if they do it will boomerang on their usefulness. "When children already spend more time in front of their sets than they do in school," she declared, "when the reading of magazines, newspapers and books decreases appreciably in homes with television, it would be folly for education to ignore this new and powerful instrument."

Television, Comr. Hennock emphasized, will have its effect on America. "The ultimate question is what kind of effect it will have. Put to use in the cause of education, we may be certain that effect will be decidedly beneficial in nature."

"To fully utilize TV's teaching potential, Miss Hennock asserted, educators must have 'their own independently licensed and operated stations. These noncommercial educational stations will broadcast on a full schedule, both day and night. In true democratic fashion they will bring the greatest educational and cultural resources of all time and the best teachers and artists into every school and home... In short, these stations will be exclusively dedicated to the public service of the American people."

Taking a crack at "some" opposition "that must be termed shortsighted" to the reservation of channels for educational TV, Comr. Hennock referred to the 242 assignments as "no more than the foundation for educational TV" which must be implemented by actual building of stations. Considering the great public benefits to be realized, she said, "the failure to build these stations would truly be a tragic waste of our natural resources and our future national well-being."

Noting the recent FCC authorization of an educational station to the U. of Houston and the city's

public schools, Miss Hennock advocated establishment of an organization to effect formal cooperation of the general public in operation of the outlet. She suggested a "Public Committee of Viewers," representing all segments of the audience, to evaluate and recommend programming and help make the station "truly by and for the people of Houston."

Recalling that in the early frontier history of Texas the missions served as centers of learning, Miss Hennock expressed hope that the 18 reservations for educational stations in the state will be "the modern and more powerful counterparts of these missions of your heritage." Just as the missions provided the early foundation, she said, educational TV stations "will bring your spiritual, educational and cultural development to its highest fruition."

In conclusion, Miss Hennock told the 700 graduates they could perform no greater public service than by supporting their University's and all other educational TV stations. Their talents are needed, she said, to make educational TV "the greatest force for popular democratic education in the world."

TEXAS LEAGUE TEAM MAY BAN BROADCASTS

Dallas, Sept. 2. Dick Burnett, owner of the Dallas Eagles of the Texas League, announced that he "was seriously considering" the banning of radio broadcasts of the home games in 1953.

Burnett has been disappointed at the low attendance at his park here. The Dallas team is at present the league leader.

"With most homes now rigged up with some kind of air-conditioning, the fans simply won't leave a good, cool spot to attend the games as long as they can stay home and hear the play over their radios in solid comfort," Burnett commented.

Baltimore — Washington Redskins football games once again will be broadcast over WBAL and WBAL-TV this year, under sponsorship of American Oil Co. A total of 14 games will be carried over WBAL, and six over WBAL-TV Season opens Sept. 14.

CLEVE. BACK AT FULL FM STRENGTH; WDOK BOWS

Cleveland, Sept. 2. While other communities have undergone a curtailment in FM outlets, Cleveland is now back at full strength, with WDOK acquiring an FM license.

WDOK, following WGAR, is the second outlet within a year to join the FM ranks, bringing to seven the number of Greater Cleveland stations in this band. This offsets the departure of WLAL and WCUO from that category.

At the same time, WDOK moved the bulk of its programming to its transmitter in suburban Seven Hills, just 15 minutes from its downtown sales-studio office. According to general manager Walberg Brown, shift of location means a saving in operation overhead by "approximately \$1,500 a month."

Establishment of FM, according to Brown, is a looksee in the future, when FM will probably replace AM.

Trevor Adams Switched To WJZ-TV Sales Mgr.

In a move to strengthen WJZ-TV, N. Y. key of ABC-TV, the web is moving Trevor Adams from the post of general manager to sales manager. That, it's felt, will give the outlet a strong sales peg. At the same time, it's understood, the web is looking for a new general manager from outside the station's ranks.

As part of the hypo, Paul Mowrey, who launched the skein's owned and operated stations, was brought in from ABC-TV sales service as WJZ-TV program chief.

Criar's WINS Post

Robert G. Criar has been appointed program director for WINS, N. Y. He fills the spot vacated about six months ago by Joseph G. Tery. In the interim, program directing chores have been handled by Joseph Besch, assistant general manager of the Crosley outlet.

Before joining WINS, Criar was a radio and tele producer for Kenyon & Eckhardt ad agency, working on such shows as "Tom Corbett, Space Cadet" and "Rocky King, Detective." He also did a stint for Maxon agency.

Inside Stuff—Television

Major political speeches delivered Labor Day (1) by both President Truman and Democratic nominee Adlai Stevenson were cut off by the networks carrying them when they ran overtime. Network spokesmen explained that they must adhere strictly to their policy of ending all paid political time when the time contracted for has expired, and both Mr. Truman and Stevenson ran over on their speeches.

Stevenson's speech originated in Detroit and was aired via CBS-TV. It was noted that he wasted several minutes at the start of his scheduled half-hour show by walking on-camera to the speaker's platform. Mr. Truman's speech, aired by CBS Radio, originated in Milwaukee.

The National Council of Churches has selected WTVN, the Edward Lamb station in Columbus, as a workshop centre to train religious leaders in this area practical and theoretical experience in television.

Training periods will run one week and various department heads, under direction of Warren F. Warner, will instruct trainees in program structure and production. Trainee-produced programs will be handled on both a live and closed circuit basis. Both laboratory and lecture sessions will be scheduled.

John Blair and Blair-TV, sister station rep outfits, have installed custom-designed audition equipment in their new offices so that AM and TV shows on stations they rep can be played for their salesmen and time-buyers.

Equipment includes tape recorder and playback, turntable and film projector.

The H. V. Kaltenborn Foundation is now accepting applications for the annual \$2,000 award for study in mass communications. Grant, somewhat similar to the Niemann Fellowships, is given to persons working in radio, tele, journalism and newsreels and may be used to complete studies, take courses at school or undertake some special investigations in the field of news analysis. Focus is on aspects of news presentation. Details are available from the foundation in N. Y.

NBC-CBS Lineups

Continued from page 23

"Hallmark Playhouse," Lionel Barrymore, incidentally, has replaced author James Hilton as host and occasional star on the Hallmark show.

CBS Monday nights will duplicate last season's schedule, with "Suspense" going at 8, to be followed by "Talent Scouts," "Luk Theatre" and the Bob Hawk show. On Tuesdays NBC is concentrating on comedy via Red Skelton and Martin & Lewis, with CBS fighting fire with fire. It has slotted "People Are Funny" at 8, "Mr. and Mrs. North" (which the web claims is comedy-mystery) at 8:30, and then "Life with Luigi," "My Friend Irma," Louella Parsons with a five-minute show at 10 and "Mr. Chameleon."

CBS' Wednesday night roster leads-off with "FBI in Peace and War" at 8, then "Dr. Christian" and "Lineup." Web thinks the latter will be good competition for NBC's Groucho Marx show. This will be followed by "What's My Line" and the Pabst fights. First two shows on Thursday nights haven't been set, but "Meet Millie" will probably go at 8, with another comedy show at 8:30. Jergen's "Hollywood Playhouse" is in at 9, the Bing Crosby show at 9:30 and the Doris Day show at 10:05 (after a five-minute Bob Trout newscast).

Friday is to comprise a mystery-adventure night on CBS, opposite NBC's music block. CBS will have "Mr. Keen" at 8, "Broadway's My Beat" at 8:30 and then "Horatio Hornblower" and "Escape." On Saturdays, the web will have "Gunsmoke" at 7:30, to be followed by the Gene Autry show, "Tarzan," "Gangbusters" and the Steve Allen show, latter running a full hour from 9:30 to 10:30.

CBS' Sunday afternoon will be bulwarked again by the N. Y. Philharmonic pickups, followed by "Quiz Kids," "Pick the Winner" (until election day), the Arthur Godfrey digest and the Admiral world news roundup. Web's early evening strip shows continue, including Lowell Thomas, "Beulah," Jack Smith-Dinah Shore, "Club 15" and the Edward R. Murrow news.

Looks Like Duffy

Continued from page 23

purpose in the 1948 campaign. It is expected that the money will be raised and contributed by the Republican National Committee, National Federation of Young Republicans, and the national senatorial and congressional campaign committees of the party. This is exclusive of what will be raised and spent at the state and local levels for campaign broadcasts.

To date, Republicans have made one film of 28½ minutes, "The Case For a Republican Congress." This was widely shown on television. Since then, 16m prints have been turned over to the Young Republicans, who are screening them for audiences all over the country. Several other campaign films are in the works.

Humphrey said there will be be-

tween 15 and 20 network simulcasts by Gen. Eisenhower and Sen. Nixon, plus a number of straight radio broadcasts. He said there will be no television time not accompanied by radio time.

First simulcast is slated for Friday Thursday (4) when Eisenhower opens his campaign with a foreign policy speech before the Young Republicans. Talk will be carried over NBC, with other stations, not affiliated with the web, also picking up. There will be 65 video stations and 165 radio stations on the hook-up, it is estimated. Ike's farm policy speech, to be delivered Sept. 6 in Minneapolis, will go out over a hookup of 160 NBC and ABC radio stations. Following morning it will be rebroadcast over 514 small indie radio stations in rural sections, as well as network stations.

Portsmouth, N. H.—George Pinkerton, sportscaster for WHEB here, has been named as athletic director and teacher of social studies at Thornton Academy in Saco, Me. He is a graduate of the University of New Hampshire.

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Crime, Situation Comedy,
Lyrics and Jingles
24 YEARS WITH
TOP NETWORK SHOWS
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Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m. EDT
Mgt.: William Morris Agency

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MR. ROBERT J. WADE
has joined our Company as Production
Director, effective September 8, 1952.
PETER J. ROTONDO CO.
New York — Hollywood
429 West 53d Street
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Complete Television Production and
Package Service

Wes Whitcomb
MIKE WANTS YOU FOR SPOT
(Please Contact at Once)

MARILYN ROSS

New Song-Sation



Just Concluded
17 WEEKS
LATIN QUARTER
NEW YORK

Many thanks to LOU WALTERS
and the CRITICS

"Marilyn Ross does a great singing
job in the new Latin Quarter show."
EARL WILSON

"A lovely looker... is the big challenge to Dagmar and Denise Darcel's form divine."
WALTER WINCHELL

"New singing discovery — a young
Merman and good."
LEE MORTIMER

"Tops in town—the way Marilyn Ross
warbles in the Latin Quarter—and
she sings the same brand on ABC's
'Summer Cruise'..."
DOROTHY KILGALLEN

"Scores!" **VARIETY**

ON RADIO

CURRENTLY APPEARING

ON TV

"SUMMER CRUISE"
ABC Network, Friday Nights, 9:30 to 10

"CAVALCADE OF STARS"
September 5

Personal Management—BERNIE THALL, Hotel Walton, New York

Petry, Blair \$8,000,000 Spot

Continued from page 21

let in Schenectady, N. Y., from the NBC spot sales lineup to the Hank Cristofold.

The ABC decision to drop its own spot sales department in favor of representation by Petry and Blair is viewed as a significant straw in the wind. Other self-repped outlets, such as WOR, N.Y., the Crosley stations in the mid-west, the Perry stations in Florida, the Capper stations, WGN, which has its own offices in N. Y. and Chi (although represented in other cities by a national firm), may decide to take on a rep in order to keep their competitive positions.

Splitup Expected

Petry, who of late has lost some of his stations to Cristofold, will take on the ABC outlets in San Francisco (KGO and KGO-TV), Los Angeles (KECA and KECA-TV) and N. Y. (WJZ and WJZ-TV), while Blair will handle Detroit (WXYZ and WXYZ-TV) and Chi (WENR and WENR-TV). One reason for the splitup is that each of the reps has conflicting stations on its list in some of the cities.

The two rep outfits will have to divest themselves of some of their competitive clients. Petry will have to give up KFI, the NBC outlet, in L. A. Blair will give up the Don Lee (Mutual) stations it has.

Many of the top firms in the field made their pitches for the ABC plum (which includes both AM and TV stations). The Katz agency, one of the biggest, didn't enter the sweepstakes, however. Katz, aside from having competitive clients in most of the five ABC cities, has had a long record of fighting the networks, as have many other reps. Since they get their coin from spot billings, which are competitive to network billings, most reps have blasted web "encroachments" into their domain via limited networks, spotcarrier programs, etc. Katz felt it would give up freedom to criticize the skeins by taking the ABC o-and-o accounts.

Petry and Blair are expected to expand in order to handle the new business. The ABC outlets have

about \$8,000,000 worth of national spot biz annually. However, only about \$6,000,000 of this would come through the Blair and Petry offices. The reason is that, as is usual in the field, a station doesn't pay commission to its rep for billings inked by a sponsor in its own city. Thus, WJZ, N. Y., won't be nicked for a national spot contract signed by a bankroller with Gotham headquarters.

Top Radio Shows

Continued from page 21

is the oldest established video market and two-thirds of the families in the area now own TV sets.

That the big radio comedy and drama programs still have plenty of lure for TV viewers is seen in the pulse figures on radio's share of total listening in TV homes, based on a combined four-network compilation. On Sunday nights, when TV offers its "Comedy Hour," Ed Sullivan show, "Philco Playhouse," etc., the four webs' share of radio listening was 67.5% from 7 to 8 p.m., 66.7% from 8 to 9 and 61.5% from 9 to 10. Average Sunday night share from 6 p.m. to midnight was a fat 62.3%.

By the same token, the percentage of N. Y. video homes tuning in their radio sets averaged 18.4% from 6 p.m. to midnight Monday through Friday; 17.1% on Saturday nights; 17.1% on Sunday nights, and so racked up a seven-night average of 18.1%. These share-of-total audience figures are up considerably from what they were a year ago.

'Kukla'

Continued from page 23

strom always has been strong on the notion that frequent in-person displays not only help the show but also provide a valuable plus for the show's sponsors in local promotion. The troupe invariably enjoys a

good local press on its junkets which also works to the benefit of the clients.

Already set is a round of appearances next Monday (8) and Tuesday (9) in Pittsburgh in connection with the annual Television Exhibition. On Tuesday night the Ham-bro Bros., RCA distrib, toss a press party for the group and the next day two shows will be put on at the Sylla Mosque, site of the exhibition. Sandwiched in between is an appearance at Horne's department store.

On Nov. 1 the show treks to Cleveland to headline the Newspaper Guild's annual Page One Ball. Tillstrom has two bids for a Thanksgiving appearance—one to take part in Gimbel's parade in Philadelphia and the other in Detroit. Detroit likely will get the nod because it's a repeat request.

Tillstrom has already accepted an invite from the Museum of Modern Art in Manhattan to take part in a festival to be held next March.

Chesterfield's Bid For 'Stork Club' in 11 P.M. Slot

"Stork Club," after an 18-month run for Fatima cigalets, has received a firm offer from the major Liggett & Myers brand, Chesterfield, for a Saturday 11-11:30 p.m. berth on CBS-TV. Web is trying to clear stations for the late evening period. Show is on now at 7-7:30 via CBS.

Sponsor feels that the 11 p.m. slotting would be more suited to the alrer's format, since the public associates nite clubs with "staying up late" and "Saturday night out." Sonny Werblin, of Music Corp. of America, is handling the financial details for Sherman Billingsley, Stork Club boniface and emcee of the stanza.

Cincinnati—A revision of programming at WSAI, ABC affiliate, is in the making to meet what Robert Kerns, manager, says are "changes in radio listening."

Transformation involves budget slashing for talent, and brought resignations from Will Lenay and Malcolm Richards, the station's afternoon and morning disk jockeys, who declared they refused to take salary cuts.

Mexico TV

Continued from page 23

raga was an off-the-record research study of TV in Mexico, just completed by P&G, breaking down audience likes and dislikes in the tortilla belt and contrasting the operation of XEW-TV with its only competition, Romulo O'Farrell's XHTV, which had almost a year's head start on XEW-TV. If Azcarraga is bullish about his future sphere of influence in Latin American video, it's because the P&G study reveals his astuteness and keen showmanship as an operator.

Of the set owners polled by P&G (78% of them said they had an understanding of English while the other 22% of the sets were circulated among Mexican-speaking only), a total of 46% expressed a preference for XEW-TV programming, with 11% favoring O'Farrell's operation. (38% said they liked both stations; 5% confessed to liking neither.) Considering that XEW-TV has only been in operation seven months, Azcarraga's enthusiasm is understandable.

Survey Results

P&G's breakdown of categories shows the following Latino program preferences:

Sports	55%
Feature films	44%
Comics	43%
Musicals	40%
News	21%
Quiz-participation	18%
Dramas	8%

Baseball, wrestling, boxing and bullfights command the biggest Mexican audiences. Baseball, televised three nights a week, is sponsored jointly by Coca-Cola and Goodrich, with alternate commercial plugs after each half-inning. (Azcarraga, one of Mexico's most rabid ball fans, is currently in the process of acquiring his own ball park).

Feature films, all of Mexican vintage and oldies, are a cross-the-board diet, following the same pattern as in the U.S., with commercial inserts at 10 or 15-minute intervals, with both American and Mex sponsors sharing the tab.

But unlike U.S. video, time and

shows come cheap in Mexico, in view of the still limited set circulation. Most costly show on XEW-TV, a half-hour Sunday night musical sponsored by General Motors, cost 15,000 pesos (less than \$2,000) for both time and talent. You can get a half-hour of cream time for 1,500 pesos (\$200). Biggest windfall is on the immediate horizon, a half-hour cross-the-board Latino version of "Howdy Doody," to be done on film. Shooting of the initial installments began last week, with Latin counterparts of the U.S. puppets, and they'll also be shipped to Goar Mestre's CMQ-TV operation in Havana under a deal recently negotiated by Martin Stone. The Mex five-times-a-week slots (at 5 to 5:30 p.m.) have already been committed for sponsorship on a 52-week basis, and despite the low tab it adds up on a yearly basis to one of the major billings on Azcarraga's books.

Recently Azcarraga signed as an NBC-TV affiliate, which will permit him kinescopes of its commercial shows. Thus far he's only availed himself of the RCA-sponsored Ezio Pinza show, with RCA's Mex subsid also picking up the tab. Since most of the set owners understand and speak English, no dubbing or captions are necessary. However, there's a studio announcer who translates.

A Mex version of "What's My Line" is a big favorite here.

Gen. Sarnoff Back

David Sarnoff, RCA board chairman, got back yesterday (Tues.) aboard the SS United States from a six-week survey of the European radio and TV scene which took him from England south to Israel.

By coincidence he went over the maiden voyage of the U. S. Lines' flagship with Margaret Truman and by coincidence she was also aboard on the same return voyage with Gen. Sarnoff and his wife. Incidentally, the President's daughter is an NBC contractee and kicks off Jimmy Durante's first of the "All-Star Revue" series Sept. 20 as the comedian's guestar.

NORMAN BROKENSHIRE

They say—"Experience is the best teacher"

In Preparation:

"NOTHING BUT OPPORTUNITY"
—a biography

"A WORD TO THE WIVES"
—a daily Radio Show

JUST A-
THINKIN'

AND A-
THANKIN'



PORTRAIT STUDY BY EDITTA SHERMAN

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|---|---|
| The ARTHUR MURRAY PARTY | GENERAL FOODS CORP. (Maxwell House Coffee) |
| The BATTLE of the AGES (2nd Year) | SERUTAN |
| The BETTER HOME SHOW | ANTHRACITE INSTITUTE |
| YOUR HANDYMAN (5 min. TV Films) | Various Sponsors in Local Markets |
| The JERRY MAHONEY SHOW | SPEIDEL CORP. (Speidel Watch Bands) |
| The MASQUERADE PARTY | SPEIDEL CORP. (Speidel Watch Bands) |
| The CURTAIN RAISER | RCA-NBC COLOR TV (Experimental Field Tests) |
| The THEATER GUILD on the AIR (8th Year) | The UNITED STATES STEEL CORP. |

TV Westerns

Continued from page 19

told prexy Herbert J. Yates he wouldn't renew without video rights. Mixed on his demands, Rogers exited the lot and formed his own vidpix company.

Stars Making Personals

Last year Rogers made three for Republic before anking; Rex Allen starred in eight, and Allan "Rocky" Lane did eight. This year Rogers is gone, and Allen and Lane are down to six each. Trying to hypo receipts for the oaters, the lot has sent Allen to 40 states on personals at "great cost," a studio source said. Result was it boosted the b.o. on his pix, it was added.

Columbia, down to its six Autrys, is ballying the big-budgeted oaters instead, and has seals for two Randolph Scott starrers a year, also has upcoming "Last of the Comanches," a Broderick Crawford starrer in Technicolor, plus "Ambush at Tomahawk Gap," with John Hodiak, John Derek and David Brian. Now in release is Stanley Kramer's "High Noon," with Gary Cooper. While upbating the oaters with the fancy stars and budgets, lot makes no bones about lessening of interest toward the small-budgeters. Now in works at Columbia is another western for Crawford.

Monogram, which has pounded out 216 oaters since it began operations, was down to 12 last year, four Wild Bill Elliotts, four Johnny Mack Browns, and four Whip Wilsons. Now Brown and Wilson are off the payroll, and Wayne Morris has been added. Morris is to do four and Elliott four, a subterranean figure for Mono which customarily turned out 16 to 18 a year b.t. (before television).

Universal abandoned the small western five years ago, at the time it merged with International to become U-I. However, the lot still holds high favor for the top-drawer oater. In the backlog now are "Untamed Frontier," with Joseph Cotten, Shelley Winters and Scott Brady, "Horizons West," with Robert Ryan, Julia Adams and Rock Hudson. These pix have budgets of from \$600,000 to \$700,000.

Some studio execs blame rising labor costs for demise of the low-budgeter, too, saying only a few years ago a quickie could be made in five or six days for about \$50,000, but that today upbance in wages for workers have made such a figure impossible. They assert

higher production cost goes on the bargain-basement westerns, more difficult it becomes to recoup cost since pix in this category generally are sold at low flat rentals, relying on mass bookings to make the nut and more.

While upbance in labor costs unquestionably had something to do with end result, there appears to be little doubt but what television is the chief reason for the disappearance of the western in the low-priced bracket. Monogram, for example, sold Johnny Mack Brown pix to TV, thus incurring exhibitor opposition plus fact moppets who could see JMB at home for free had little desire to pay even the kid's price to see him in the theatre.

Republic was prevented from its attempt to sell pix of Rogers to TV when he sued and won a restraining order. Autry lost a similar suit, but both cases are now being appealed to the higher courts.

TV has forced many ramifications in the overall situation. Monogram, for example, has Rod Cameron starrers in the higher-budgeted bracket. Cameron, however, just finished a telepic for Revue Productions, and b.o. answer to his dual work in TV and pix still remains to be supplied.

Those studios specializing in the small-budget oater fare do not minimize the seriousness of the situation, and it's generally conceded it has caused revamping of programing slates at the various lots involved, with less and less emphasis on the cowboy star, whose guns have grown rusty at the b.o.

WCAU-TV's SRO

Continued from page 22

bitt," via Paris & Peart; Eastern TV Productions (food products) 26 weeks for "Fun and Fortune," through Abner Gelula Agency; Union Carbide and Carbon (Prestone) 10 week series of "Football This Week," through William Esty, and Ortleib's Beer, 10 weeks "Football Scoreboard," via Samuel Taubman Agency.

Freihof Baking Co. has signed for alternate week sponsorship of "Cisco Kid," via Tri-State Advertising. Program period renewals for fall include across-the-board contracts for Sinclair Refining, and

its "Bulletin TV News," a 15-minute strip arranged for Morey, Humm & Johnstone, and Sun Ray Drugstores for its "Names in the News" and "Cash on the Line," via Philip Klein Advertising. John F. Daly, local Ford dealer, also renewed its "News and Sports with Jack Whitaker," every Sunday, through Aitken-Kynett Agency.

Extensive participation and spot schedules with fall starting dates have been packed with Philip Morris, Ltd., for Dunhill Cigarettes, 52 weeks via Blow; Clark Bros., chewing gum, 13 weeks through McCann-Erickson; Robert Meats, 52 weeks through J. Cunningham Cox; Alliance Manufacturing Co., 52 weeks, via Foster, Davies, Inc.; Ralston Cereals, 39 weeks arranged by Gardner Advertising; Groves Labs, 26 weeks through Harry B. Cohen; Vick Chemical Co., 20 weeks via BBD&O, and Bosco, 13 weeks via Robert W. Orr, Associates.

Other spot schedules were placed by Jacob Reed's Sons, through Lewis & Gilman; Fashion Frocks, via Franklin Buck, and International Silver, through Young & Rubicam.

Scribes TV Strike

Continued from page 19

added many other scribblers are anking RWG for TWA.

Charles Isaacs, temporary chairman of TWA, said of the group "this is not a strike-breaking union; we merely prefer to go it alone." Among those joining TWA were writers for "I Love Lucy," Jimmy Durante, Bob Hope, Red Skelton, Joan Davis, "Life With Luigi," "My Friend Irma," and NBC-TV's All-Star Revue.

SWG, meanwhile, was huddling with IATSE chief Roy Brewer, and Brewer, admitting he's been talking with SWG prexy Mary McCall Jr., said SWG plans to resubmit request to AFL Film Council seeking rejected such a request on grounds it hadn't been apprised of facts in the case. SWG is also sending "white paper" giving guild position plus ALA vote to sponsors of programs filmed by Alliance producers and to advertising agencies involved.

'Jack Bollboy'

Continued from page 22

rial fact" was concealed from Storer, who believed he was buying the name as part of the station.

Lederle said: "The conduct of the individual defendants and their subsequent actions... reveal a deliberate design to fraudulently conceal from Storer the true situation as to ownership of the program."

Thus, Judge Lderle concluded, McKenzie had no right to take the name with him when he left WJBK.

James E. Littell, counsel for Storer, said: "It's going to take a lot of discussion and study to determine just how to use the title now that we have it back. We will certainly make use of the title."

NBC-TV 'Free Hours'

Continued from page 21

carrying 180 hours per month of network commercial shows, leaving 90 to go. And since practically all nighttime hours are practically sold out for the fall, this would necessitate some hustling in unloading some morning and afternoon shows. The stations have been pressuring the web on this score for more than a year, but web salesmen find that it's something of a herculean feat.

A five-man committee was appointed at last week's meet to come up with an agreement for presentation to the network later this month. It comprises P. A. Sugg, of WKY, Oklahoma City; Walter J. Damm, WTMJ, Milwaukee; Ed Wheeler, WWJ-TV, Detroit; H. V. Vadeboncoeur, WSRV, Syracuse, and Ray Wellpot, of WRGB, Schenectady.

Austin — Application of Tom Potter, Dallas oil man for a TV outlet here, has been approved by the FCC. Potter was granted VHF Channel No. 24. This is the third grant given this city by the FCC since the freeze was lifted. Potter also received approval for a TV outlet at Chattanooga.

Television Reviews

Continued from page 25

trite. Also, when the occasion calls for it, he can exhibit tenderness without saccharinity. Video "House Party" should do as well rating-wise as its AM counterpart.

Plugs for Pillsbury and Lever Bros. products were handled okay except for one misuse when a camera picked up production aides as Linkletter extolled the virtues of Angel Food Cake.

Don.

VOICE OF FIRESTONE
With Howard Barlow Orch. Lois Hunt; Hugh James, announcer
Writer: A. F. McGinness
Director: John Goetz
Producer: Charles Polachek
30 Mins.; Mon., 8:30 p.m.
FIRESTONE TIRE & RUBBER
NBC-TV, from N. Y.
(Sweeney & James)

One of the oldest shows on radio, "Voice of Firestone" has achieved a similar seniority in the AM-TV category, starting its simulcasts back in 1949 and continuing uninterrupted since that time. It's a pleasing stanza, essentially designed for the ear alone. On video, it's the type of relaxing show that can be savored without rigid fixation on the screen. This is a straight musical offering and perhaps one of the chief reasons that this show is so easy to take on TV is that it doesn't pretend to be anything else, via the use of excessive gimmicks.

On this fall's preem (1), Lois Hunt, Metopera soprano and first of the show's guest vocalists, was featured in a repertory of operatic arias, and light classical numbers. The settings were simple, the best being a mountain background for Miss Hunt's rendition of a selection from "Carmen." Other numbers included "Comin' Through the Rye," with a somewhat artificial garden setting, and "Out of My Dreams" and "One Kiss." In a couple of numbers by the symphonic and chorus, the camera work was simple and as effective as this type of material permits.

Hugh James delivered the plugs for Firestone in appropriately dignified style.

Herm.

GOLDEN GOPHERS' GREATEST GAMES

With Rolly Johnson
Producer-director: Roger Gardner
30 Mins.; Tues., 9:30 p.m.
MINNESOTA BLUE CROSS
WCCO-TV, Minneapolis

With University of Minnesota football fortunes and prestige low presently, this once-a-week half-hour locally produced pigskin season show pleasantly revives nostalgia memories of national championship days. Offering film clips from outstanding past games, which helped to make glorious Gopher football history, and accompanied by the running verbal commentary of Rolly Johnson, WCCO-TV sports department head, who radio broadcast the contests himself, the early gridiron entry stacks up as duck soup for Minnesota football fans, of which there's a legion every fall and early winter. Accordingly, the sponsor, a leading hospitalization and medical insurance service outfit, should reach a large audience with its messages. Also, the show well may prove an inspiration to today's Minnesota coaches and team.

Edited film selections are portion of Gopher games over the past years—contests which excited the most attention at their particular times and are especially notable in the school's athletic annals as well as causes for fans' pride. Taken from the coaches' files in the athletic department, the footage in part is exclusive in that it is being made available initially for air presentation. It'll thus provide a first peek of some mighty Gopher gridiron performances for many viewers who didn't attend the games in question but doubtlessly have been regaled with accounts of them, and for others it'll bring to life again happy memories. Under

any circumstances, this exclusivity lends the show additional interest. Sitting at a desk, Johnson, cut in visually from time to time, spills the running commentary. He's a glib talker and his patter for the kickoff show was always on the beam, helping setowners to recapture much of the games' excitement. Commercials were not overdone.

Rees.

FOX VALLEY TROTTERING RACES
With Tom Duggan
Producer-director: Paul Robinson
45 Mins.; Wed., 11 p.m.
GENERAL CIGAR
WNBQ, Chicago
(Young & Rubicam)

Done up in the usual smooth WNBQ manner, this weekly telecast of the final two harness races of the Fox Valley Trotting Club's Wednesday night card is a welcome addition to the Windy City's late-evening viewing diet. Despite the fact this was an entirely new assignment for the WNBQ remote crew directed by Paul Robinson, the initial try (27) came off in top-grade fashion. The sulky sprints with as many as eight horses going on the half-mile track are mighty tough to capture for video, but strategic camera placements and hep switching got the job done effectively.

Sportscaster Tom Duggan also has a big assignment. The two races actually only take a little over four minutes so Duggan has the task of filling up the 45 minutes, with time out for the blubs. This he does ably in his trademarked style that's a combination of irascibility and geniality. On this heat, gabber interviewed a couple racing officials and after each race went onto the track to chin with the winning driver. Latter was a good touch.

On the actual calling of the races, Duggan indicated he needs a bit more practice at this intricate art but acquitted himself okay on the opener.

On subsequent editions, Rolon Tire Chains splits the tab with General Cigar. White Owl plugs on film were widely spaced.

Dave.

Seattle—Saul Haas, president of the Queen City Broadcasting Co., operators of KIRO, CBS outlet here, announced appointment of Lincoln W. Miller as assistant to the president. Miller, vice president of indie KXA here for the past four years, took up his new duties Monday (1). Hugh A. Smith, formerly education director for KPIX-TV, San Francisco, will succeed Miller at KXA, with title of general manager.



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MEMO

FROM: Joseph Santley

TO:

Dave Garroway
Paul Winchell
Jan Murray
Walter O'Keefe
Pearl Bailey
Jimmy Savo
Roger Price
Grace Hartman
Law Parker
Bert Wheeler

Jean Carroll
Oliver Wakefield
Betty and Jane Kean
Bon Wrigley
Jimmie Dodd
Dorothy Claire
Beverly Slaters
Richard Himber
Yogi Berra
Carl Ballantine
Jean Darling
Robert Barry
Milt Frome
Marty May
Betty Norman
Slim Gaillard Trio
Paul Steffen Dancers
Hector and Byrd
Sinclair and Spaulding
Tommy Wonder and
Margaret Banks

Nelle Fisher and
Jerry Ross
Kanzawa Trio
Three Acromaniacs
Three Rockets
Peire Bros.
Trampolones
Gantier's Steeplechase
Lee Marx
De Mattiazzi
The Dingles
Wild Bill Davis Trio
Ted and Pie Vallett
Hansford Family
Honey Brothers
Rudy Dock's
Basketball Dogs
Chex Chase
4 Calypso Boys

In concluding the Summer series of the ALL-STAR REVUE—I want to thank you all for your splendid cooperation. It was a pleasure working with you, and I hope we'll again be associated.

Joseph Santley

Producer-Director

DISK 'EXCLUSIVES' A HEADACHE

Too Many Mere Platter Spinners Getting Disk Jockey Rating: Gilbert

Dick Gilbert, disk jockey on nothing else for the station than KTYL, Phoenix, is campaigning for a redefinition of the term "disk jockey." According to Gilbert, who was visiting in New York recently, a redefinition of the term would help do away with the recurrent overall references to disk jockey payola. "A disk jockey," said Gilbert, "using the term properly, is in business because of records and too dependent for his livelihood on the wax industry to play around with unnatural hypotes for under-the-table coin."

Gilbert contends that a disk jockey is more than just someone who spins records on the air. "The tag," he adds, "has been applied too loosely by both the trade and the public." According to Gilbert the deejay label should be applied only to those radio personalities who have their own shows and do

CLAIM DEMAND DOWNS TOP TUNES

The new stress on "exclusives" by the major disk companies is the prime cause for the plethora of pop songs released each week, according to the major publishers. Situation, it's claimed, has been leading to near chaos in the industry, where good songs are being drowned in the torrent of tunes needed to satisfy each disk company's demand for a special break on any particular song.

In the old days each publisher rode with one or two plug songs which were generally covered by all the major labels. Currently, the pubs need a half-dozen tunes to show the disk companies' artists and repertory staffers. If Mitch Miller, Col's a&r topper, who places the most consistent accent on exclusives, selects one of the tunes, the pub then shows the remaining numbers to the other disk companies for their approval. One minor company, for instance, now has seven tunes working simultaneously via seven different disk labels.

Major pubs contend they can't get a fair shake under the present system. It costs any well-established music firm up to \$25,000 to work on a tune, and this investment becomes extremely risky where wide disk coverage is not available. If the "exclusive" disk rendition doesn't click, the tune none of the other disk companies will even consider touching it.

From the disk companies' view-

Record Industry Assn. Projects Disk Fetes as Promotional Pitch

Red Hot Poppa
Frankie Laine, who's been tagged with several monikers on his own home grounds, received a new appellation last week from a London columnist reporting on Laine's Palladium date.

Peter Foster, writing in the London Observer, referred to Laine as a male Sophie Tucker. "The First of the Red Hot Poppas, shall we say?"

The Record Industry Assn. of America is currently prepping a series of record festivals as another step in its institutional promotion campaign for the disk industry. RIAA plans to enlist the services of all the record companies for the festivals which will include forums and seminars on classical, pops and kidisks, tie-ins with dealers and distributors and personal appearances by major disk artists.

Plans for the series, which are still being formulated by RIAA staffers, call for a festival preem in an eastern city. Hartford, Conn., will probably be the teeoff town because of its proximity to New York and its classification as one of the top record towns in the east. Date for the preem festival has not yet been set but it's expected to kickoff in late September or early October.

Although each diskery will send its publicity staffers in to assist the RIAA staff, it will be an all-out industry pitch with no single company coming in for any special bows. The initial festival will be measured for impact by the RIAA and diskery brass before any follow-up plans for other cities are made.

Ros Wants Out From London

Recent attempts by England's Latino orch leader Edmundo Ros to pull out of his pact with London Records have been blocked by the diskery. Ros, who has two more years to go on his four-year deal with London, has been stymied in his efforts to win an amicable termination agreement or a buy-out of his pact.

Ros, who arrived in New York from London last week on a prowl for Latune material, says his squawk with the diskery is based on London's releasing and distribution setup in the U.S. According to Ros, London isn't geared to buck the big companies here so his disks continue to get lost in the shuffle. Ros claims that he cut "Delicado" two months before Percy Faith's Columbia etching hit the market but his rendition was nonetheless too late to dent the U.S. market.

Ros has had offers to sign with several U.S. majors but London is keeping his hands tied for the next two years by holding him to its contract.

SATCHMO SET FOR EUROPE THIS FALL

Louis Armstrong has been set on a European tour by Joe Glaser's Associated Booking Corp. Armstrong will play Sweden, Switzerland and Germany. Other dates will be lined up.

The one-night concerts will start either Sept. 20 or 27 and he'll work until Oct. 5 or 12 on dates already set. He'll work with a seven-piece band.

Julian T. Abeles Abroad On Metro-20th Business

Julian T. Abeles (& Bernstein), special copyright counsel to Metro and 20th Century-Fox, among other film and music interests, flies over this weekend to London for a couple of weeks' legal powwows with Ben Goetz, Sam Eckman, Jr. and Loew's and 20th British barkeepers.

It focuses around the Francis, Day & Hunter deal which Abeles set up last spring when he clipped over to London. It calls for Metro and 20th to operate their British music pub affiliations on a more autonomous basis, but still in cooperation with FD&H.

Abeles will also o.o. the British TV production scene on behalf of his clients.

Donn Tibbetts' Switch

Manchester, N. H., Sept. 2. Donn Tibbetts moved over from WKXL, Concord, to WFEA in Manchester this week, continuing his disk jockey assignment on the new outlet. Both stations are CBS affiliates.

In his new spot, Tibbetts is also slated to do play-by-play sports-casting.

Capitol Bids To Blitz Pop Field With Star P'kage

Capitol Records unveiled a new merchandise plan last week which the diskery has tabbed "an all-star release." Plan, which was initiated to give Cap's distributors maximum selling power, consists of including waxings of the diskery's top artists in the same week's release. Heretofore, Cap had spread out its artists' releases so that no more than two or three of its stars would hit the market at the same time.

At recent national sales conclave, however, it was decided that blanketing the market with its pop stable would enable Cap to take the lead in disk sales around the country. Diskery previously had experimented with the "all star" release in the country field.

Packaged in last week's pop releases were platters by Nat (King) Cole, Kay Starr, Ella Mae Morse-Tennessee Ernie, Billy May, Johnny Mercer, Stan Kenton and Margaret Whiting. Cap's powerhouse duo, Les Paul-Mary Ford, were omitted from the initial "all star" grouping because they're currently riding high with "Meet Mister Callaghan," which was released several weeks ago.

Cap has no set pattern for the future releases of its pop "all star" packages but a diskery spokesman said that they'll be ready with a new package as soon as the sales impact of the preceding one has dissipated.

ECKSTINE-SHEARING OPEN TOUR IN L.A.

Billy Eckstine and George Shearing will tee off their third consecutive cross-country concert tour at the Shrine Auditorium, Los Angeles, Sept. 12. The 10-week trek, which is almost booked solid, winds in Washington's National Guard Armory Nov. 23.

Bash is being booked through William Morris, repping Eckstine, and Shaw Artists, repping Shearing.

M-G-M Inks Heywood

Eddie Heywood was inked by M-G-M Records last week for the diskery's Keyboard Kings album releases.

Heywood's first album will hit the market Sept. 12.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of August 22-28

Auf Wiederseh'n Sweetheart	Hill & R
Blue Tango	Mills
Botch-A-Me	Hollis
Delicado	Remick
Half As Much	Acuff-R
Here Comes That Mood	Life
Here In My Heart	Mellin
How Close	Life
I Went To Your Wedding	St. Louis
I'll Forget You	Witmark
I'm Yours	Algonquin
In the Good Old Summer Time	Marks
Kiss Of Fire	Duchess
Live Oak Tree	Burvan
Lovely To Look At	Harms
Luna Rossa	BVC
Maybe	Robbins
Meet Mr. Callaghan	Leeds
My Love and Devotion	Shapiro-B
Once In A While	Miller
Roses Of Yesterday	Berlin
Somewhere Along Way	United
Sweetest Words I Know	Life
Vanessa	Morris
Walkin' My Baby Back Home	DeSylva-B-H
Watermelon Weather	Morris
Wish You Were Here—"Wish You Were Here"	Chappell
You Belong To Me	Ridgeway
You Intrigue Me	Remick
Zing A Little Zong—"Just For You"	Burvan

Second Group

Am I In Love	Famous
Be Anything (But Be Mine)	Shapiro-B
Because You're Mine—"Because You're Mine"	Feist
Busybody	Alamo
Forgive Me	Advanced
From the Time You Say Goodbye	Pickwick
Ginny	Goday
High Noon—"High Noon"	Feist
I Never Cared	Porgie
I'll Si Si Ya In Bahia	Burvan
I'll Walk Alone	Mayfair
Jambalaya	Acuff-R
Just For You—"Just For You"	Burvan
Mademoiselle	Morris
Smoke Rings	Am Academy
So Madly In Love	Shapiro-B
Some Day	Famous
There's Doubt In My Mind	Broadcast
Tic-Tac-Toe	Leeds
Walkin' To Missouri	Hawthorne
West Of The Mountains	Goday
Where Did the Night Go	Chappell
You	Republic

Top 10 Songs On TV

Be Anything	Shapiro-B
Hang Out the Stars	Disney
Here In My Heart	Mellin
I Went To Your Wedding	St. Louis
Kiss Of Fire	Duchess
Lady Love	Cromwell
Lover	Famous
Somewhere Along the Way	United
Walkin' My Baby Back Home	DeSylva-B-H
You Belong To Me	Ridgeway

FIVE TOP STANDARDS

I Whistle A Happy Tune	Williamson
I'm Glad There Is You	Mayfair
In the Still Of The Night	Chappell
It's De-lovely	Chappell
It's Only A Paper Moon	Harms

† Filmusical. * Legit musical.

CAPITOL KNOCKING FOR MARILYN MONROE

Marilyn Monroe, who has scored in pix, is skedded to move into the shellac field via a tie-up with Capitol Records. Cap is currently dickering with Miss Monroe for a long-term deal as a pop vocalist.

Anent Miss Monroe, tunesmiths Ervin Drake and Jimmy Shirl whipped up a special number for a party given in her honor on the Coast recently by orch leader Ray Anthony. Tune, titled "Marilyn," was picked up for publication by Artie Mogull and Anthony cut the song on the Cap label.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING AUGUST 30

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1 1	ROSEMARY CLOONEY (Columbia)	(Half as Much Botch-A-Me
2 2	EDDIE FISHER (Victor)	(I'm Yours Wish You Were Here
3 3	VERA LYNN (London)	Auf Wiederseh'n
4 10	JO STAFFORD (Columbia)	(You Belong to Me Jambalaya
5 4	NAT (KING) COLE (Capitol)	(Walkin' My Baby Home Somewhere Along Way
6 5	FRANKIE LAINE (Columbia)	High Noon
7 6	FRANKIE LAINE-D. DAY (Columbia)	Sugarbush
8 ..	HUGO WINTERHALTER (Victor)	Vanessa
9 8	PERCY FAITH (Columbia)	Delicado
10 9	AL MARTINO (BBS)	Here in My Heart

TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1 1	AUF WIEDERSEH'N SWEETHEART	Hill-R
2 3	WISH YOU WERE HERE	Chappell
3 2	HALF AS MUCH	Acuff-R
4 ..	YOU BELONG TO ME	Ridgeway
5 4	BOTCH-A-ME	Hollis
6 6	SOMEWHERE ALONG THE WAY	United
7 5	WALKIN' MY BABY BACK HOME	DeSylva-B-H
8 9	HIGH NOON	Feist
9 7	DELICADO	Remick
10 8	BLUE TANGO	Mills

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
August 30

This Last wk. wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Kansas City, Jenkins Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano Co.	Seattle, Capitol Music Co.	Rochester, Nelsner Bros.	Indianapolis, Pearson's	TOTAL POINTS
1 1	"Auf Wiederseh'n" (Hill-R)	2 1	1 4	1 1	3 1	1 1	1 4	6 106						
2 2	"Half As Much" (Acuff-R)	6 3	5 8	3 3	1 3	2 3	3 3	90						
3 7	"Wish You Were Here" (Chappell)	4 4	4 5	5 4	.. 8	3 ..	1 4	68						
4 3	"Blue Tango" (Mills)	5 ..	2 3	.. 2	4 7	5 10	.. 7	54						
5 5	"Botch-a-Me" (Hollis)	8 5	6 7	.. 5	2 ..	4 3	.. 48							
6 4	"Walkin' My Baby Home" (D.B.H.)	9 2	3 ..	10 8	2 9	7 6	.. 46							
7 10	"Somewhere Along Way" (United)	7 6	.. 8	10 9	.. 8	4 2	1 44							
8 6	"I'm Yours" (Algonquin)	.. 9	7 10	4 6	.. 5	6 9	7 42							
9 8	"Delicado" (Remick)	.. 9	1 9	.. 5	6 7	.. 9	8 34							
10 10	"You Belong To Me" (Ridgeway)	1 10	.. 2	.. ..	.. ..	5 ..	26							
11 11	"Here In My Heart" (Mellin)	.. ..	.. ..	6 ..	6 ..	10 8	2 23							
12 ..	"I Went to Your Wedding" (Hill-R)	.. ..	.. ..	2 ..	.. ..	.. ..	19							
13 9	"Mama Fire" (Duchess)	.. ..	.. ..	7 7	4 ..	.. ..	18							
14 ..	"Luna Rossa" (B.V.C.)	.. ..	.. ..	11 11	11 ..	.. ..	9							
15 ..	"I'll Walk Alone" (Mayfair)	.. ..	.. ..	10 ..	6 ..	.. ..	6							

Inside Orchestras—Music

M-G-M Records is prepping release of Sheb Wooley's "A Cowboy Had Ought To Be Single" along the same lines as Capitol's recent waxing of Tex Ritter's "High Noon." Ritter, a Cap pactee, sang the tune in the Stanley Kramer pic of the same name and although he wasn't seen on the screen, the diskery used the Ritter platter in conjunction with the pic's exploitation. Wooley has a similar chore on a "Cowboy Had Ought To Be Single," which will be heard in the forthcoming Metro pic, "A Sky Full of Moon." Platter will be used to promote the pic. Wooley, incidentally, thespies the role of one of the heavies in "High Noon."

"The Glow Worm," tune written 50 years ago, was dusted off and given a new lyric treatment recently for a revival push by E. B. Marks Music. Tune was originally written by Paul Lincke, music, and Lilla Cayley Robinson, lyrics. The renovated lyric was penned by Johnny Mercer.

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. MEET MR. CALLAGHAN	Les Paul-Mary Ford
TAKE ME IN YOUR ARMS AND HOLD ME	
2. TENNESSEE LOCAL	Tennessee Ernie
BLACKBERRY BOOGIE	
3. KAY'S LAMENT	Kay Starr
FOOL, FOOL, FOOL	
4. SOMEWHERE ALONG THE WAY	Nat (King) Cole
WHAT DOES IT TAKE	
5. WALKIN' MY BABY BACK HOME	Nat (King) Cole
FUNNY	

COLUMBIA	ARTIST
1. YOU BELONG TO ME	Jo Stafford
PRETTY BOY	
2. JAMBALAYA	Jo Stafford
EARLY AUTUMN	
3. HALF AS MUCH	Rosemary Clooney
POOR WHIP POOR WILL	
4. HIGH NOON	Frankie Laine
ROCK OF GIBRALTAR	
5. BOTCH-A-ME	Rosemary Clooney
ON THE FIRST WARM DAY	

CORAL	ARTIST
1. STRING ALONG	Ames Bros.
ABSENCE MAKES THE HEART GROW FONDER	
2. YOU'LL NEVER GET AWAY	Don Cornell & Teresa Brewer
THE HOOKEY SONG	
3. TAKES TWO TO TANGO	Pearl Bailey
LET THERE BE LOVE	
4. JAMBALAYA	Neal Hefti-Frances Wayne
BELLE BOTTOM POLKA	
5. TILL THE END OF THE WORLD	Pinetoppers
TWO FACED CLOCK	

DECCA	ARTIST
1. SHOULD I	Four Aces
THERE'S ONLY TONIGHT	
2. BLUE TANGO	Leroy Anderson
BELLE OF THE BALL	
3. WISH YOU WERE HERE	Guy Lombardo
HONKY TONK SWEETHEART	
4. ZING A LITTLE ZONG	Bing Crosby & Jane Wyman
MAIDEN OF GUADALUPE	
5. BLUE & SENTIMENTAL	Mills Bros.
JUST WHEN WE'RE FALLING IN LOVE	

MERCURY	ARTIST
1. YOU BELONG TO ME	Patti Page
I WENT TO YOUR WEDDING	
2. AUF WIEDERSEH'N SWEETHEART	Eddy Howard
I DON'T WANT TO TAKE A CHANCE	
3. ROSANNE	Vic Damone
TAKE MY HEART	
4. SO MADLY IN LOVE	Georgia Gibbs
MAKE ME LOVE YOU	
5. MADEMOISELLE	Eddy Howard
I DIDN'T KNOW ANY BETTER	

M-G-M	ARTIST
1. LUNA ROSSA	Alan Dean
I'LL FORGET YOU	
2. BEYOND THE NEXT HILL	Acquaviva
TILLIES TANGO	
3. STRANGE SENSATION	Billy Eckstine
HAVE A GOOD TIME	
4. INDIAN LOVE CALL	Four Horsemen
SAN ANTONIO ROSE	
5. HIGH NOON	Bill Hayes
PADAM PADAM	

RCA VICTOR	ARTIST
1. WISH YOU WERE HERE	Eddie Fisher
THE HAND OF FATE	
2. VANESSA	Hugo Winterhalter
SOMEWHERE ALONG THE WAY	
3. HOT LIPS	Spike Jones
HOTTER THAN A PISTOL	
4. I WENT TO YOUR WEDDING	Hank Snow
THE BOOGIE WOOGIE FLYING CLOUD	
5. SWEETHEARTS HOLIDAY	Perry Como
MY LOVE AND DEVOTION	

RAY ANTHONY BOOKED WELL INTO NEXT YEAR

Ray Anthony orch, which has been hitting a solid boxoffice stride for the past two years, has already been booked well into 1953. Currently on a one-nighter swing in the far west, the Anthony crew will remain on the short-stand circuit

in the southwest and midwest for September and October before settling down for two weeks at the Thunderbird Hotel, Las Vegas.

Anthony returns to New York Jan. 12 for a four-week booking at the Hotel Statler's Cafe Rouge and has been signed for his fourth annual date at the Hollywood Palladium next July. Anthony has also been lined up for 40 college dates during the next year.

Tamara Hayes Shifts

From Decca to Victor

Songstress Tamara Hayes, who recently obtained her release from Decca Records, pactcd with RCA Victor last week.

Miss Hayes' initial sides for Victor, which will be released next week, are "You Belong To Me" backed by "That's What A Song Will Do."

Acclaimed ONE OF THE TRULY GREAT SONGS of our TIME!

The World-Famous Instrumental Hit Now Published
with JOHNNY MERCER'S New, Exciting Lyric . . .

EARLY AUTUMN

Words by JOHNNY MERCER
Original Music by RALPH BURNS and WOODY HERMAN

Slowly, with feeling
G7, CMaj7 B7 Bbmaj7

When an early autumn walks the land and chills the breeze And touches with her hand—

A7 AbMaj7 G7 CMaj7 C6

the summer trees Perhaps you'll understand—What men-o-ries I own—

Dm7 G7 CMaj7 B7 Bbmaj7

There's a dance pavilion in the rain—All shuttered down A winding country lane—

A7 AbMaj7 G7 CMaj7 C6

all russet brown A frosty window pane shows me a town grown lonely—

CMaj7 C6 Dm7 G7 CMaj7 Ebdim Dm7 G7

That spring of ours that started so April-hearted seemed made for just a boy and

CMaj7 C6 Cm7 F7 Bb Eb7 DMaj7 C#7 C9 B7

girl— I never dreamed, did you, any fall could come in view so early,

Bb7 AbMaj7 Ab9b G9 CMaj7 B7 Bbmaj7

early, Darling, if you care— please let me know—I'll meet you any-where

A7 AbMaj7 G7 CMaj7 C6

I miss you so Let's never have to share— An-oth-er EAR-LY AU-TUMN

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New RECORD RELEASES

JO STAFFORD
PAUL WESTON
(Columbia)

WOODY HERMAN
and the New Third Herd
(Mars)

BILLY ECKSTINE
M.G.M.

GEORGIE AULD
Coral

TED HEATH
LITA ROZA
London

CROMWELL MUSIC, Inc., 666 Fifth Avenue, New York 19, N. Y.
LORING BUZZELL, Gen. Prof. Mgr. LUCKY WILBER, West Coast Rep.

Jocks, Jukes and Disks

By MIKE GROSS

Best Bets

MILLS BROS.	THE GLOW-WORM (Decca)
JOHNNIE RAY	After All (Columbia)
NAT (KING) COLE	FAITH CAN MOVE MOUNTAINS (Capitol)
ELLA MAE MORSE-TENN. ERNIE	BECAUSE YOU'RE MINE (Capitol)
	I'm Never Satisfied (Capitol)
	FALSE HEARTED GIRL (Capitol)
	I'm Hog-Tied Over You

Mills Bros.-Hal McIntyre Orch: "The Glow-Worm"—"After All" (Decca). The 50-year old standard, "The Glow-Worm," which recently has been given a new lyric by Johnny Mercer, get a solid push up the comeback trail via the Mills Bros. effervescent workover. Combo delivers the sparkling Mercer wordage with an appealing zest and a slick-harmony technique. Hal McIntyre's orch adds to the spirit. A surefire click in every spinning outlet. "After All" is a better than average ballad entry given a vivid interpretation. Rates plays.

Johnny Ray: "Faith Can Move Mountains"—"Love Me" (Columbia). Ray's tortured-toned technique should pay off again via this etching. On "Faith Can Move Mountains," a semi-religioso ballad, Ray hits with a solid line of emotional pyrotechnics that will click with his devotees. "Love Me" is in a pounding, rhythmic groove which Ray delineates for top impact. Both sides are hit bracket potential.

Nat (King) Cole: "Because You're Mine"—"I'm Never Satisfied" (Capitol). Cole has some strong competition on his "Because You're Mine" cut (Mario Lanza, Victor; John Raitt, Decca and Billy Eckstine, M-G-M) but it's a potent version that will give the earlier starters a run for the top brackets. Previous shellac covering of the title tune from the forthcoming Metro pic have been in the big-voiced grandiose styling, Cole, however, sticks to his tender and sincere reading groove making it a sock contender for big coin. Cole is in a livelier mood on "I'm Never Satisfied" giving it a good spinning potential. Nelson Riddle orch backs tastefully.

Ella Mae Morse-Tennessee Ernie: "False Hearted Girl"—"I'm Hog-Tied Over You" (Capitol). Coupling of Ella Mae Morse and Tennessee Ernie on a pair of alfalfa tunes should payoff big for Capitol, especially in the grass-roots. The etching also has the kind of rocking beat and corned lyric that could click in the urban jukes. "False Hearted Girl" is a fast paced rhythmic entry which the duo belts out in a bouncing, twanging fashion. Reverse is given the same treatment but the number's lyric imagery is less appealing. Cliffie Stone's orch supplies more of the "right off the cob" flavor.

Don Cornell-Teresa Brewer: "You'll Never Get Away"—"The Hookey Song" (Coral). Teamup of Don Cornell and Teresa Brewer on a pair of novelty numbers adds up to only moderate platter fare. Tandem works well together but material never comes off. Get some zing into "You'll Never Get Away" but for the most part it's handled with a studied cuteness that doesn't ring true. "Hookey" is in a similar vein.

Sammy Kaye Orch: "It Wasn't God Who Made Honky Tonk Angels"—"I Went To Your Wedding" (Columbia). Although the two numbers waxed by the Sammy Kaye orch on this coupling already have broken out on other labels ("Angels" via Kitty Wells on Decca; "Wedding" via Patti Page on Mercury) it's still a sock entry and should score especially in the juke market. "Angels," a hokey folk item, is given a delightful tongue-in-cheek reading by the Kaye crew and chorus. The sentimental "Wedding" on the flip is adroitly handled by Kaye with a lush orch and choral setting.

Danny Kaye-Gordon Jenkins Orch: "No Two People"—"Thumbalina"—"Anywhere I Wander"—"Wonderful Copenhagen" (Decca). Four of Frank Loesser's tunes for the forthcoming Sam Goldwyn pic, "Hans Christian Andersen," are tricked off via these two Decca platters featuring Danny Kaye, who's starred in the pic, and the Gordon Jenkins orch. It's a pleasant but average score and it's doubtful if any of the tunes, individually, will break out on the pop market. Disk sales will probably be hyped after pic's release but it'll appeal more to collectors than to the pop buying trade. Tune with best commercial potential is

"No Two People" on which Kaye gets a sock assist from Jane Wyman. It's a lilting romantic item which has a gay and ingratiating quality. Other diskeries will probably hop on it with their guy-gal tandems. "Thumbalina" and "Wonderful Copenhagen" have some spark but seem meaningless out of the pic's context. "Anywhere I Wander" is in the pop ballad genre but gets a bit too cumbersome for clicko impact. Kaye works through all sides in his usual mellow-voiced style while Jenkins lends a stand-out backing job.

June Valli: "Taboo"—"Mighty Lonesome Feelin'" (Victor). June Valli continues to impress as a warbler who's due for a top bracket etching. This coupling, however, is not it. She generates an exotic and exciting mood on "Taboo" but it gets too involved melodically and lyrically for sock commercial values. Pleasant ballad on the reverse, is better suited to her wistful styling and rates spins. Harry Salter's orch supplies a standout backing.

Kay Starr: "Comes A-Long A-Love"—"Three Letters" (Capitol). "Comes A-Long A-Love" is a crisp, rhythmic number which could give Miss Starr another top-spin platter. Lyric idea, which is above average, is set against a lively melodic pattern and Miss Starr gives it the kind of zestful reading that goes big with jocks and jukes. "Three Letters," a melancholy item out of the rhythm and blues field, is long on lyric and short on melody. Doubtful commercial possibilities.

BREAKING

for a Big Hit!

'Mademoiselle'

with

EDDY HOWARD

Paired with

'I Didn't Know Any Better'

Also Showing
Lots of Activity

MERCURY

No. 5898 and 5898X45

the ORIGINAL

**I WENT TO
YOUR WEDDING**
Backed with **WAIT**

20-4835 47-4835

BY



STEVE GIBSON

and the Original RED CAPS featuring Damita Jo



RCA

RCA VICTOR RECORDS

Frank Kelton, Ex-B'wayite, Likes That New Type Of Music Biz in Nashville

Nashville, Sept. 2.

Frank B. Kelton, vet music man, is one Broadwayite gone hillbilly in a large manner and makes no bones about his leanings towards Nashville, Tenn., where he now operates Kenny Music (named after his 6-year-old adopted son), a BMI firm; and Tennessee Music, an ASCAP affiliate. Sam Seligman, local realtor and industrialist prominent in Tennessee politics is his bankroller.

Kelton, who has been with Harms, Robbins, Shapiro-Bernstein (at one time he operated S-B, when he was married to one of Louis Bernstein's daughters), is enthused with the homespun atmosphere of this segment of Tin Pan Alley and yet concedes there is an enterprise and native savvy to the "country music" exponents which "will continue to write rings around some of our so-called wise-guys in the Paddock's and Lindy's belt, whose sun rises and sets around the Brill Bldg."

Kelton works in close accord with Fred Rose and his son, Wesley Rose, who operate the successful Acuff-Rose Music firm which has produced such a wealth of country and hillbilly hits in recent years. Roy Acuff, the cowboy singer, is virtually an absentee landlord and that goes also for his wife, Mildred, both being content with the Roses' operation of their highly successful business.

Kelton went to New York last

week on business coincidental with being the delegate from the Hollywood post of the American Legion of which he is a charter member. While a longtime resident in New York and Nashville, the Hollywoodans picked on Kelton to be their representative to the convention, which he takes to be a signal personal honor.

Kelton cites the local impact of deejay Gene Nobles on WLAC and WSM; and of how Randy Wood, who operates merely as Randy's, does an astounding mail-order record business, solely through deejay plugs (he sponsors Nobles), from a little town of Gallatin, Tenn., some 20 miles out of Nashville. Since then Randy Wood has gone into the music publishing business as Randy-Smith (Beasley), and have one song, "Trying," breaking nicely for them. Beasley Smith incidentally is the musical director at WSM.

Deejay Alan Freed Getting Over Polio

Cleveland, Sept. 2.

Alan (Moon) Freed, Cleveland disk jockey who has been successfully promoting dance band one-nights in this area, is currently recovering from polio.

It isn't expected to have any ill effects.

Coral Inks Saunders

Vocalist Jimmy Saunders has been added to Coral Records pop artists stable. Saunders previously etched for the now defunct Signature label.

His initial Coral sides were cut last week with the Ray Bloch orch.

VARIETY

10 Best Sellers on Coin-Machines

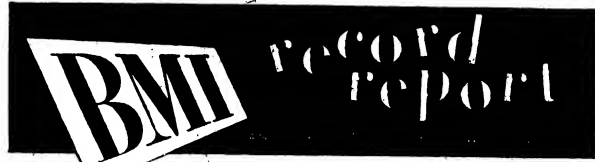
Week of Aug. 30

- | | | |
|---|----------------------|----------|
| 1. WISH YOU WERE HERE (4) (Chappell) | Eddie Fisher | Victor |
| 2. AUF WIEDERSEHN (11) (Hill-R) | Vera Lynn | London |
| 3. BOTCH-A-ME (9) (Hollis) | Eddy Howard | Mercury |
| 4. YOU BELONG TO ME (1) (Ridgeway) | Rosemary Clooney | Columbia |
| 5. HALF AS MUCH (12) (Acuff-R) | Jo Stafford | Columbia |
| 6. SOMEWHERE ALONG THE WAY (3) (United) | Rosemary Clooney | Columbia |
| 7. VANESSA (2) (E. H. Morris) | Nat (King) Cole | Capitol |
| 8. SUGARBUSH (6) (Schirmer) | Tony Bennett | Columbia |
| 9. WALKIN' MY BABY BACK HOME (15) (DeSylva-B-H) | Hugo Winterhalter | Victor |
| 10. HIGH NOON (1) (Feist) | Frankie Laine-D. Day | Columbia |
| | Johnnie Ray | Columbia |
| | Nat (King) Cole | Capitol |
| | Frankie Laine | Columbia |
| | Bill Hayes | MGM |

Second Group

- | | | |
|------------------------------------|----------------------|----------|
| LUNA ROSSA (BVC) | Alan Dean | MGM |
| MAYBE (10) (Robbins) | P. Como-E. Fisher | Victor |
| DELICADO (13) (Witmark) | P. Faith | Columbia |
| HERE IN MY HEART (13) (Mellin) | S. Kenton | Capitol |
| ROSANNE (ABC) | Al Martino | BBS |
| MEET MR. CALLAGHAN (Leeds) | Tony Bennett | Columbia |
| KISS OF FIRE (15) (Duchess) | Vic Damone | Mercury |
| ZING A LITTLE ZONG (Burvan) | Les Paul-Mary Ford | Capitol |
| FOOL, FOOL, FOOL (Progressive) | Harry Grove Trio | London |
| SHOULD-I (Robbins) | T. Martin | Victor |
| SO MADLY IN LOVE (Shapiro-B) | G. Gibbs | Mercury |
| I'M YOURS (13) (Algonquin) | B. Eckstein | MGM |
| WALKIN' TO MISSOURI (Hawthorne) | Bing Crosby-J. Wyman | Decca |
| BLUE TANGO (19) (Mills) | Kay Starr | Capitol |
| LOVER (5) (Famous) | Four Aces | Decca |
| IN THE GOOD OLD SUMMERTIME (Marks) | Georgia Gibbs | Mercury |
| | Eddie Fisher | Victor |
| | Don Cornell | Coral |
| | Sammy Kaye | Columbia |
| | Leroy Anderson | Decca |
| | Hugo Winterhalter | Victor |
| | Peggy Lee-G. Jenkins | Decca |
| | Les Paul-Mary Ford | Capitol |

(Figures in parentheses indicate number of weeks song has been in the Top 10)



Platter Spinners

Continued from page 35

there's a chance his aud won't like the disk he's spinning.

The velled references to disk jockey payola have blackmarked the whole music industry, he asserts, and have shoved jockeys into the corner with such accusing questions from their listeners as "how much would it cost me to get a record of mine on your show" or "you must be getting a lot of money from the publisher to be spinning that record as often as you do." Although Gilbert never has come across payola in his spinning years (at WOV, N.Y., and WMGM, N.Y., and the KTYL post since 1946), he admits that there may be some who accept payola but he's sure they're in the minority and should be weeded out of the industry.

During Gilbert's Gotham visit, he guested on several local radio shows and cut tapes with a flock of wax artists. Before heading home, he hopped down to Atlantic City to finalize some biz for the Miss Arizona Pageant which will be held in Phoenix Nov. 17-18. He's manager of the fete.

Houston Symph's 175G Drive

Houston, Sept. 2.

Houston Symphony Orchestra campaign is set to start there on Sept. 10 and close on Sept. 26.

A goal of \$175,000 has been established for the 1952-53 season.

Best British Sheet Sellers

(Week ending Aug. 23)

- | |
|--------------------------------|
| London, Aug. 26 |
| Homing Waltz.....Reine |
| Auf Wiederseh'n.....Maurice |
| High Noon.....Robbins |
| Blue Tango.....Mills |
| I'm Yours.....Mellin |
| Kiss of Fire.....Duchess |
| Never.....F.D.&H. |
| Walkin' My Baby.....Victoria |
| Time Say Goodbye.....Pickwick |
| Day of Jubilo.....Connely |
| Blacksmith Blues.....Chappell |
| Pawnshop Corner.....Cinephonic |

Second 12

- | |
|--------------------------------|
| Trust in Me.....Wright |
| Meet Mister Callaghan.....Toff |
| Be Anything.....Cinephonic |
| Won't Live in Castle Connely |
| Tell Me Why.....Morris |
| Somewhere Along way.....Magna |
| Wheel of Fortune.....Victoria |
| Gandy Dancers Ball.....Disney |
| Ay-round The Corner.....Dash |
| When In Love.....Connely |
| Sugar Bush.....Chappell |
| I'll Walk Alone.....Morris |

\$4,200,000 Chi Legacy To N'western Music School

Chicago, Sept. 2.

The will of Mrs. Elsie Eckstein, which was probated last week here, leaves more than \$4,200,000 to the Northwestern University School of

Music. Fund will be used to set up scholarships, research projects, additional teachers and the buying of instruments.

Mrs. Eckstein was the widow of Louis Eckstein, Chicago financier and philanthropist who died in 1935. Both sponsored the Ravinia, Ill., Music Festival for many years.



Bill Krenz

PLAYS

OH WILLIE
PLAY THAT THING

COAXING
THE PIANO

MGM 11264

78 RPM

M-G-M RECORDS

THE COLUMBIA RECORDING SYSTEM

BROADCAST MUSIC, INC.

44 FIFTH AVENUE, NEW YORK 17



JO STAFFORD
COLUMBIA
39811



PATTI PAGE
MERCURY
5899



DEAN MARTIN
CAPITOL
2165



JONI JAMES
MGM
11295

Our Sincere Thanks

to these

STARS and RECORD COMPANIES

for giving us

ANOTHER SMASH HIT!



FREDDY MARTIN
VICTOR
20-4893



SUE THOMPSON
MERCURY
6407



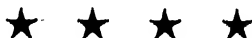
"YOU BELONG TO ME"

written by

PEE WEE KING, REDD STEWART, CHILTON PRICE



JAN GARBER
CAPITOL
2198



Charlie Adams
RIDGEWAY MUSIC, INC.
6087 Sunset Blvd. Hollywood



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TAMARA HAYES
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20-4943



BUDDY LUCAS
JUBILEE
5094



ENOCH LIGHT
PROM
1018

Florida Coin Switches to Las Vegas; Two More Hotels in Blueprint Stage

Las Vegas, Sept. 2.

Two more new hotels aside from the Sands and the Sahara are slated for the Las Vegas strip. Reports are one syndicate, headed by Sam Cohen; a Miami Beach builder in conjunction with Larue's owner, Jerry Brooks, is negotiating for a hotel to be erected near the track administration building. Another group headed by Sammy Mandarino, who has money in several Miami Beach niteries, has made a deal with the owner of the land parcel adjacent to the Thunderbird Hotel, to build a hotel which will be leased to that group.

Both these inns will be complete with casino and will become major talent buyers.

Operation of these two new spots will further complicate the Las Vegas picture. The major niteries owners already are faced with a shortage of names. Entry of the two previously announced hotels, the Sands and the Sahara, will make the competition for top names extremely keen. What will happen with two more spots in the Strip area is anybody's guess.

As a matter of fact, name shortage is so acute that the Thunderbird is packaging its own units as a substitute. Jean Sablon and James Barton have been signed to head packages to be produced by Hal Braudis, Thunderbird's entertainment buyer.

At the same time, Las Vegas has been forced to pay more for talent than any other hotel or niteries in the country. Names that get \$5,000 in that area can get nowhere near that price in other showshops.

EVELYN WEST'S \$25,000 'TREASURE CHEST' SUIT

Minneapolis, Sept. 2.

Stripper Evelyn West has filed a \$25,000 damage suit against Charlie Fox, who operates the local Alvin and the Gayety, Milwaukee, burlesque houses, charging that he misappropriated her trademarked "treasure chest" designation in referring in advertising to other of his exotic dancer performers.

In his answer to the complaint, Fox maintains that Miss West did not originate the expression pertaining to her allegedly insured bosom and that other strippers used it before her and have been using it in theatres other than his.

Toronto's Berserking Bulls Set Pace for Mile Race

Toronto, Sept. 2.

Participating in George A. Hamid's afternoon vaude show at the 24,000-seat grandstand of the Canadian National Exhibition, three elephants of the Joe Hanson, Jr., animal troupe went berserk when a revolver shot in the infield started off over a score of sprinters in the men's mile race.

Elephants scattered other performers and stagehands when starting gun was fired, trumpeted their way across the track, with trunks aloft, among the runners, who probably never ran faster in their lives. Bellowing through the backstage trailer stage of the entertainers, the pachyderm trio finally trotted sedately into their own vans, with Hanson and his wife, Rosalie, in pursuit. Spectators thought it was part of the act but Wes Sante, Kansas City, winner of the foot race, never ran faster, though not clipping the record.

Injunction on Zoning Vs. San Antonio Niteries

San Antonio, Sept. 2.

Suit for an injunction restraining operation of a niteries in Castle Heights, a new section here, was filed in 45th District Court by Castle Hills Mayor E. W. Horton for the city council of the suburban community.

Petition stated that Leslie Bowman, Jr., and Albert Huebner ran the spot in violation of a comprehensive zoning ordinance, and that combined operation would cause injury to property holders in the area, described as predominantly residential.

Greta Keller Back

Viennese songstress Greta Keller, longtime abroad, entertaining chiefly in Austrian and Swiss resorts, is back on the New York scene and will probably open Oct. 16 in the Carnival Room of the Hotel Sherry-Netherland, N. Y.

She is also readying for a role in "Time of the Cuckoo," the Robert Whitehead production for ANTA.

Can. Expo Coin Over '51 Gate

Ottawa, Sept. 2.

Despite a 50,000 attendance drop, Central Canada Exhibition claims it made more money this year than last. Management gave no figures, but it reported its 1952 net as more than 1951's \$139,523.

Reasons for financial success in the face of sharply decreased attendance included a saving of more than \$13,000 when giveaway automobiles were eliminated, of \$3,000 by using a local name instead of star orchestra on the dance stand, and cutting to a minimum the sale of low-priced advance tickets.

In recent years, CCE worked hard to sell advance tickets at three for \$1 (with gate price at 50c), including changes on gratis car and other gimmicks. Only a few advance, cut-rate admissions were sold this year, and there were no gimmicks.

CCE head office reported midway receipts down from 1951, but the grandstand ("Grandstand Follies") considerably up from last year. No figures were given.

Wirtz Sets for Indpls. Preem in Oct.; Sonja To Beat 'Follies' Into Chi

Chicago, Sept. 2.

Arthur M. Wirtz's "Hollywood Ice Revue" has repeated most of its stars of last year and gets underway at the Coliseum, Indianapolis, Oct. 8 for 17 days. Barbara Ann Scott will headline again this year, with Andrea McLaughlin and Carol Lynne as the other femme stars. Michael Kirby will have the male lead and Freddie Trenkler the top comedy spot. Three Bruises will also be featured.

Blade revue then heads into the St. Louis Arena, and on into new territory, starting with Denver and Omaha. After a Milwaukee stand, the show plays its traditional Christmas date at the home base, Chicago Stadium, through Jan. 18. It's set for Madison Square Garden, New York, several days later. If Canadian arenas can offer suitable dates, it's probable the show will tour extensively there before going to Detroit and other midwest spots.

The Wirtz show is currently in rehearsal at Chi Stadium. Bill Burke is assistant producer to Wirtz and Ludolf Kassebaum will direct. Ray Gaynor continues as stage manager and Paul Van Loan as musical conductor. Carl and Dorothy Littlefield will do the choreography. Tom King will flack.

Sonja Henie opens her 1953 ice at the International Amphitheatre here Sept. 11, and runs through Oct. 5. Private showing will be held for American Assn. of Engineers Sept. 10. Route from Chicago has not been announced as yet.

Chicago Arena gets into the act Oct. 9 with Shipsteads & Johnson's "Ice Follies of 1953."

Keaton's 3-Weeker At Paris' Medrano

Buster Keaton, former film comic who's been working television shows of late, has been signed for a three-weeker stand at the Cirque Medrano, Paris.

Deal was started by Jacques Medrano, spot's operator, during his recent N. Y. visit. Lew & Leslie Grade Agency completed it.



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Koplar Vs. Koplar For St. Loo Names

St. Louis, Sept. 2.

The Koplar brothers, Sam and Nat, are vigorously competing with each other for trade and big attractions in their west end niteries. Although Sam with his son, Harold, managing the Chase Club, seem to have the edge thus far on class attractions for the forthcoming season, Nat and his nephew, Norman Probst, who books and manages Town & Country in the Congress Hotel, are striving to contact more big names for the spot.

Chase Club has snared Frank Sinatra to tee off the season Oct. 3. He will be followed by Los Chavales de Espana, Dorothy Dandridge, George Gobel, Bud & Cece Robinson, Quinetta Allegro, and Connie Boswell, with Ted Lewis getting the New Year's Eve date.

Town & Country opened Friday (29) with Dick Egner, concert pianist, for one week frame, to be followed by Page Cavanaugh Trio plus Mary Kaye Trio and Jimmy Symington.

RAY BOLGER TO OPEN VEGAS' NEW SAHARA

Las Vegas, Sept. 2.

New Sahara Hotel, now nearing completion, expects to throw open its doors early next month with Ray Bolger as the headliner of the first show in its 500-seat Congo Room. Stint will mark dancer's first niteries date in almost a decade during which he devoted himself exclusively to legit and film work.

Sahara, a \$5,000,000 venture, hopes to continue booking names who make only rare niteries appearances. Plans now are underway for a giant preem to which newsmen and celebs will be flown from both coasts.

Macdonnell and Zahl Deny Exiting Foster's

Harry Foster, head of the old international agency bearing his name, denies by cable from London that Leslie Macdonnell and Hyman Zahl are exiting the Foster agency. Macdonnell, also in a cable denial, joins Foster in the same disaffirmation of last week's report that Foster's associates were entertaining such ideas.

Zahl, who returns to London by air this weekend, has been on an extensive U.S. and Canadian tour, lining up talent for European dates. His route embraced Hollywood and Las Vegas.

There have been intra-trade rumors about Zahl and possibly Macdonnell going in business on their own, or making a deal with Music Corp. of America, but denied from both London and New York.

Calumet, Ill., Cleanup

Chicago, Sept. 2.

Calumet City, Chicago suburb, is going through another cleanup stage. Town, which draws heavily from workers in steel mills and conventioners from Chi, has been wide open as far as strip shows and other entertainment go.

City council last week approved a demand for a two-man vice squad to "tone down" the revues and alleged gambling activities.

Names Front and Centre in \$100,000 Cigar Harvest Festival at Hartford

Hartford, Sept. 2.

The second annual Cigar Harvest Festival is leaning heavily on show biz personalities to perk up attendance at the six-day event here, Sept. 9-14. Several have been pencilled in for the annual promotion of the Connecticut River Valley cigar industry that constitutes a \$65,000,000 business in the surrounding area.

Ultimate aim is to make the event a rival to the New Orleans Mardi Gras. The festival this year is setting back its sponsors—the tobacco growers and allied cigar manufacturers—some \$100,000. It is expected to draw more than 1,000,000 persons. Last year's fete drew more than 600,000 in three days. A minimum use of names and acts prevailed then, with the main feature the picking of a "Cigar Valley Queen." Large draw was due to the fact that it was a first-timer and people came out of curiosity.

Office Union's AGVA Walkout

The Office Workers International Union pulled a switch on the American Guild of Variety Artists in New York via a walkout last week. Stoppage was staged last week after AGVA and the office workers failed to come to an agreement on a contract that had expired March 1.

AGVA and the OWIU had agreed on wages and conditions, but stumbling block was AGVA's insistence that the pact run two years. Vaude union toppers felt that with one-year contract, both would have to go through the same hassle within a few months. OWIU refused, but later presented a compromise which gave AGVA a two-year contract, reserving the right to open the wage question at the end of one year. Solution was unsatisfactory and walkout resulted.

George Frazier to Take Over for Exiting Entratter And Granoff at N.Y. Copa

When George Frazier, the writer, takes over next week as publicist for the Copacabana, N. Y., it is figured he will also assume some of the duties of Jack Entratter, who is exiting as partner with Jules Podell in the niteries. Entratter has a tempting offer from the new Sands Hotel, Las Vegas, which, coupled with a chronic arthritic condition, has virtually decided him to favor the warmer year-around climate.

Budd Granoff, head of George Evans Associates, is exiting as Copa publicist after Joe E. Lewis reopens the fall season tomorrow (Thurs.). Granoff wants to concentrate on non-niteries accounts. Since George Evans died Granoff has carried on the Copa account.

Lewis is in for eight weeks, the first four with Gloria DeHaven, then Tony Bennett for the final four weeks. Billy Daniels will probably follow Lewis under an old commitment. His stint last May was an emergency spotting when Martin & Lewis balked at the Copa date.

By coincidence or otherwise, the Copa in recent seasons has successively lost Lena Horne, Tony Martin and Frank Sinatra to Bill Miller's Riviera, the across-the-Hudson roadhouse in New Jersey, which appeals to performers because of its two-shows nightly policy as against the three-a-night at the Copa.

Frazier, a longtime friend of Podell's, will probably assist on mending the talent pool, considering that Jimmy Durante will not be available—at least according to the present schedule—this season; and likewise Martin & Lewis will probably not make up their commitment until the winter of '53-'54. Johnnie Ray is among those due for a return next spring at a fancier figure than his first time here.

Rosemarie Booked For N. Y. Pierre, Las Vegas

Songstress Rosemarie, currently held over five extra weeks at Ciro's, Hollywood, goes into the Cottillion Room of the Hotel Pierre, N. Y., Oct. 17 for four weeks.

She precedes the Pierre date with two weeks at the Flamingo, Las Vegas, starting Oct. 2, at \$2,750 weekly.

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This semester there is a great deal of resentment and lack of co-operation by neighboring towns. They were so denuded of business during last year's affair that they are unwilling to cooperate. They point out also that event is of benefit to a particular industry and has no value to their townships although tobacco is grown there. Thus the greater booking of talent this trip.

Marguerite Piazza, Jimmy Dorsey, Mel Allen, Jane Pickens, Yul Brynner, Ed Sullivan, Ted Husing, Paul Lavalle, Elizabeth Threatt and Lee Bowman are among the top names slated for next week's affair. Parades, pageants, a beauty contest, a Rodgers & Hammerstein night, water follies, a 74-mile motorboat race, New England preem of the film, "The Big Sky," etc., will be among events of the week.

The R&H night is scheduled for Thursday (11) with Ed Sullivan as commentator. Performance will be given for benefit of the Heart Fund. Featured will be Miss Piazza, John Raitt, Miss Pickens, and Thomas Hayward and Claramas Turner of the Met Opera. Music will be supplied by the Hartford Symphony Orchestra with Salvatore Delle-Isola of the "South Pacific" pit band as conductor.

Mel Allen heads up a sports program. Ted Husing will be on hand to describe a special boxing exhibition. Willie Pep and Chico Vejar will put on an exhibition bout.

Yul Brynner of "The King and I" will participate in preem ceremonies. In addition to narrating the R&H presentation, Sullivan will lead a parade on opening day. Jimmy Dorsey will play the Coronation Ball.

Jean E. Shepard, a tobacco grower, is head of the festival, Ray Linders heads the publicity and Kenyon & Eckhardt, Inc., is in charge of national promotion and planning.

Resort Concessionaires Get Labor Day Setback

Although the Labor Day weekend was a literal washout for eastern concessionaires, the N. Y. State mountain resort operators and performers who worked that region had little cause for complaint. Most of the Labor Day weekend crowds had already arrived when the hurricane started. Most of those who left ahead of time had paid up for the entire weekend. In the case of the few shows that had to be cancelled, performers were paid because contracts were play or pay.

With the concessionaires, it was an entirely different story. The huge supplies stored in for the three-day weekend remained at the end of the holiday. Millions were lost by entrepreneurs at Coney Island, Asbury Park, the various Long Island resorts, Atlantic City and elsewhere.

Over the stretch, one of the N. Y. mountain resorts had their best seasons in several years. The prolonged sieges of hot weather forced city dwellers into the vacation areas. The heatwaves overcame the losses that resulted early in the season when the Decoration Day weekend was washed out and when the June and early July weekends were hit by bad weather.

Larger Hassle Brewing as Stone Wall Blocks AGVA-ARA Franchise Peace

The American Guild of Variety Artists and the Artists Representatives Assn. failed to find a common meeting ground which would permit both organizations to continue mutual recognition. Agency group had requested the meeting in an attempt to find a method of circumventing the resolution passed at the recent AGVA convention, which called for issuance of free franchises direct and not through an organization.

Results of the confab were not announced by either side, but it's known that after several hours of trying to find a basis wherein AGVA could continue to deal

through ARA, talks were discontinued.

It's anticipated that the fight will start in earnest upon expiration of the pact, Sept. 10. ARA members are still presenting a united front in their refusal to apply for franchises direct to the union. Union has not disclosed any disciplinary measures that will be taken against performers who deal with agents not franchised by AGVA. Percenters are still hopeful that any direct showdown will be averted, but it's hardly likely now that a last-ditch peace proposal has been turned down.

Union declares that it cannot have any objection to agents banding together in an organization, but AGVA, through the terms of the resolution, must deal with agents individually.

AGVA says it has received many applications for franchises, but hasn't disclosed whether any are from organization members.

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Hypno Morton Fat \$7,400 In Holdover at Toronto

Toronto, Sept. 2. Held over for second week, this to be extended for another fortnight, the Great Morton, Australian hypnotist, grossed a big \$7,400 at the Royal Alexandra here, with 1,525-seater scaled at \$2 top including tax.

On one-man show, with dozens of volunteers from the audience, nut is light with lad who could be carried over indefinitely but for house's forthcoming legit commitments. Morton played spot three weeks in June to turnaway biz.

Storm Troupers

Ottawa, Sept. 2.

Customers, sheltered by the grandstand roof, got an unscheduled eyeful when rain began to spill in torrents in the middle of an evening performance by George A. Hamid's "Grandstand Follies" during the Central Canada Exhibition. Given on an open-air stage, the show was kept going in the downpour, Lee Barton Evans, g.m., sending the 20-girl Roxettes line on wearing only bathing suits, to save the costly wardrobe from ruin.

Same day, the afternoon show was caught in the rain but with its program of outdoor acts, managed to get through without trouble. Vic Hyde, musicman, billed only in p.m. show, worked that afternoon, ad libbing to fit the storm.

Biz Conclaves to Hypo N.Y. Autumnal Influx; 80,000 Conventioneers in Sept.

Traditional tourist influx in New York during the late summer-early fall period is being augmented this year by heavy convention attendance from out-of-towners. According to estimates by the N.Y. Convention & Visitors Bureau, there will be 80,240 visiting conventioneers during September and 31,300 during October. Total attendance at the conclaves, including local residents, will be several times that much.

During the current week, advance estimates indicated there would be 4,225 visiting delegates at six conventions. Next week the total will be 12,375 at nine gatherings. For the week ending Sept. 20 the estimated attendance will be 53,740—at 16 meetings, including 50,000 at the Furniture & Home Furnishings Show at Grand Central Palace (at which there is expected to be 200,000 additional attendance locally). There are 9,900 visitors due at three meets the week ending Sept. 27.

For the week ending Oct. 4 the expected out-of-towner attendance will be 3,175 at 12 conventions. For the week ending Oct. 11, figures are 12,400 at 16 sessions, plus 30,000 local residents seeing the National Hardware Show at Grand Central Palace. For week ending Oct. 18, there should be 6,875 out-of-towners at 16 conclaves, plus 60,000 localites at the N. Y. Antiques Fair at the 71st Regiment Armory. For week ending Oct. 25, the estimate is 7,800 visitors at 13 meets, plus 133,000 residents at the National Business Show at the Grand Central Palace. And for week ending Nov. 1, there probably will be 2,950 at seven gatherings.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 2. Showfolk in this colony are grieved over the death of Fred L. "Joe" Doring, minstrel of yesteryear and of late a longtime member of the West Virginia House of Delegates. Much of his spare time was spent trying to further the welfare of show bizzers. He was a cheerful donor to many theatrical charity organizations. His start in show biz was as a protégé of this mugg about 40 years ago on the famed Guy Bros. Minstrels.

Ray (IATSE) Van Buren was handed a bedside party celebrating his return from the general hospital after mastering the thoracoplasty operation.

Dolly Gallagher, who graduated here a long time ago and left for her Philly home, is back now as an added staffer to the main office, doubling as a switchboard operator.

Charles "Chick" Lewis, Ned Shugrue and Murray Weiss were in to inspect installation of the new heating equipment.

Bessie McCarthy planned in from N. Y. to see her daughter, Peggy (Rox) McCarthy, and her son Ray (Loew) McCarthy, and found them both on top with progress that rates special mention.

Write to those who are ill.

Ice Capades of '53 (THE GARDENS, PIT)

Pittsburgh, Sept. 1.

John H. Harris production with choreography by Chester Hale and John Butler; costumes, Billy Livingston; scenery, Richard M. Jackson; musical director, Jeri Mason; lighting, Dag Brown; "Brigadoon" (condensed version), book and lyrics, Alan Jay Lerner, music by Frederick Loewe; dialog and ice direction, Donna Atwood; choreography, Butler.

With Dick Button, Jacqueline du Bief, Sonya Kaye (Klopper), Ginny Baxter, Bobby Specht, Jackson & Lynam, Bobby & Ruby Maxson, The Maxwells, Alan Konrad, Forgie & Larson, Mary Lou Landreville, Herbert Cowman, The Old Smoothies (2), Piller & Curtin, Helen Davidson, Paul Castle, Charlie Slagle, Bert Yeates, Rudy Eymann, Leo Loeb, John Brown, Robert Skrak, Alma Castle, Ice Ca "Pats," Ice Cadets, Robert Bingham, Tommy Travers, Bob Skrak, John Gaudreault, Ice Capades Orch., Irma Thomas, Orrin Markus.

John H. Harris has rubbed a king-sized geni for "Ice Capades of 1953." New edition is not only a dazzling frosted fairyland but also restores the skating extravaganza to its place in the world of sports. World and Olympic champions galore dot the rink, and in Dick Button, who just turned pro for limited engagements—which won't interfere with his law studies at Harvard, Harris has landed the skating perfectionist. Button is on twice, in each act, and builds from a strictly competitive and not too showy exhibition in the first to a smash spot in the second when he gives out with the works.

Other champs in the current edition, are Jacqueline du Bief, of France; Ginny Baxter and Sonya Kaye (Klopper), but they're worked right in the body of the show while Button is spotted alone apart from the big splashes because only Pittsburgh, New York, Boston at Christmas and wherever show's playing at Easter will see him. For last week of N.Y. Madison Square Garden engagement, he'll commute by air between Cambridge and Manhattan. Gal-tit-holders give out with some spectacular skating, too, and will be talked about plenty.

In the "Ice Capades" tradition of condensing a film or musical for the first-act finale, it's "Brigadoon" this season, and surprising how much of the mood and charm of the Scottish fantasy have been captured in 40 minutes. Pre-recorded in Hollywood, enough of the story has been retained to hold the Lerner-Loewe fable together and swell job has also been done on the tunes. Ice choreography for "Brigadoon" has been skillfully executed by Bobby Specht, still a young veteran male star of "Capades"; Alan Konrad, who does a brilliant sword dance on skates, and Misses Kaye and Baxter.

Costuming tops anything "Capades" has ever come up with, and Harris even has an aerial ballet on ice half a dozen snow-white love-lies flying through the air with greatest of ease, with Peter Foy, who did the same thing for "Peter Pan," handling the wires. It's quite a stunt and a real highspot. "Temple of Buddha," which opens; "Lamps For M'Lady" and "Kitchen Kapers" are the production highlights and they're dressed right to a king's ransom and in exquisite taste, with dazzling gowns in lamps lighting up at the finish for some bang-up effects—the kind audience gasps at.

Solo spots for Misses du Bief, Baxter and Kaye stand out, especially du Bief, a real looker with loads of class. The Old Smoothies, Irma Thomas and Orrin Markus clean up in their next-to-closing spot, and Ruby and Bobby Maxson, now billed as the Young Smoothies, also score with their glides and turns. The comedy is all smash, with slow-motion Maxwells in their acrobatic turn and Jackson & Lynam with their solid hoke. Badminton exhibition of Forgie & Larson clicks up front and is good for plenty of laughs, while Piller & Curtin score with a slick frigid-aided version of the Apache.

"Ladies of the Evening" is a boffo slapstick in which four bedraggled crones slap each other around with

Ice Show Preview

mops and scrub-buckets, and tiny Paul Castle gets off some corking leaps—as "Cassalong Hoppity" in a number with a western motif. Work of femme and male skating ensembles has plenty of flair and they make some fascinating patterns on the rink.

Some of show will be scissored for N.Y. run to permit addition of several acts not presently in the layout. After Manhattan, Joe Jackson, Jr., Trbke, Esco Larue and others will join the sister show, "Ice Cycles," and for remainder of tour, layout as of now will be resumed.

Donna Atwood (Mrs. John H. Harris) is missing; she's awaiting the stork in October but will rejoin her husband's show at Christmas.

'O&J-Vanities' for N. H.

New Haven, Sept. 2.

Arena here opens the 1952-53 season Sept. 22 for a four-day stand of the "Olson & Johnson-Skating Vanities". Spot seats 5,000 and top will be \$3.60.

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Conn. Court Awards 60G To Atty-Receiver In R-B's Hartford '44 Fire

Hartford, Sept. 2.

A Hartford lawyer, serving as receiver for Ringling Bros.-Barnum & Bailey Combined Shows, Inc., since the disastrous circus fire of 1944, has been awarded a \$60,000 fee by State Superior Court here. Judge John T. Cullinan set that amount for Atty. Edward S. Rogin. Payment of fees had been opposed by the circus. The lawyer had originally asked for \$175,000. Fees for Julius Schatz, counsel for the receiver, have yet to be set. The judge praised the work of the attorneys in seeing that claimants were paid off 100 cents on the dollar with a \$4,000,000 aggregate. He also lauded Rogin for his efforts that allowed the circus to continue on the road after the disaster. The circus receivership was set up six days after the fire, the court pointed out. This allowed the show to take to the road. The Hartford County bar worked out an arbitration agreement—which set a precedent for disaster litigation—with the circus for settling claims. The July 6, 1944, fire cost the lives of 169 persons and left 382 with serious injuries. Another 112 were less seriously injured.

Saratoga Racing Ends Big But Hotels, Niteries N.S.G.

Saratoga Springs, Sept. 2.

A record-breaking final day (30) crowd of 24,452 sent the season's attendance to 368,979, an increase of 8% over 1951, and wrote finis to the most successful August in the history of the Saratoga Racing Assn. Surprisingly, betting jumped 17%, to \$24,013,888.

For the second consecutive year the ban on off-track gambling benefited the Union Ave. course. It was not so good for hotels, baths and some other businesses. Their season was described as fair. The Spa Summer Theatre, on the State Reservation, enjoyed a boom. Niteries life was virtually nonexistent.

The races were film-televized for the first time and presented nightly, under sponsorship of Fitzgerald Bros. Brewing Co. of Troy, via WRGB, Schenectady. The feature event was aired daily over WPTZ, Albany, and the Empire State Network; the Saturday top-per, on CBS.

LAINE'S PALLADIUM 39G TIES DANNY KAYE MARK

London, Aug. 28.

Despite incessant heatwave, Frankie Laine has topped \$39,000 in his first week at the London Palladium, which beats all takings at this house by any American or English act and ties with former record-holder Danny Kaye.

This week's take, with house sold out, will be same as previous week.

Laine has also walked away with marks held by previous U. S. imports at Belle Vue, Manchester, Sept. 14, with advance booking so big that management has been compelled to sked an extra performance at 5:30 p.m.

Sidney and Cecil Bernstein, bosses of the Granada, Tooting, a London suburb, have booked Laine for two Sunday concerts, Oct. 5, at salary reported as the highest ever paid to any English or foreign attraction. Meanwhile, Mrs. Laine has invested a reputed \$20,000 in London antique shops for rarities which she is bringing back with her.

Dicker Bill Miller to Run All-Negro B'way Niteries

The site of the niteries last operated by the Gilded Cage may reopen as a sepi talent policy cafe. Abe Ellis and Paul Schlosser, who hold the chattel mortgage on the spot, are currently negotiating with Bill Miller, operator of the Riviera, Ft. Lee, N. J. Deal may be completed this week for him to take over. If so, then an opening would be aimed for Oct. 15.

The spot previously operated with an all-Negro show policy. As the Zanzibar, which was run by Joe Howard and Carl Erbe, the cafe played some of the biggest Negro names. This was the last bigtime Negro operation on Broadway.

Currently, the bulk of the Broadway cafe business is taken up by the Latin Quarter, which is without any major competition on the Stem. Curiously enough, Lou Walters, the LQ operator, operated on this site as the Gilded Cage. Walters was also in on it when, in partnership with Nat Harris, it was labeled the Harlem.

Tape Recordings Trap 2 St. Loo Area Cafes

St. Louis, Sept. 2.

Tape recordings were used to supplement the oral testimony of a resident of Alton, Ill., across the Mississippi from here, against owners of two taverns who have lost their liquor licenses because of rowdiness and curfew violations. Charges pending against two others are expected to be acted on soon.

At a hearing last week before Gus Halleu, chairman of the Madison County Liquor Control Board at Edwardsville, Leo Geisen, the resident, produced the recordings which he said were obtained when he and two others hid in the weeds near the cafes.

The owners of the Queen's Tavern and the Greasy Spoon were alleged to have permitted loud and boisterous demonstrations, offensive language by patrons in addition to the curfew violations, all of which constituted a disturbance to nearby residents.

State, Hartford, Reopening With Names on Weekends

Hartford, Sept. 2.

State Theatre here reopens on a two-day format of vaudefilms this Saturday (6) after its usual summer hiatus. Emphasis will be on the stage fare. Booked for the tee-off are the Four Aces, Toni Arden and a Gene Krupa unit.

Through one of those booking curiosities, Krupa will also play Bushnell Memorial the following Friday (12) as part of a Norman Granz "Jazz at the Philharmonic" presentation. As last year, State will use name personalities on the Saturday-Sunday layout. In other years, house has operated as a three and four-day stand.

U.S. Admission Tax Liens Vs. Toledo Barley Ops

Toledo, Sept. 2.

The U. S. Internal Revenue Dept. has filed tax liens against Jack and Edward Rubens and Pearl Irons, partners, who operate the Gayety, Toledo burlesque house, totaling \$21,883.94, for alleged non-payment of Federal admissions taxes for the period of March, 1951, through June, 1952. Of this amount \$16,390.02 is being assessed for penalties.

The bureau also filed an income tax lien against Jack and Tillie Rubens, totaling \$1,772.65, of which \$612.11 is for penalties and interest, for alleged unpaid income tax for 1951.

N. J. CITES 3D CAFE IN A. C. ON LEWD RAP

Atlantic City, Sept. 2.

A third niteries here is facing action of the Alcoholic Beverage Control Commission at its Newark headquarters for permitting what ABC agents claim to be an indecent show on its premises.

Last to be added to the list is John (Jackey) Hyett, operator of the Jockey Club, Midtown hot spot.

ABC agents two weeks ago visited the Jockey Club and gathered evidence. They charged later that Hyett permitted "lewdness and immoral activity" by entertainers.

BLUE ANGEL, New York

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"Orson Bean showing versatility in comic roles." VARIETY.

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"Orson Bean struck me as thoroughly likeable and talented besides." WORLD-TELEGRAM.

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"Bean's voice and style are perfect on radio . . . a delightfully pompous comedy technique. His unctuous air of seedy elegance made the most of Saturday's script."

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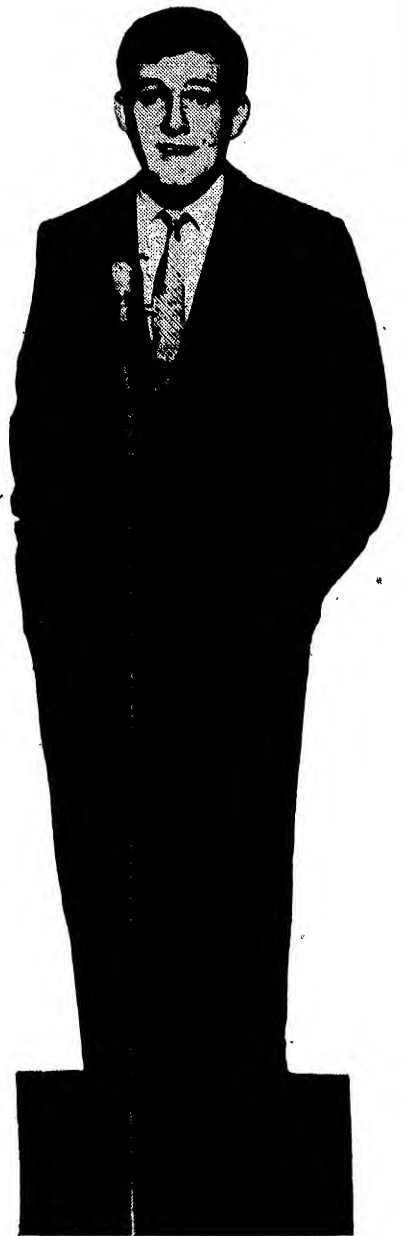
Frank Farrell, WORLD-TELEGRAM.

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* TALENT CONTEST *

MONDAY NIGHTS

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Latin Quarter, N. Y.

"Mademoiselle De Paris" revue produced and presented by Lou Walters; staged by Natalie Kamarova (Priscilla Callan, assistant); costumes, Freddie Witkop; orchestration, George Kamaroff; special songs, Sammy Gallop & Lou Walters; Art Waner and Buddy Harlowe bands; \$5 minimum.

Cast: Martha Raye, Nicholas D'Arvas & Julia; Sid Kroff, Collette Fleuriot, Audrey Sperling, Priscilla Callan, Ben Yost's Vikings. (5), Bill Broder, Bob Slack, Beverly Richards, Sissa Betha, Joan Michaels, Vicki Halliday, Doris Sands, Una Shepard, Mara Lindsey, Dale Drake, Mary Over, Estelle Gregor, Joni Pierce, Barbara Douglas, Penny Portrait, Kathy Reed, Rosemary Rudgevell, Glen Grayson, Doris Mullen, Elaine Gilda, Twynny Wallen. Sandra Andrews, Ernie Amato.

Lou Walters some months back took great exception to George S. Kaufman's gratuitous crack at niteries ("never have been in one," etc.) on the CBS-TV show, "This Is Show Business." Walters voxed popped that "much good talent" has stemmed from the saloons and "there's a better money's worth in many a nitery than in a legit theater." While the playwright may have been waxing facetious or just thoughtless, Walters took it straight and, once again, after seeing his newest show at the Latin Quarter that pride in his special field of endeavor is more than pardonable. He has downright cause to boast.

Walters has built up his LQ into a Ziegfeldian standard among the lush niteries, on and off Broadway. He has clicked with the same policy at his Miami Beach, Latin Quarter (winter season) and via national tours of his elaborate floor shows.

Current new show holds over that extraordinary European terp import, Nicholas D'Arvas & Julia, who went from Paris' Bal Tabarin into a London Anglo-French legit revue until Walters was able to import them under an exclusive deal. They clicked resoundingly last winter in Florida and repeated here this spring, and continue well into November. Their acro-contortive holds and formations start where some of their colleagues leave off. D'Arvas is an amazingly strong young man because the supple and contortive Julia is no midgit; she's a well proportioned looker with everything in the right places. They'll continue with the next show headlining Sophie Tucker.

Martha Raye, as uninhibited a comedienne as one will find in anybody's saloon, is topping the layout for a limited four-week run. A funny dame from way back, she knows her way around the customers. Femcee and boss of her own Miami Beach spot, the 5 O'clock Club, she makes occasional forays to Gotham for TV, usually with Milton Berle, and the Berle influences on her comedy antics frequently linger. She mugs, cuts-up and makes with a Ben Yost Vikings quintet like Berle does with Arabian acrobats or kindred singing groups. The low comedy sometimes is not sufficiently elevated but, for a fresco customer relations, it is undeniable. The double-entendre is in the same vein of singleness of purpose, but there is no disputing the reaction. Leave us face it—Martha Raye ain't Elsie Dinmore. However, that haut couture job she flashed (with ad lib billing to Kathryn Kuhn) is plenty class in the fancy clothes set. Miss Raye seems also to have picked up too much of that Miami Beach dialectic influence with more than necessary Yiddish asides and ad libs, none of them necessary; if truth were known, whether in the Broadway belt or in the Florida orbit, they're probably resented by most.

With the headliners studding this smart revue in surefire manner, "Mademoiselle de Paris" unfolds as a class floor show all by its own. It runs a solid hour and a half, and for a \$5 minimum (food or beverages; and the groceries are above par for a nitery) it's a bargain all the way. This accounts, in short, for the Latin Quarter's durability, having outlived Billy Rose's Diamond Horseshoe and any of the several attempts to resuscitate the Zanzibar, nee Hollywood, nee Paradise, nee a lot of other names, along with the other big, big-capacity Broadway cabaret-restaurants. (In fact Walters flopped, too, when he essayed the Gilded Cage on the Zanzibar site, again proving you can't be in competition with yourself.)

The ponies and showgirls give the show a fast and colorful teatime with the Quatre Arts ball atmosphere. Then follow a kaleidoscopic sequence of specialties slowed only by an overlong "Ballet of the Sea" flash number which

was marred also by a rather fuzzy musical recording for the atmospheric background.

But Collette Fleuriot is an effervescent number-leader, including her own half-man, half-woman "danse d'amour" specialty. Sid Kroff clicks with his puppets which he exposes all the way and makes it a more effective act as result. Audrey Sperling, a blonde looker, leads the can-can number wherein Miss Fleuriot is again prominent, as she is in the title song, "Mlle. de Paris." Bill Broder and Bob Slack are juve vis-a-vis throughout, and Miss Callan (who is also assistant to stager Natalie Kamarova) is spotlighted in the sea ballet number which has an effective iridescent paint spotlighting and a special scrim that is quickly enough put up. However, it runs a shade too long.

The girls are lookers, the acts surefire and the headliners h.o. insurance. Mme. Kamarova, who with her husband George Kamaroff, who is the musical arranger, have had vast experience, dating back to Clifford C. Fischer's French Casino days, have again done a tiptop job for Walters and his general manager, Eddie Risman. Gigi is the suave headwaiter at the tape and, per usual, Art Waner plays a slick floorshow as well as proving the No. 1 dansapation maestro. Buddy Marlowe is the relief combo. This is the best \$5 money's worth in the mass-capacity nitery league; -Abel.

Colony & Astor

London, Aug. 27.
Lind Joyce, Felix King Orch.
Don Carlos Samba Band; Colony: \$5.50 minimum; Astor: \$3 minimum to 11 p.m., \$3 cover thereafter.

For several years, and particularly while she was resident vocalist in the late Tommy Handley's ITMA program, Lind Joyce has been a name attraction on British radio. Recently she broke into the cabaret field and now has her first major nitery assignment at these two Berkeley Square spots.

As a chanteuse, Miss Joyce is an experienced hand, but as a nitery entertainer she still has quite a lot to learn. There is basically an immaturity about her act and style which is obviously born of inexperience. Her personality is warm enough and is nicely projected, but her few attempts at patter to provide a continuing link are indicative of her limited knowledge of this branch of the business.

In her choice of material, too, the warbler has attempted to take the easy road and has picked numbers which she hoped would get the right reaction because of their spicy lyrics. But the innuendos are frequently too obvious and much of the effect is lost by saturation. Some readjustment of the routine, together with a more sophisticated presentation, would be a real fillip to the act.

In her 30-minute show, Miss Joyce has at least five numbers which fall into the same class, and it is in this connection that the turn needs revamping. Her best click by far at show caught was the brief selection of songs she introduced during her stint as ITMA vocalist.

Johnny Franz does an okay job of keyboard accompaniment with the Felix King combo (minus the maestro, who is vacationing) doing slick backgrounding. The rhythm terping tunes are in the able hands of the Don Carlos Samba band.
Myro.

Hotel Roosevelt, N. Y.

Lenny Herman Orch. (5), Nick D'Amico Orch. (4); \$1-\$1.50 cover.

Lenny Herman has come out on top of a tough assignment. Booked into the Hotel Roosevelt's Grill (home base for Guy Lombardo) during the summer dog days, Herman's been a steady draw with biz at the room clicking at about 35% more than the previous summer.

Herman heads a small but musically potent crew. With the maestro on accordion, Lee Friswald, bass; Roy Seymour, drums; Charles Shaw, piano, and Alan Shuk, sax, the orch manages to project the rich, full sound of larger groups. It's a happy crew whose gaiety is transmitted to the terppers and tablers. A sock asset.

Musically, the orch is well versed in standards, pops and showtunes. Its style is pegged for dancing and the packed floor during and after dinner attests to its ability. Orch is flexible and equally adept at tendering a tender ball such as "I Talk to the Trees" or a routing novelty such as "Pittsburgh, Pa." Vocals are handled by Herman, Friswald and Shuk.

The Nick D'Amico orch is tops for the rhumbadicks between the Herman sets.
Gros.

Celebrity Club, N. Y.

Alan Gale, The Haydocks (2), Freddie Stewart; Bobby Gordon's production of revue; "Nowhere to Broadway," featuring The Haydocks, Larry Foster, Eddie Hanley, Gene Courtney, Linda Lombard, Don Tannen, Freddie Stewart, Bobby Baxter, Bobby Gordon, Teddy King's Orch.; \$4 dinner minimum.

Comedian Alan Gale has returned from his Miami Beach haunts to reopen this cellar cave on the site of the former La Martinique, where a year ago he operated as Alan Gale's Celebrity Club. Under the same title, Gale is trying to make a run of it with a polyglot entertainment of which he is a notable factor.

Gale himself is a bright, fast comic who easily extracts laughs with his single-o patter, and he has the personality, on the floor or as a host, to make a nitery pay off under ordinary circumstances. But his newest operation is not being run under ordinary circumstances. The post-midnight show, an entertainment masquerading as a revue, is highly disorganized and contains few ingredients of merit.

If isn't that the performers are so much at fault, since personnel such as Gale, The Haydocks, Bobby Baxter and Larry Foster manage to survive the free-overlong performance of the trite and untrue. Gale, the Haydocks (hoofers) and Freddie Stewart (tenor) are the major factors in the variety entertainment that comprises the dinner show, while Bobby Gordon's revue occupies the midnight and 2 a.m. slots.

Otherwise, the revue on night caught consisted of the Haydocks in some sprightly tapology in addition to their doubling into other aspects of the show; Foster, who does baritone copies of name baritones; Baxter, who snarls laughs with his comedy magic; Don Tannen, comedy singer; Gene Courtney and Linda Lombard, who are the femme decorations, etc.

To borrow a standard gag, you may not like the show, but you're guaranteed to learn Yiddish.
Kahn.

Thunderbird, Las Vegas

Las Vegas, Aug. 28.
Billy May Orch. (18), Nelle Fisher & Jerry Ross, Mack Triplets, Jay Marshall, Carol Simpson, Johnny O'Brien, Kathryn Duffy Dancers (7), Normandy Boys (3); no cover or minimum.

With all flack broadsides listing Billy May's tooting as a "big band bash," most visitors to this teepee are made aware of a new word, but interpret it to mean bashed eardrums. The solid crew blows with uninhibited elan—great for hipsters and the coke set—but nerve-wracking to conversationalists. The interim dansapation stanzas are terrific, with May's orchestras setting up the most insinuating beat heard in this room since Duke Ellington.

What effect the blasting will have on attendance cannot be ascertained, though buzz is very favorable about entire packet. Producer Hal Brandis takes many a gambler's chance when he brings a top band to headline. Many of these previous sessions have paid off, but only when a colorful array of acts surround the sound and fury of big musical units.

May's rocket into prime importance through his Capitol waxings has helped to set off the current favor of dance bands betwined for many years. During the Thunderbird display, the orch exhibits three tunes from its recording library: "Take My Sugar to Tea," "Charmaine" and "Love is Just Around the Corner." Comparison to the great Jimmy Lunceford sound cannot be made to the combined output of May's brass, reed and rhythm, but only to the reed section. With Willie Smith blowing alto sax a keynote member of the Lunceford crew, and positioned the same with the May windjammers, there emerges a similar glissando effect. Brass is on a somewhat Kenton kick at times with dissonances. May's rhythm section—and this was the solid core of Lunceford's driving wallop—is not in the same league. Fusing of some of the swing period ideas with progressive measures seems to be the deal in all of May's arrangements.

Nelle Fisher & Jerry Ross are a top terp team fresh from eastern vidshow and nitery circuits. Fresh is the word for their work together as different, exciting and glossy. Opener with Miss Fisher as dancing chick and Ross garbed as western dude employs some difficult legmanina in moderne trend, with followup routine a distinct change into something pixie. Impact of pair's third round, which is spotted

at close of show, is ultra-sexy "Willie the Weeper," a heavily narcotic dose of weird dance forms using a tall red ladder as centerpiece.

Mack Triplets build steadily from walkon through a setup of varied tunes warbled with particular attention to lyrics and melody. Three charmers look young and lovely in ruffy blue gowns as they intone "Have Yourself a Wonderful Time." "What Good is a Gal Without a Guy" and "Once in a While." Piquant also offers any eye-brow lifts during "Sweet Violets," and a calypso "It's So Nice." Enthusiasm from tablers brings trio back for encore with more verses of "It's So Nice."

Jay Marshall is held over into this three-frame tour because, as he relates in opening lines, "There exists a disparity between my salary and what money I owe the casino. I bow to their demands." He highlights his comedy sash with a rib on early ayeer, hillbilly yodeler, accompanying himself with off-tune uke. Also includes his ventro "Lefty" sketch, with double nodules of "If I Had My Way." Earns good yocks.
Will.

Cafe de Paris, London

London, Aug. 26.
Carl Brisson, George Smith and Winston Lee orchs; \$6 minimum.

Although Carl Brisson has filled many legit engagements in London over the years, this is his cabaret bow. Booking is limited to a three weeks owing to other commitments, but the star should succeed in attracting a big share of the biz around town, normally lean at this time of year.

Current engagement is Brisson's first here since he headlined the Palladium program some three years back, and in the intervening period he appears to have lost none of his zest and exuberance. He abounds with energy, moving around the tables, hopping on to a chair or dancing across the floor. There is movement almost all the time.

As a showman of the old school Brisson knows how to win and hold his audience. By means of a couple of asides immediately after his first entrance to the background of "White Gardenia," he has most of the customers rooting for him, and as the act progresses with its full leavening of nostalgia, the applause becomes more vociferous. He was forced to beg off after about 50 minutes at show caught.

While a reasonable proportion of the act gives the singer opportunity to do some of the songs linked with his name, there is a sufficiency of contrasting material to give the show a happy balance. In many respects it follows the standard of his nitery routine in the States with careful adaptations for local use. His medley from "Song of Norway" done in Scandinavian is an immediate fave. "Angelus," which he last sang here at the Palladium, is again clicko, and "Pink Cocktail for a Blue Lady" receives a handsome mitt. "Maggadilla," a winner in its own right, is enhanced by the presence of some fellow Danes who join in the chorus. Pop hits include "With These Hands," "When You're in Love" and "The Last Time I Saw Paris," and contrasting specialties are "The Old Lampighter" and "The Handsome Texan."

Although not at capacity level, cafe was doing above-average biz for time of year on opening night. Backgrounding is ably done by Winston Lee orch which also provides dance music with the George Smith band.
Myro.

Cafe Society, N. Y.

Buddy Costa, Evans Bros. (2), Marian Callahan, Manhattan Paul, Sonny Roberts Orch.; \$2.50, \$3.50 minimums.

Cafe Society Downtown, which reopened hurriedly after a summer layoff, last week is apparently embarking on a policy of showcasing record singers who haven't had a click disk. Under this format, the spot can still continue its history as a showcase for fledglings. In the past, CSD brought to attention such names as Lena Horne, Zero Mostel and Josh White.

Cafe teed off this policy with Buddy Costa (New Acts), who works on the Pyramid label. Costa's major try for the bigtime came with his waxing of "Mashie Off." He gets along nicely here. Marian Callahan has a choice line of terps in the Spanish idiom. While her Latin adaptations show some imagination, she's still to acquire fluidity in this field. At one point in show caught she came into unscheduled contact with the floor. She failed to show her best at this performance. Manhattan Paul encores.

Evans Bros. (2) are under New Acts. The orch backing is by Sonny Roberts.
Jose.

New Golden, Reno

Reno, Aug. 27.
Frances Faye, Continentals (4), Timmie Rogers, The Belmonts, Golden Girls (8), Sterling Young Orch. (9); Alice Hall Quartet; no cover or minimum.

Booker Milton Deutsch was desperate for a show to follow the recent phenom of Rosemary Clooney at the Golden. With an eye to the Labor Day rush, he stayed up nights putting together not only another top show but the longest one on record this summer. With all acts encoired to the limit of their material opening night, the layout clocked an hour and 35 minutes. With three shows a night, this is going to leave about an hour between performances during the evening traffic, when the bosses can expect the tables to do good business.

Frances Faye, who wonders herself if her type will ever come back, seems essentially assured that her type will go here. She has the difficult job of following three good acts, and although this is a telling blow and she suffers from it, she still holds on. Midway in her song and piano shift, payees begin to forget about what went before.

With piano up front, Miss Faye, with boom mike, chatters her way into a group of standards and some songs she wrote. "Get Happy" is her teetoff and other tunes include "April in Paris," "Ace in the Hole," "Darktown Strutter's Ball" and "Boogie Woogie Wash-a-Woman." On the verge of risque, and looking the part of the husky-throated bar star, she steers away and lands with just plain singing.

Four Continentals, pared down from five, and with a new man in bass, stop show with clever animation of such things as "Casey at the Bat," a sagebrush medley and a college bit that finds the grid stars getting drunker and drunker. It's clicko comedy with top arrangements. "Flight of the Bumble Bee," whistled solo with buzzing accompaniment, scores. "Shiek of Araby" with panto action registers in laugh department.

Timmie Rogers, young Negro comedy singer with a big personality, starts off with a special "Everybody Wants to Go to Heaven, But Nobody Wants to Die." Next is "Good Whiskey and Bad Women." This kind of material gets best reaction from tricky lyrics accented by his mugging.

In a 15-minute array of hilarious comment on everything from taxes to women, lad gets in solid. When Rogers misses with material, he recaptures with personality. This combo should keep him moving up.

The Belmonts start the act parade. Off the trodden dance path, they move with vigor in their precise and original terps. A square dance rumba highlights the gimmick stanza.

Sterling Young takes over in the wake of the Paul Pendarvis orch. The Alice Hall Quartet continues to spell the band. Terry True's line is sexy in sarong opener and in a jungle motif with brief leopard skins for curtain.
Macu.

Bimbo's 365 Club, S.F.

San Francisco, Aug. 29.
Roger Ray, Peggy Mann, Landre & Verna, Arline Lindstrom, Will White, Dorothy Dorbin Dancers (10), Deryl Knox Orch. (8); \$2 minimum.

Bimbo and Sam Rosey have a package in this new talent collection which rates as one of the most solid they have contrived in a long time.

There are appealing slices of song, comedy and terping and the gals of the ensemble, garnished in sprightly costuming, help shape up the total melange into a sparky entertainment stanza. This show is pretty good proof that standard fare, properly routinized and paced, can keep the customers happy and the cash register ringing.

The sheaf opens with six prancing babes togged in track outfits cavorting a "What a Race" routine with four long-stems to take in the slack. To highlight this sequence, Will White handles the vocals with the ballerina Arline Lindstrom on the home stretch. It's good stuff which quiets the dinner clatter and leads into Peggy Mann's vocal chore.

Miss Mann has the voice, and looks for a payoff and her opener, "Somebody Loves Me," sets her for an easy breeze with "I'll Walk Alone" and "Botch-A-Me." Likewise which draw hefty kudos. Likewise her "Kiss of Fire" encore which she begs off to good advantage. It is plain, however, that this thrush is not hitting at full dimension and that her lack of appeal, mildity is drag on her total appeal. She has a big voice and a good range, which in the lower tones is particularly exceptional, but fail-

(Continued on page 47)

VARIETY BILLS

WEEK OF SEPTEMBER 3

Numeral in connection with bill below indicate opening day of show whether full or split week
 Letter in parentheses indicates circuit: (PM) Panchon (M) Main (I) Independent (L) Local (M) Main (P) Paramount (R) Radio (S) State (T) Tivoli (W) Warner (WB) Warner Bros. (WB) Warner Bros. (WB) Warner Bros.

New York City
 Music Hall (M) 4
 Roger King Mozzan
 Moscovitz Larkin
 Roger Larkin
 Patricia Rayney
 Bob Williams
 Chick Chatter
 William Maure
 Rockettes
 Corps de Ballet
 Sylvio (M) 8
 Helene & Howard
 N & M Mann
 Catron Brod
 Roy Douglas
 Harry Hall
 (3 to 11)
 Paramount (P) 3
 Louis Armstrong, O
 Bill Ballantine
 Dick Cavalli
 G Jenkins Ore
 Rexy (S) 5
 Kyle Macdonnell
 William Rhoda
 Collin & Leemans
 Manuel Del Toro
 Ann Nichols

BALTIMORE
 Royal (I) 3
 Orioles
 Nicholas Williams Ore
 Chubby Newsum
 F & F Rollins
 George Whitacre
 Leslie O'Grady
CHICAGO (P) 5
 3 Annas
 Billy Daniels
 (1 to 11)
WASHINGTON
 Capitol (L) 4
 Les Brock &
 Bernice
 Franklin & Moore
 Nicholas Haley
 Basil Rathbone
 Howard (I) 5
 Ray Brown
 John Forrest Rd
 Lewis & Van
 Moore Maberley
 Bobby Wallace
 Anders

NEW RICH
 Hippodrome (I) 1
 Roy Lester
 Max Carnival
 Les Lenders Midgels
 Ross & Ramona
 Jerry Powell
 Dan Williams
 4 Dudes Ranchers
 Glamour Girls
NOTTINGHAM
 Smiley (M) 1
 Terry O'Neill
 Diddy Rose
 Cooper Twins
 Hans Bels & Mary
 Phil Darban &
 Wendy
PORTSMOUTH
 Royal (M) 1
 Joy Nichols
 Bill Peterson
 Bill Washington
 Allen Ross & June
 Kent Bros
 Nixon & Dixon
 B & J Clyde
 Jackie Ross
THORNTON
 Savoy (I) 1
 Barry Lupino
 Renee-Mel
 James Keith
 Joan Linder
 Suzanne Vallis
 Gussie Fanchon
SHEFFIELD
 Empire (M) 1
 4 Aces
 Dan O'Grady
 Leslie Adams
 Candide Smith
 Evans & McPeck
 Yale & Diane
 MacDonald &
 Graham
WIMBORNE
 Empire (M) 1

WOLVERHAMPTON
 Hippodrome (I) 1
 Frank O'Brien
 Jack Mayer
 Les D'Armontans
 Peggy Stone
 Gordons Night
 Rick
 Ricky Howard
 Irene Bruce
 Harry Humphreys
 Len Hargreaves
WOOD GREEN
 Empire (S) 1
 Lee Lawrence
 George Martin
 Siridan
 Billy Thorburn
 Joe King
 Les Renda
 Benno Rubiny
 Eddie Bradford Ore
YORK
 Empire (I) 1
 Danny O'Grady
 4 Maxellos
 Stor Bros
 Constance
 Con Stuart
 Gladys Young
 Bert Childs
 London
 Chic Lovley

LOS ANGELES
 Ambassador Hotel
 Freddy Martin Ore
 Stuart Wade
 Murray Arnold
 The Martin Men
 Rita
 Bar of Music
 Tito Gukar
 Helen Boice
 Felix Decola
 Benno Rubiny
 Eddie Bradford Ore
B Grays Banquet
 Lemmy Kent
 Julie Robbins
 Skylarks (S)
 Bob Durwood
 Bill Howe

CHICAGO
 Chez Paree
 Johnny Ray
 Gary Morton
 Bud and Ceces
 Robinson
 Johnny Martin
 Chex Arables (S)
 Brian Fannon Ore
 Conrad Milton Hall
 Adele Inge
 Eric Walte
 Charles & Lucille
 Cavanaugh
 Daniel & Darlene
 Lillian Byers
 Yvonne Broder

PHILADELPHIA
 Phil Frasier
 Terry Taylor
 Donald Tobin
 Cafe Zak
 Boulevard-dears (S)
 Frankie Masters (S)
 Edgewater Seldch
 Weibe Bros (S)
 Elleen Grier
 D Hild Ders (S)
 Grlf Williams Ore
Palmer House
 Los Chavales de
 Espana (I)
 Trini
 Eddie O'Neal Ore

AMSTERDAM
 Blitters Hotel
 Penny Singleton
 Walton & O'Rourke
 Les Bassie Trio
 Cafe Gail
 Jane Jones
 Frank Howard
 Jean Arnold
 Mel Henke Trio
Ciro's
 Bebe Allen
 Roger Ashton
 Rose Marie
 Dick Stable Ore
 Bobby Ramon Ore
 Yma Sumac
 Eddie Oliver Ore
 Felix Martinique O

BRITAIN
 Maygar Ballet
CHISWICK
 Empire (S) 1
 Joan Dowling
 Adam 3
 S & M Harrison
 Agi Galla
 Peter & Teron
 S & J Penn
 St Clair & Joy
 Arthur Scott
GLASGOW
 Empire (M) 1
 Granada (L) 1
 Pizal 3
 Les Darlys
 Patricia Kilds
 Sydney Shaw
 Dale Sis
 Martell Sis
 Turner Layton
 Betty King
 George Wood
 Albert Whelan
 Dick Henderson
 Terry Thomas
 Tony Roberts
 Annette
 Shene Sis
PARK
 Empire (M) 1
 Sugar Chlie
 Robinson
 Jo Jac & Joni
 Leslie Randall
 Len Young
 Cylo & Gail
 Will Carr Co
 S & P Kaye
 Olga Vayns
 Linda & Lana
GLASGOW
 Empire (M) 1
 Deep River Boys
 Society 4
 Forsythe & Seamon
 Hertschke Sere
 Scott Sanders
 Walthon &
 Dorraine
 Beryl Orie
HACKNEY
 Empire (S) 1
 Johnny Lockwood
 Susan Scott
 Maurice Comfort
 Terry Brent
 Anton Petrof
 Mike Kelly
 Al Gillyon
 Crochet
 Stevan
LEEDS
 Empire (M) 1
 Anne Shilton
 Felicio
 M & H Nesbitt
 Arthur Blake
 Yolanda
 Tony Walsh
 Campbell &
 Rogerson
 Les Trois Poupee
NECISTER
 Palace (S) 1
 Bartlett & Ross
 Renee Lucas
 John & Siss
 Les Symmetricals
 2 Pirates
LIVERPOOL
 Empire (I) 1
 Neal & Newington
 4 Musical Dicks
 Ford & Belmont
 Winters & Fielding
 Joe Marley
 Phil
 Frederick Owen
 Me de Vere Girls
LIVERPOOL
 Empire (M) 1
 Vagabonds Bens
 Jane Morgan
 Jack Hadfield
 Mike Kelly
 Kirby
 Elton Hayes
 Nat Gonnella
 Mark Pasquin
 4 Jays & June
LONDON
 Palladium (M) 1
 Bob Hope
 Fred Astaire
 Fred Sarno
 Vic & Adio
 Clifford Stanton
 Phil
 Frances Duncan
 Palladium Tiller Gls
 Skyrockets Ore
MANCHESTER
 Hippodrome (S) 1
 Gypsy Rose Lee
 Rooney & King
 (M) 1
 George McLean
 A & B Black
 Seating Savers
 Chas Anderson
 Bebe & Belle

MELBOURNE
 Tivoli (T)
 Tommy Trinder
 The Bonfords
 Halama &
 Koniuki
 Professor Olor
 Carl Amer
 Royston Macgregor
 Henry Morey
 Toni Lamond
 Peter
 Staging Girls (S)
 Show Girls (S)
 Dancing Boys (S)
 Adorables (S)

SYDNEY
 Tivoli (T)
 Mara & Maurice
 Tilo
 Gussie & Ladd
 Gyl Nelson
 Renita Kramer
 Buma
 Roy Overbury
 Suzette
 Sonja Corbeau
 Harry Girls (S)
 Nudes (S)
 Boy Dancers and
 Ballet (S)

NEW ZEALAND
 DUNEDIN
 His Majesty's (T)
 Armand Perren
 Phil Gregory
 Gerd Bjornstad
 Jimmy Elder
 Markia Saary
 Phillip Tappin
 Wim de Jong
 Jacques Cartaux
 Jimmy Elder
 Joe Whitehouse
 Cissy Trenholm
 Peter Scanlon
 Guss Brod & Myrna

UNITED STATES
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 Dick Wesson
 Romanus Brod
 Herb Flemington
 Flamingo Starlets
 Ike Calverton Ore
 Desert Inn
 Billy Gray
 Patti Moore &
 Dick Wesson
 Cheer Leaders
 Larry Greene
 Lucky Girls
 Clarion Hayes Ore
 El Cortez
 Mercer Bros
 Sharon Dexter
 Marilyn Ross
 Nappy Lamare Ore
 Last Frontier
 Mary & Joe Levine
 Garwood Van Ore
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 El Rancho Vegas
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 Tom Moss
 Shington Harris
 Al Shaw
 Billy Slade
 Marie de Vere Co
 4 Watergoons
 3 Aqueducts
BIRMINGHAM
 Hippodrome (M) 1
 Marie Louise &
 Huth
 Peter Sellers
 Malcolm Mitchell 3
 2
 D & J O'Grady
 Eddie Calvert
 Eddie & Chis Wood
 Geraldine & Joy
BLACKPOOL
 Opera House
 Terry Ferguson
 Semprini
 Doreen Bros
 Harry Bailey
 Pamela Kay
 Corps de Ballet
 Sugar 3
 Albert Marland
 Maygar Dancers
 Turner Girls
 Roof Top Lovelies
 Palace (I) 1
 4 Lads
 Billy Nelson
 Chuck O'Neill
 Billy Morris
 Eddie Carr
 Edmund Goffron
 Les Keels
 Les S Davis
 Howard King Co
 Tower Circus (I) 1
 C Carroll & Paul
 Kinn Lions &
 Tigers
 Rose Gold 3
 Chexi Bros
 Kinn Horses &
 Zebras
 Nege Sis
 Teresa de Lao
 Mike Lippazana
 Jackie Lupescu
 Oliveras
 Mike Animal
 Carousal
 Duncan's Colles
 Cockers Bears
 Kinn's Baby Ele
 phants
 Little Jimmy
 Fred Scott
 Annette's Circusette
 Winter Gardens
 (I)
 Frasers Harmonica
 Co
 Freddie Sales
 Puppets
 Faye & Tamara
 Billy McCormack
 Kathleen Gray
 Marion Hinton
 2 Beau Belles
 Ronnie Ronalds
SCARBOROUGH
 Hippodrome (I) 1
 Billy Whittaker
 Mimmi Law
BRISTOL
 Empire (I) 1
 Cecil Sheridan
 Noel Rahot
 Phil Brennan
 Stephen Black
 Joe O'Reilly &
 Micky Red
 Evelyn Henry
 Maxima Shamlocks
 Gass & Keegan
 Hippodrome (S) 1
 Lorraine & Hardy
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 Maurice Reid &
 Dorothy

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Serafin Bow, 18 Productions, 3 Preems To Highlight 9th Yr. of N.Y. City Opera

The N. Y. City Opera will open its ninth year at City Center, N. Y., Sept. 18, with what promises to be its most unusual fall season to date. Season will mark the first full year under direction of Joseph Rosenstock, who took over as general director last winter when Laszlo Halasz stepped out after a hassle with management.

Highlight of the seven-week fall season will be the Center bow of vet conductor Tullio Serafin, famed onetime Met Opera maestro and more recently artistic director at La Scala, Milan, who'll conduct several Italian works, including the opening night's "Tosca."

Repertoire will comprise 18 operas, largest ever to be mounted in one season, and probably the most varied of any company, with works in French, Italian, German and English, and emphasizing post-1918 creations.

Three new productions will be included, Ravel's short "L'Heure Espagnole," Bela Bartok's short "Bluebeard's Castle," in its first U. S. stage presentation (NBC aired it in 1949), and Gian-Carlo Menotti's full-length "The Consul." Last-named which ran on Broadway for a full season two seasons ago, probably marks the first time that a Broadway legit becomes a regular part of an opera company's repertoire.

Coin Loss Carryover

Troupe comprises a varied group of young U. S. singers, with 14 new American voices added this fall. In addition, Serafin is bringing a couple of Italian singers with him, while the company will be additionally augmented by the guest appearance of members of the Fujiwara Opera Co. of Tokyo for "Madame Butterfly."

Although the Center—a \$2,000,000 biz run on a shoestring—is carrying over a big loss from last season, and faces increased costs this year, the opera branch won't raise its top from last season's \$3.60. (The Met raises its tariff this fall, with top going from \$7.50 to \$8). Since last fall, the Center has had a 10% increase in salaries to musicians and stagehands, has added social security and unemployment insurance, and seen other house expenses increased.

Opera, in last year's fall and spring seasons, dropped about \$30,000 each session, for a 60% total, although the intervening opera tour to Chicago and elsewhere made some money. Center also lost \$60,000 combined on its fall and spring ballet seasons in '51-'52. The winter drama season made about \$50,000, but the spring '52 drama season, for the first time, lost money, for about a \$35,000 nick.

The Center may also lose the services of Morton Baum, chairman of its exec committee, and acknowledged sparkplug and coordinator of its varied activities. Baum is being prepped to run for N. Y. State senator from his west side Manhattan district on the Republican ticket.

College Into Mpls. Barn Act By Offering Credits

Minneapolis, Sept. 2.

College at Bemidji, Minn., got into the act to give the Paul Bunyan strawhat its most successful season and a policy that should keep it booming.

Bemidji State Teachers college made a deal with Robert Gaus, Bunyan producer, to work summer school students into the theatre's program, offering college credits. As result, students and home talent understudied, supported professional actors in appearances, and students built all sets, handled props, worked lights, made costumes and acted as stage managers.

Bemidji Players Assn. fostered the idea, and public service nature of the gimmick got full cooperation from KBUN, Bemidji radio station, and Bemidji Pioneer. Quest for experience drew not only kids from that college, but students from U. of Minnesota, U. of North Dakota and Carleton College as well, to pick up extra summer credits.

Arrangement goes for 10 weeks of summer season and is now established as annual affair.

Faye's Alternating Roles in Westport

Westport, Conn., Sept. 2.

Faye Emerson gave the Westport Country Playhouse a dramatic novelty last week by alternating in two principal roles of James Priestley's "Dangerous Corner" with Ruth Matisson. Ladies had limited rehearsals, and only two weeks' playing time before this engagement, but carried off assignments well.

Luther Kennett, radio director, who staged the revival, was announced for the male lead here, but John Forsythe stepped into the part at dress rehearsal. Forsythe had been with the company in Olney and Falmouth, Cape Cod, but had begged off a third week for a rest before other engagements.

"Dangerous Corner" company got in on a barn dance which Country Playhouse owners Lawrence Langner and Armina Marshall gave on opening night (25), to celebrate the birthday of their son, Philip, one of the theatre's two managing directors.

Renaud, Barrault Troupe To Do 7-Play Repertory In Four B'way Weeks

The Madeleine Renaud, Jean-Louis Barrault Co. which Sol Hurok will present on Broadway for four weeks in November, will offer a unique repertory of seven French plays. Modern and classic, repertory will include two Moliere plays, one each of Marivaux, Anouilh and Feydeau, the Kafka-Gide-Barrault "Trial," and the famed pantomime sequence, "Baptiste," that Barrault did in his film, "Les Enfants du Paradis." In addition, works will have incidental scores by Honegger, Poulenc, and others.

Troupe, housed at the Theatre Marigny in Paris, is a private company, with no federal support, but the French government is paying round-trip transportation, as a goodwill gesture. Hurok will handle all other expenses, except in Canada, where the Canadian Concert & Artists Corp. will handle. Company of 30 is headed by Barrault and Miss Renaud, his wife (remembered here from the film, "La Marseillaise"). In addition to "Enfants," Barrault is prominent in the films "Symphonie Fantastique" and "La Ronde."

Troupe will open on Broadway Nov. 11, in a theatre to be selected. Four-week N. Y. run will be preceded by four Canadian weeks, in Montreal, Quebec and Ottawa.

Hurok's London Deals

London, Sept. 2.

Sol Hurok planned into London from Milan last Thursday (28) and in the next few weeks will finalize arrangements for the presentation of several package shows in the United States and Canada.

While in Paris Hurok inked the Renaud-Barrault company for a fall season with a repertory which will include "Amphitryon," "Scapin," "Le Procès," "Occupe-toi d'Amélie," "Les Fausses Confidences" and the mime play, "Baptiste."

During his present stay in London he will settle the third coast-to-coast tour of the Sadler's Wells Ballet company and is also talking a deal with the Old Vic management. Hurok has again signed Evelyn Williams and will take over his one-man presentation of "Bleak House" which opens in London tomorrow (Wed.) after a recent try-out at the Edinburgh Festival.

Attenborough Set For 'Mousetrap' With Wife

London, Aug. 26.

Richard Attenborough is leaving the cast of "Sweet Madness" to begin rehearsals for Peter Saunders production of Agatha Christie's thriller, "The Mousetrap," in which Sheila Sim (Mrs. Attenborough) will co-star. "The Mousetrap" opens out of town Oct. 6 and moves into the West End on Nov. 25.

Saunders produced the last Christie play, "The Hollow," which Lee Shubert has acquired for a Broadway run in the fall.

'Colony' Tax-Exempt

Greensboro, N.C., Sept. 2.

The 20% Federal amusement tax has been lifted from "Lost Colony," outdoor symphonic drama presented annually on Roanoke Island. This should mean a yearly saving to the show of \$18,000 to \$20,000.

Bureau of Internal Revenue took the tax off the pageant after hearing North Carolina Att. Gen. Harry McMullan's argument that it was a non-profit and educational venture. The show has in fact been subsidized by the state of North Carolina. Paul Green work combines history, drama and music.

Late, Slow Start For Philly Legit

Philadelphia, Sept. 2.

Philly's 1952-53 legit season is getting off to an exceptionally late and slow start this year. Situation parallels very closely that of three years back (1949-50), when there was only one booking through the month of September. That was the musical tryout, "Touch and Go," which preemed at the Forrest Sept. 29.

This year finds the season teeing off next Monday (8) at the Erlanger with the new edition of the old farce hit, "Ladies Night," now known as "Good Night Ladies," which is cut-rating extensively for an indefinite run. Only other September booking will be "Time of the Cuckoo," comedy tryout skedded for the Walnut Sept. 29.

Although negotiations between theatre management and unions have been held up and have not yet reached a satisfactory conclusion, this has nothing to do with the late seasonal opening. It's just a matter of no shows available, just as in 1949. Only other very late opening here in Philly came in the middle '20's, when all local houses were dark until nearly Nov. 1, due to a stagehands strike.

October prospects are a little rosier but none too good. Musical tryout, "Buttrio Square," is skedded for the Forrest Oct. 6 and "Top Banana" returns to the Shubert same date.

November will bring the intimate revue, "Two's Company," with Bette Davis, for a preem at the Forrest, and the newly formed Chartock Gilbert & Sullivan company and "Stalag 17."

Late opening of legit season and sparse number of bookings undoubtedly helped inspire Theron Bamberger to prolong his strawhat season at the new Playhouse in the Park, plus fact that biz has been very good. Tent show outfit has "Blithe Spirit" this week and Shaw's "Devil's Disciple" week of Sept. 8.

Montreal Drama Season Shining Best in Decade; Longhair Vies With Levit

Montreal, Sept. 2.

Upcoming legit season in Montreal looks the best in a decade. For obvious reasons, His Majesty's Theatre has been renamed "Her Majesty's" and general manager Phil Maurice of Consolidated Theatres, who operates Montreal's only legit house, opens the season this week with "Goodnight Ladies," and is booked solid into November. "Gentlemen Prefer Blondes," with Iva Withers, is skedded for Sept. 15, followed by Cornelia Otis Skinner in "Paris '90" for a week starting Sept. 22. "Bagels & Yox" takes over Sept. 29 for a six-day session. Tentative bookings for the following months and into '53 are encouraging with "Four Poster" and "Bell, Book and Candle" included in the many possibilities.

Between offerings booked by the theatre, concert and ballet dates are heavy. Canadian Concert & Artists Corp. brings in Jose Greco Sept. 10, following with Slavenska-Franklin-Danilova Oct. 7 and Ana Maria Spanish Ballet Oct. 10, with Ballet Theatre doing five days starting Nov. 25. CCAC will also handle the Madeleine Renaud-Jean-Louis Barrault company for Sol Hurok in Montreal, and interest is high with local French theatre-goers for this outfit, which opens Oct. 15 and offers six plays through to Nov. 2.

Inside Stuff—Legit

Considerable confusion and doubt apparently exist in legit circles regarding the new setup covering tax-free status of shows presented by profit groups. Rule is that only the non-profit organization itself can retain any of the waived levy, and that sharing terms with commercially-run theatres, etc., and royalties, star percentages of the gross and like, must be based on the regular admission price, excluding tax. In cases where both the show management and the theatre have tax-free status, the sharing can be on the tax-inclusive higher amount. In all cases, however, the gross quoted by VARIETY should be the tax-excluded lower figure.

For example, the Los Angeles Civic Light Opera Assn., a tax-exempt organization, reports the regular gross of "South Pacific," based on the admission price printed on the face of the ticket, and it splits with the show management (Rodgers & Hammerstein) on that amount. Similarly, the latter figures royalties, etc., on that basis. As a non-profit operation, however, Civic has tax-free status, so it instead of turning over the 20% tax to the Government, it retains this entire added amount, and does not split it with anyone. San Francisco Civic Light Opera, not a non-profit venture, collects the 20% tax and pays it to the Government in the standard way.

In the case of "Porgy and Bess" at Dallas, both the show management and the State Fair Musicals organization are non-profit, so they shared the extra 20%. In that instance, however, author and director royalties were based on the regular admission price, excluding the tax. For the Chicago, Pittsburgh and Washington engagements, the "Porgy" management kept the entire 20% levy, since the respective theatres are commercial enterprises. However, in the case of Pittsburgh, the higher gross (that is, with the 20% added) was erroneously reported in VARIETY.

"The Lady in Pink Tights," nearly-completed operetta with music by the late Sigmund Romberg and book by Joseph Fields and Jerome Chodorov, is apparently a dead project. The piece was near enough finished, including about 10 songs by Romberg, to go ahead with tentative production plans. However, the problem of casting the femme lead, a French ballerina who could also sing and act and speak English clearly, was figured too tough. Because of the show's emphasis on dancing, Blevins Davis and Robert Breen, currently associated in the revival of "Porgy and Bess," had hoped to use the operetta as a vehicle for Ballet Theatre, in which Davis has a financial interest. Max Meth, currently conducting the orchestra for "Pal Joey," was to have been musical director of "Pink Tights."

Reported spat recently between J. J. Shubert and Sam Gerson, the Shuberts' representative in Chicago, has apparently been ironed out. Immediately after the dispute, which is said to have occurred during a visit to Chicago by Shubert, it was reported in managerial circles in New York that Gerson had been fired. However, Lee Shubert is understood to have intervened and smoothed over the situation; so Gerson was still on the job over last weekend and, according to one company manager, was making decisions he couldn't have made without his customary authority. Gerson, who has had the Chicago spot for the Shuberts for some 30-odd years, has recently told acquaintances that he intends to retire, soon.

Chicago Stagebill, legit theatre program publisher, after polling 1,323 theatregoers, has found that the average stubholder is between 20 and 30 years of age. He or she goes to the theatre at least five times a year and the average is nearer 10. The number of playgoers in the earlier age bracket is 490—compared to 297 between 30 and 40, and 271 between 40 and 50. Stagebill is coming out with a new format Sept. 2 and will run photos from past as well as current hits. As result of readers' recommendations, the type used is much larger this season, so that seatholders can read under the subdued theatre lighting.

Legit Bits

Stanley Richards has collaborated with Paul Slocomb on a three-act comedy, "The Hobbles-Hoy," to be published by Banner Play Bureau and intended for college and little theatre performance.

Bob Corris, manager of the Auditorium, Rochester, in town last week to dicker for bookings for the fall season... Theatre party agent Lenore Tobin back from Fire Island, N. Y., vacation... Dody Heath back from visit to her family on the Coast after vacationing in Europe and appearing in her original role in the Dallas production of "Tree Grows in Brooklyn."

Anne Sloper associate of John L. Toohy as pressagent of "Pal Joey" and "In Any Language" Nancy Sheridan, back from playing a featured role in "On Approval," starring Arthur Treacher, at Cape May, N. J., will portray Lady Macduff in a reading of a la "Don Juan in Hell" of "Macbeth" at Lucille Lortel's White Barn, Westport, Conn., Sept. 14... Mary Anne Reeve playing the femme lead this week in "Love or Money" at the Jennerstown (Pa.) Playhouse.

Windsor Lewis will be production stage manager and John Trelfall stage manager of "Bernadine" ... Richard Aldrich due back from Cape Cod next week after shuttering his strawhats at Dennis, Falmouth and Coanmesett, Mass. ... Charles K. Freeman will direct and partner with John Wildberg in the production this season of "Forever Young" an adaptation by Gilbert Seldes of Cesare Meano's "La Nascita di Salome" ("The Birth of Salome"). The play may be done first in London ... "The Last Island," by Eugene Rankin, will be premiered in January by Margo Jones at her Theatre '53 ... Additional backers of the \$60,000 production of "Gypsies Were High Hats," not included among the names previously printed, are Sylvia Golden, author of the original novel, "The Neighbors Needn't Know," from which the play is adapted, with a \$1,200 slice; CBS research exec Oscar Katz, \$1,800;

and Actors Fund president Walter Vincent, \$2,400.

Van Heflin will star in "The Shrike," which Kermit Bloomgarden will send on tour, opening Oct. 16 in New Haven ... The Empire, N. Y., will be torn down next June to make way for an office building ... Although Thomas Hammond is going ahead with immediate production of "The Gambler," thus postponing plans for the presentation of "Portrait of a Lady" until mid-November, there's no mention of Olivia de Havilland reverting to her original intention of starring in the latter play, despite the fact that she'll probably be finished with her current stint in "My Cousin Rachel" at 20th-Fox considerably before that ... West H. Martin, co-producer of "Guys and Dolls," leaves tomorrow (Thurs.) for London to arrange for a presentation of the musical there. His partner, Seymour Feuer, has returned from the Coast, where he's been budding with Cole Porter, Abe Burrows and Michael Kidd on their new show, "Can-Can."

Although Nat Dorfman is new general press rep for the Theatre Guild, Reginald Denenholz continues as press rep for the Guilds, and is also handling press for "Seagulls Over Sorrento" ... Mrs. Florence Over "Jackie," vet Theatre Guild, N.Y., receptionist, quitting ... Tony Butitta, press head for A. and Frisco Civic Light Opera groups, due in N.Y. shortly, en route to Europe. Together with Bill Zwissig, rope, and Ed Hensley of the Ansett Travel Service, Butitta is sponsoring a European tour, this fall to cover various festivals. Tour publicity bears the Frisco Opera group's endorsement.

Joe Moss, business manager of the Boston Summer Theatre this season, has been appointed general manager of "The Gambler," which is skedded to go into rehearsal in N.Y. Sept. 11 ... Edward E. Danford, a Syracuse U. public relations assistant for the past three years, has been named to the new post of public relations director for the RPI Field House, Troy, N.Y.

Hub Barns Still Active; 'Jezebel,' 7G, Matunuck; Other Strawhat Straws

Boston, Sept. 2.

With shuttering of the Brattle Theatre last Thursday (28), Hub strawhatters have dwindled to Boston Summer Theatre and County Playhouse, both operated by Lee Falk and Al Capp. Intown spot is skedded to wind its 13th season week of Sept. 8 with "Happy Time," starring Denise Darcel, but there's possibility that the suburban barn will continue a week or two longer. Set for next week is "The Desert Song," with all but leads recruited from this area. Present indications are that the Brattle will remain shuttered until the first of the year unless adequate financial backing is secured to underwrite a lengthier season.

Miriam Hopkins and Peter Lorre, co-starring in "A Night at Madame Tussard's," pulled a slick \$11,500 as the season's top grosser at Boston Summer Theatre. Advance sale for the current "Jezebel's Husband," starring Claude Rains, has been hefty.

"One Touch of Venus," with Carol Bruce, at County Playhouse, fell below expectations, winding with a midish \$9,000 for the week. Denise Darcel in "Happy Time" is current.

"A Doctor in Spite of Himself," with Zero Mostel, wound activities at the Brattle Theatre with a neat \$1,400 for three performances.

'Jezebel' \$6,900, Matunuck

Matunuck, R. I., Sept. 2. "Jezebel's Husband," starring Claude Rains, with Claudia Morgan and Carmen Mathews featured, grossed a moderate \$6,900 in a try-out stand last week at Theatre-by-the-Sea here. At a \$3.60 top, the 529-seat house had a capacity of \$10,400. The Robert Nathan comedy drew generally favorable reaction, but needs rewriting, and is being taken off for revision and recasting.

This week's bill, the season finale, is a tryout of "Misses Lige" (Continued on page 53)

Aldrich & Myers May Get Bea Lillie; Season Sked Most Extensive in Years

Richard Aldrich and Richard Myers, in association with Julius Fleischmann, already presenting "Moon Is Blue" in New York and on tour, have one tentative new production and a number of other projects lined up for this season. It's the most extensive list they've had in years.

On the immediate schedule is the tryout of "Gypsies Wore High Hats," Joseph Kramm's dramatization of Sylvia Golden's novel, "The Neighbors Needn't Know." After opening at Aldrich's Falmouth Playhouse, Coonamessett, Mass., it played a week at the co-producer's other strawhat, the Cape Playhouse, Dennis, Mass., and next week will be at the Pocono Playhouse, Mountainhome, Pa. Kramm, who is also directing, has been revising the script and is rehearsing this week, with Sylvia Sidney and Stephen Bekassy as leads. Tentative plans for a Broadway engagement depend on how the play looks at Mountainhome.

There's a likelihood that Aldrich & Myers, with Fleischmann, may present "An Evening with Beatrice Lillie" on Broadway in the fall. Aldrich was instrumental in persuading the British comedienne to do a barn tour, and helped her assemble the material. The star has indicated to friends that, although several managements have sought the revue, she would probably give A&M the nod, but nothing will be decided until her attorney, Howard Reinheimer, returns from his current stay at Sun Valley.

"Mama's Prospect" "Gainsborough Girls," the Cecil Beaton play which was tried out in England last year, is still on the A&M list of possibilities. A revised script was recently received from the author, but the producers haven't yet conferred on it. "Here's Mama," the legit version of the television series based on the Kathryn Forbes novel, "Mama's Bank Account," is also a prospect for A&M presentation on Broadway, if Peggy Wood will agree to star in the title role she plays in the TV edition. After the comedy's boxoffice cleanup this summer at the Ogunquit (Me.) Playhouse will carry the Nixon through to the new year.

'Finian' One-Nite Tour Of New England Film Houses

Boston, Sept. 2.

A special production of "Finian's Rainbow," produced and directed by Charles Harrow, has been skedded for a series of one-night stands in 12 motion picture theatres of the New England Theatres Corp. Company, organized in New York, will travel via buses, complete with scenery and necessary props, with teeoff performance slated for the Olympia, New Bedford, Sept. 8, winding tour at Paramount, New Haven, Sept. 21. Admission scale will vary at each situation, but at no time will exceed a \$2.40 top.

If venture clicks, circuit execs plans to follow up with "Gentlemen Prefer Blondes" and "Mr. Roberts."

Bel Geddes Due Back For 'Moon'

Barbara Bel Geddes, vacationing co-star of the Broadway company of "Moon Is Blue," is due to return to her original femme lead Oct. 1, as specified in her contract. It had previously been assumed that the F. Hugh Herbert comedy might close about Labor Day at the Henry Miller, N. Y., and be taken to London, where the actress and co-star Donald Cook are signed to play it. Barry Nelson, also co-starred in the third principal role, hasn't decided whether to go to England with the show.

Pending Miss Bel Geddes' return, Janet Riley is co-starred as femme lead, having succeeded Maggie McNamara, who recently withdrew because of illness. Murray Hamilton, formerly Miss McNamara's co-star in the Chicago troupe, subbed for Nelson during latter's recent vacation. Cook has not taken a summer layoff.

With Miss Bel Geddes due back in four more weeks, Aldrich & Myers, in association with Julius Fleischmann, plan to keep the show on Broadway as long as business warrants, after which it would be taken to London. Meanwhile, a touring edition co-starring David Niven, Diana Lynn and Scott Brady is playing the Coast, and a third troupe may be formed to tour the southwest.

WINDUP 'CHARLEY' GAIN SEEN HITTING \$325,000

Backers of "Where's Charley?" have just received a \$50,000 dividend on the Cy Feuer-Ernest H. Martin production. That brings the profits on the 1948-49 musical to \$305,000. It was capitalized at \$200,000, plus \$50,000 overall.

The latest payoff represents accumulated profits for the last year. Income from the film sale was distributed previously. There is an additional \$5,000 or so available, which will be augmented slightly by returns on the stock rights, etc., so the ultimate total profit is expected to reach about \$325,000.

Pitt Nixon Set for Solid Legit Bookings All Fall

Pittsburgh, Sept. 2.

The Nixon, town's sole legit site, looks headed for its best getaway in years this season, with solid bookings right through the first of the year, following the opener; "Oklahoma," Sept. 29. It'll be followed by another visit of "Mister Roberts," this time with Tod Andrews, who has never appeared in the hit here before, and either "Paint Your Wagon" or "A Tree Grows in Brooklyn."

Katharine Cornell launches her tour in "The Constant Wife" here Oct. 20, with Phil Silvers in "Top Banana" next and then the Bette Davis revue, "Two's Company" for a fortnight, starting Nov. 3. Henry Fonda in "Point of No Return," Mae West in "Come On Up," Edna Best in "Jane" and S. M. Shartcock's Gilbert & Sullivan troupe will carry the Nixon through to the new year.

Who, Me?

Since many members of the League of N. Y. Theatres, including those on the board of governors, also belong to the Assn. of Theatrical Press Agents & Managers, efforts to work out a new contract between them are making slow progress. In several instances scheduled discussion meetings had to be postponed because the League couldn't get enough non-ATPAM board members to attend.

As one member of the produced organization expressed it: "We keep finding ourselves negotiating with ourselves."

'New Faces' Earns \$33,000 In First 10 Weeks; 96G Is Still to Be Recouped

For the first 10 weeks of its Broadway run, through July 26, "New Faces" earned an operating profit of \$27,063, plus \$1,594 royalty from Bendix Washing Machine (for use of the product in the show) and \$4,476 from RCA-Victor for advance royalties on the original-cast album. That brought the total net to \$33,133 and left \$96,778 still to be recouped on the \$150,400 investment. There has been no return of capital, but \$14,955 is available for repayment of loans.

According to the most recent accountant's statement, the Leonard Sillman production grossed a total of \$275,285 for the 10½-wk. period ended July 26. It had one capacity stanza (the week ended June 14) and approximated sellout figures consistently until the seasonal slump started in July, when the gross slid to \$18,554 and \$18,542 for the respective weeks ended July 19 and July 26. The operating net varied over that period from a profit of \$6,758 for the week ended June 21 to respective losses of \$2,975 and \$2,697 for the July 19 and July 26 frames.

Accountant's report shows that "New Faces" was originally financed at \$134,000, including investments of \$58,750 by Walter P. Chrysler, Jr., and a total of \$34,000 by members of the Barber and Grace steamship families. In addition, there were production loans of \$25,400 (to be repaid first), for which Sillman assigned 8-14/30% of the profits of his producer's share. The production cost was \$113,169, plus \$15,815 tryout loss (on a \$17,934 gross for 12 performances in Philly).

Statement reveals that besides \$8,943 in bonds and deposits, approximately \$13,000 was guaranteed by Lee Shubert, who operates the Royale, N. Y., where the revue is playing, to be replaced out of first Broadway profits. There is also a \$15,000 sinking fund.

An unusual aspect of the production cost breakdown is an item of \$1,125 as producer salary. Also, the operating statement shows a weekly item of \$300 royalty for New Faces, Inc., in addition to the \$250 for office expense. The cast payroll has been running about \$3,400 a week, with the musicians bill about \$1,600 (plus an average of about \$300 for conductor), \$1,600 for crew and almost \$700 for extra stagehands.

Authors royalties (including sketches, music and lyrics) total 6%, director royalties (overall staging, sketches, musical numbers) come to a little over 2%, and there is a straight \$225 in royalties (reduced to \$200 for the week ended July 26) for the designers. The theatre deal gives the show 70% of the first \$20,000 gross and 75% thereafter.

The musical is currently in its 17th week on Broadway.

WLS-Owned Chi Legiter To Woo Touring Groups

Chicago, Sept. 2.

Eighth St. Theatre, under lease to radio station WLS for the past 20 years, was sold to the latter last week and will undergo extensive remodeling. House, on south end of the Loop, has had several theatrical offerings in the past few years, but most of its inhabitants, beside the National Barn Dance radio show which emanates from there on Saturday nights, have been in the amateur and semi-professional group.

However, management is now trying to interest touring groups to play the spot.

Shuberts Patch Up Two-Year-Old Ticket Tariff Tiff With Sullivan

'Sky,' 'Spider' Revival Plans Nixed by Lewises

Albert and Arthur Lewis, readying a production of Fulton Oursler's "Greatest Story Ever Told" for the road, have dropped plans for a revival of their 1940-41 musical, "Cabin in the Sky," for which Pearl Bailey was set for the role originated by Ethel Waters. Also sidetracked indefinitely is a revival of "The Spider," Oursler-Lewis Brentano thriller produced in 1926-27 by Albert Lewis and the late Sam H. Harris.

The Lewises were represented on Broadway last season by "Three Wishes for Jamie."

'Wagon' Rolls To 95G Final Loss

"Paint Your Wagon," Cheryl Crawford's recent production of the Alan Jay Lerner-Fredrick Loewe musical, represented a loss of \$95,936, according to the final accounting. The show was financed at \$225,000, plus 10% overall. It cost \$256,070 to bring in, including tryout loss. There has been \$135,000 repaid to the backers, and \$15,564 is available for distribution.

Gross for the final week, ended July 26, was \$9,901, of which \$5,500 went for the theatre guarantee, leaving a deficit of \$12,644. On a total gross of \$1,259,881 for the 291-performance Broadway run, the show earned an operating profit of \$83,478, plus \$71,856 share of the film \$200,000 film sale, \$2,994 advance on British royalties, \$2,495 advances on sheet music royalties and \$793 from the sale of souvenir programs. Closing expenses were \$1,480.

A tour of the production, with Burl Ives starring in the role originated by James Barton and subsequently played by Eddie Dowling, is planned for this fall by Wolfe Kaufman and John Yorke, respective pressagent and general manager for Miss Crawford. They intend to use the same physical production and most of the original cast.

WILLIAMS SETS 20-WEEK U.S. TOUR AS DICKENS

Emlyn Williams, who played the U. S. briefly last season in a program of readings from Charles Dickens' works (dressed as Dickens when the latter delivered the same dramatic readings some 80 years before), will return in January for a 20-week tour, again under Sol Hurok management.

Actor, who opens tonight (Wed.) in London in a solo reading of his own adaptation of Dickens' "Bleak House," again made up as Dickens, will present both "Bleak House" and last season's Dickens miscellany in the U. S. on alternate weeks or nights. Williams will open in Boston mid-January and tour west, returning to N. Y. end of April or early May for a four-week run. His tour will consist mainly of one-nighters.

Patrice Munsel Disks 10 Songs for 'Melba' Pic Bow

Patrice Munsel, Met Opera soprano, who went to Europe in June for her honeymoon with Robert Schuler, began recording the musical numbers for her first film, the "Nellie Melba" screen biography, in London last week. There are 10 numbers in all, from eight operas.

Picture is being produced in England and on location in Italy, by S. P. Eagle for United Artists, with Lewis Milestone directing. Operatic sequences will be shot in several Italian opera houses and in London's Covent Garden Opera House. Film begins actual shooting this week.

Miss Munsel is expected back in the U. S. middle of October to report for the Met season.

Relations between the Shuberts and the Sullivan theatre ticket agency, which have been off and on since their open break two years ago, are now apparently amicable again. According to managements with shows playing Shubert houses in New York, the old Sullivan allotments, in force before the split, have been back in effect several weeks. No explanation has been offered for the renewal.

At the time of the break a couple of years ago, Lee Shubert and John A. Sullivan, president of the agency, declined to reveal the cause of their dispute. Shubert denied trade reports that the issue was a demand for an increase of the purported 25c-per-ticket fee for Sullivan's allotments at Shubert theatres. Since Sullivan, with outlets in most of the leading New York hotels, was the major distributor of tickets to transients, there was considerable indignation among managers of current shows over the curtailment of the Sullivan allotments. Despite protests, however, Shubert refused to budge.

About that time, the Liberty agency was opened in Shubert Alley at 44th St., adjacent to the Shubert Theatre, where Lee Shubert's office is located. It was commonly understood in the trade that the Shuberts were interested in the new outfit, and other agency allotments at Shubert houses were reduced to supply it. Despite more grumbling over this development, the new arrangement stood.

Belief among managers is that since Liberty has not achieved a dominant position in the agency field, Shubert has found it necessary to settle his quarrel with Sullivan, who has maintained his branches in the hotels. Fact that Sullivan has never publicly attacked Shubert or revealed the cause of their tiff is credited with facilitating the truce.

'Bell' Bookings Running Gamut in Autumn Touring Through West, Midwest

Shepard Traube's touring production of "Bell, Book and Candle," currently playing the northwest before going to Los Angeles and San Francisco, has some unusual bookings for its subsequent route through the southwest and midwest into early December. For instance, the production will be trucked between some of the Texas dates where rail connections are difficult, and several of the stands are slated to open on Saturday or Sunday nights.

The Joan Bennett-Zachary Scott starrer, after closing Oct. 18 in San Francisco, goes to the Capitol, Salt Lake City, Oct. 20-21; Chief, Colorado Springs, Oct. 23; Municipal Auditorium, Denver, Oct. 24-25; Forum, Wichita, Oct. 27; Oklahoma City, Oct. 28; Ft. Worth, Oct. 29-30; and Dallas, Oct. 31-Nov. 1.

The John van Druten comedy next goes to San Antonio, Nov. 2-3; Austin (Scott's hometown), Nov. 4; Houston, Nov. 5-6; New Orleans, Nov. 8-15; Baton Rouge, Nov. 17-18; Little Rock, Nov. 19-20; Memphis, Nov. 21-22; Kansas City, Nov. 24-26; Des Moines, Nov. 27 (Thanksgiving Day, when a large convention is in town); Omaha, Nov. 28-29, and Milwaukee, Dec. 1-8.

After closing its current stand Sunday night (7) at the Metropolitan, Seattle, the show goes to the Mayfair, Portland, Sept. 8-12; Biltmore, Los Angeles, Sept. 15-27, and Geary, San Francisco, Sept. 29-Oct. 18.

'Bagels' Tees Off Hub

Boston, Sept. 2.

The Hub's legit season tees off next Sunday (7) with a return engagement of "Bagels and Yox," here for a two-week stint, with indications that it will repeat the capacity biz racked up during its previous visit here.

Revue plays its first week at the Shubert, moving to the smaller Majestic for its final week, to make the Shubert available for rehearsals for the new musical, "Butterfly Square," which is slated to preem here Sept. 22.

Plays Out of Town

The Virginian

Abingdon, Va., Aug. 26.

Robert Porterfield production of comedy-drama in two acts (light scenes) by Owen Wister. Novel by Margaret Perry. Staged by Miss Perry. Sets, Mark Statham; choreography, Richard Chase; lighting, Lauren Barter Theatre, Abingdon, Va., Aug. 25, '52.

Dude	Owen Phillips
Robert Porterfield	Frank Lowe
Shirley	Charles Quintanilla
Steve	Woodrow Romoff
Trampas	David Cross
Ed	John Hallen
Molly Wood	Sylvia Short
Barter	Jerry Odo
1st Cowboy	Lauren Farr
2nd Cowboy	David Cross
3rd Cowboy	Earl Sell
Virginia	Robert Porterfield
Scipio	Michael Lewis
Judge Henry	Charles Barry Jr.
Mrs. Henry	Dorothy Lavern
Lin MacLean	John Holland
Fiddler	Tom McKeel
Musicalian	Robert Callico
Rita	Barbara Benzler
A Young Girl	Dinah Farr
1st Child	Diane Farr
2nd Child	Kenneth Price

Margaret Perry, who adapted and staged the Owen Wister classic, has combined the Wister language and action with Frederic Remington painting imagery, for an imaginative, exciting show. It should be a hit on the winter culture circuit for which it's destined in January, February and March next year.

Miss Perry has followed the Wister novel in essential detail and has arranged scenes with a sure sense of showmanship. The story, published 50 years ago, laid down formulas for the cowboy, western with ingredients that have never been improved on.

Story is told from the point of view of Wister, named Dude in the script, because Miss Perry was forbidden by his heirs to use Wister's name in the play. Starting with Dude's arrival in Medicine Bow, Wyo., to visit a friend's ranch, there follow a stagecoach smashup, poker game brawl, boarding house horseplay, wagon trip through the mountains and a schoolhouse Saturday night. There's the pretty school-teacher from the east for a heroine; and for hero, the cowboy from Virginia who saves her from the river. Villain is a black-dyed coward filled with hatred for the hero. Horse-stealing, posse chase and lynching, and final gun-play on Medicine Bow streets, complete the action. Conflict between Dude's and the heroine's ideas of justice, and the cowboy handling of justice, is well defined and resolved with credibility in Miss Perry's adaptation.

Miss Perry has organized the play into 17 scenes with fluidity and imagination. Drawing on Remington paintings for figure groupings as well as for stage sets, she makes an original statement about the affinity between Wister and Remington. Her writing is done with minimum of words and with skillful use of audience imagination and participation.

Choreography by Richard Chase, folk-dance authority, is integrated into action of the play and never supplants action or crowds the stage. Sets make use of a backdrop screen on which paintings in the style of Remington are projected from the rear. They are particularly effective in the wagon ride and lynching scenes.

Owen Phillips, Barter director and actor, plays Dude with understanding of the character of Wister and successfully sets the tone of the play. His lines are wholly Wister's, taken not only from the novel, but from Wister letters as well. Woodrow Romoff gives the outstanding performance of the play as Trampas, villain of the piece. He plays with minimum of gesture, and all gestures meaningful. Supporting parts are excellently done. Barter producer Robert Porterfield plays the Virginian.

Miss Perry's "Virginian" has interesting possibilities for Broadway.

Ande.

The Country Girl

San Diego, Aug. 30.

Paula Stone & Mike Sloane presentation of drama in two acts (light scenes) by Clifford Odets. Stars Robert Young, Nancy Kelly, David Cross, Lee Strasberg. Sets and lighting, Boris Aronson. At Russ Auditorium, San Diego, Aug. 29, '52; \$4.20 top.

Bertie Dodd	Dane Clark
Larry	David Sheiner
Phil Cook	Roger Cole
Paul Unger	Norman Sturges
Nancy Stoddard	Maggie Magennis
Frank Elkin	Robert Young
General Elkin	Nancy Kelly
Ralph	Richard H. Farmer

Road tour of the Clifford Odets vehicle appears a certain click after an auspicious three-performance break at Russ Auditorium here. Audience response was most enthusiastic. This being a town where Hollywood glamor cuts little ice—the 125-mile distance providing a good perspective—the heavy mitt was not out of awe for film names, but for sound acting and a strong production.

Odets' drama concerning the

bottle-hitting actor's comeback and the tender-tough relationship of man, wife and director is basically good. It's the type of play which either draws out good acting, if the talent is there, or can magnify weaknesses.

In this case, the play reveals Robert Young as an actor of range and quality. Same holds for Dane Clark. Both are excellent. As for Nancy Kelly, there's never been any doubt as to her stature.

Miss Kelly clearly dominates the play in a powerful portrayal. As the actor's terribly tired wife, Miss Kelly seems the anchor in which the others find a sense of stage security. At the start, for example, both Young, as the old actor, and Clark, as the young director, have opposite, respective flaws. Likely due to his many years in films, Young is guilty of underplaying at this point while Clark is hard-boiled and loud-mouthed without restraint.

Both improve immediately, however, when Miss Kelly enters the scene. In Young's case, this occasions a curious parallel. For the play tells of a director bringing out the almost-destroyed talent of a good actor, but what happens on stage is Young's own emergence from the film-acting cocoon in his play with Miss Kelly. And once Young recaptures the acting spark, he clutches it like a warm memory, which likely it must have been.

Miss Kelly's scenes with Clark are also socko. Only a mere shading would help Clark's characterization, since the inner volcano of his personality erupts too frequently. Otherwise, Clark's tight-fisted vitality and dynamic striding manner are perfect for the role.

Remainder of the cast has little to do. Some minor roles could stand improvement, however. In particular, Maggie Magennis seems less the young, silly actress than a caricature of a frightful adolescent. As the producer, Roger Cole could hit harder, and the playwright, Norman Sturges, might tone down the naïveté. David Sheiner's stage manager is a good job, with the right blend of patience and exasperation. Lee Strasberg's staging and Boris Aronson's lighting and sets are first-rate.

In sum, a play with wallop that should do well on the road and perhaps is strong enough even to attempt a New York revival.

Don.

The Cat in the Cage

Atlantic City, Sept. 2.

Ada V. Evans & Glauco Fubini production of comedy-drama in three acts (four scenes) by Howard Richardson and Frances Goforth. Directed by Richardson. Stars: Paula Stone, Mike Sloane, Lee Strasberg, Hotel Morton, Atlantic City, Aug. 25; \$2.40 top.

Sadie Childers	Essie Jane Corvell
John Childers	Lillian Little
Maude Fry Carnahan	Sally Moffett
C. R. Hullender	Allan Sues
Fritz Flowers	Frances Goforth
Lavada Flowers	Jane Sparks
Ernie Carnahan	John Glennon
Chrystal	Gabrielle Michaels

As their final offering of their second season, the Pleasant Mill Players have picked an original, showing it three days here in Atlantic City, and three days at their Pleasant Mill spot.

"The Cat in the Cage" is another of a long line of vehicles using the deep, "ignorant" rural south as its locale. Its action through three acts is on a single set, the main room of a small hotel in rural Bessemer City, N.C.

Here two elderly sisters try to reshape the lives of their niece, a southern belle who caught her Yankee sailor groom fresh from the Navy, as well as mould the affairs of their boarder and the girl next door.

Situations resulting are good for many laughs. The play has a fair plot with an unexpected, surprising ending, the Yankee getting out of a bad spot with nothing more than a bellyful of "southern hospitality," thanks to the plots of the dominant sister.

At several points, the authors offer the scene as it might have been, and then use a narrator to bring it back as it really happened.

Carrying the top burdens are Essie Jane Corvell as the determined aunt, and Lillian Little, her mildly tempered hymn-singing sister; Sally Moffett, (daughter of Ernest Truex) as the southern bride, and John Glennon as her Yankee, slow-moving sailor. Allan Sues, as the native son boarder; Jane Sparks, as the belle next door; Frances Goforth, who helped author the piece; Frank Hammerton, as her spouse, and Gabrielle Michaels as the girl of all work, complete the cast.

As cast here, the flavor of the south (by reason of accent) was missing too much. There were lapses that paring and re-writing

Wilmington Playhouse

Set for Heavy Season;

Hershey Tieup Sought

Wilmington, Sept. 2.

Playhouse, local legit spot, appears headed for its most active season in many years. Under its new policy of going all out for bookings as a company and civic cultural project, the duPont house has thus far lined up five shows through late September and month of October. It offers unusual terms, plus the use of a heavy mailing list and publicity and advertising media.

Season opens with the tryout of "Time of the Cuckoo," Sept. 25-27, and thereafter offers a tryout of the new, untitled Moss Hart play, Oct. 9-11; "The Shrike" (tentative), Oct. 16-18; tryout of "Gypsies Were High Hats," Oct. 23-25; "Stalag 17" (tentative), Oct. 27-29; reading of "Green Pastures," Nov. 28-29; reading of "John Brown's Body," Jan. 2-3, and "Oklahoma," April 16-17. Number of others are being negotiated.

Generally a split-week spot, the Playhouse may work out a deal with the Community, Hershey, Pa., to share an entire week, with the latter house reportedly foreign the first half of the week because it generally plays name bands and various other non-legit attractions on weekends. It's figured that both theatres would benefit by offering legit managements a sort of "package" full week between the two towns.

The duPonts, who've had an exhibit for many years in Wilmington to show their contribution to such fields as mining, farming, manufacturing, etc., are planning one this season to demonstrate what they've done for entertainment, particularly legit. Material for the show, including sketches, model sets, props, etc., is being borrowed from Broadway producers.

Bill Doerflinger, Playhouse manager, and Charles E. Crowley, of the duPont ad department, in charge of the theatre, were in New York last week to dicker for bookings and obtain items for the exhibit.

Aldrich, Myers

Continued from page 49

Cape Playhouse, it's figured a likely commercial bet, but nothing has been decided.

"A Girl Can Tell," a new comedy by F. Hugh Herbert, author of "Moon Is Blue," is still unfinished. Moreover, the playwright has been ill, so there is no certainty when the script will be ready. Aldrich & Myers are no longer interested in a tour or New York revival of "The Guardsman" in which Jeannette MacDonald and Gene Raymond starred on the road two years ago. And the two French plays, "La Duchesse D'Alges" and "Lorsque l'Enfant Parait," which Myers recently brought back from Paris, require translation and probably adaptation.

Michael and Fay Kanin, who recently returned to the Coast after a European trip, have several play prospects for A&M consideration, but nothing will be done about them until the producer-author couple move east in the fall to make their permanent residence. Mrs. Kanin, whose "Goodbye, My Fancy" was a hit several seasons ago under the management of A&M and her husband, has a partly written new script. Kanin has authored a new Restoration-style comedy and a new, modernized treatment of Ibsen's "An Enemy of the People." Since Arthur Miller's adaptation of the latter was a recent failure on Broadway, the new version is not a prospect for production for some time.

must cure. Much is to be done before Broadway can even be mentioned. Generally speaking, the play has many bright spots, the plot is fair, and its cost of staging is low.

As for the title, the eccentric Aunt Essie found that God had removed her canary and placed a black cat in its cage. Wherever Essie is, there is the cage and the caged cat, until Aunt Sadie causes it to get away. As Groom Carnahan joyfully makes his escape from his "cage" for another tour with Uncle Sam's Navy, the cat is found, and brought back to the cage from which it was removed. Walk.

Plays Abroad

The River Line

Edinburgh, Aug. 23.

Tennent Productions (by arrangement with Stephen Mitchell) presentation of drama in three acts by Charles Morgan. Stars Pamela Brown, Paul Scofield, directed by Michael Macowan. Setting, Alan Tang; costumes, Motley. At Lyceum Theatre, Edinburgh, Aug. 21, '52.

Philip Sturges	Michael Goodfield
John, Wyburton	Pamela Brown
Marie Chassaigne	Margorie Pelding
Mrs. Murvion	John Westbrooke
Valerie Barton	Robert Hardy
Mat John Lang	Marcel Poncin
Dick Frewer	
Pierre Chassaigne	

If ever one single act made a play, this is it. Acts one and three of this new play by novelist Charles Morgan are packed with slow, deliberate talk, the first act leading up to the exciting flashback war episode of act two, the third act tying up the ends in not too convincing fashion. But the second act compensates in intense, thrilling drama.

Morgan has a novel of the same title, but stresses this is an independent work. He first thought of the story in terms of theatre, but made the novel a study for the play, structure of the drama having eluded him for some time. First and third acts are set in the garden of an English country house in Gloucestershire, where a young American, Philip Sturges, is staying with a British officer and his wife. With both of these the American has shared an adventure during the war years, which is the subject of the second act, a flashback to a granary near Toulouse where Allied prisoners of war were hidden while escaping from France through the "river line."

Having set the scene in the first act, showing the characters in their postwar guise in 1947, without tense excitement and thrills of being at the Germans' mercy in occupied France, the author switches to a most convincing granary setting in France in 1943.

In charge of the escape line is a beautiful, red-haired young Frenchwoman, Marie Chassaigne, who not only has to cope with the prisoners' fears but the revengeful timidity of her ex-professor father, Pierre Chassaigne, who pitter-patters up from below into the granary with much suspicion of all.

Three prisoners already in the granary, awaiting a fourth, are a rather frightened young Britisher, well played by Dick Frewer; a good-looking, poetry-spouting young British major named Lang, and an American, Sturges (Paul Scofield), an alert, rough-spoken individual with all his wits about him. (Pamela Brown handles the Marie Chassaigne role with realism and convincing accent, while Scofield is the American to the letter, brusque, brisk and metallic-spoken), new arrival turns out to be a calm, pipe-smoking English naval commander, Julian Wyburton.

Over three scenes in this act, the tension is gradually built up, with the elderly professor suspicious that some spy may be found among them. In the darkened granary, just before midnight, the American finds a letter to Germany, apparently dropped by the major. Dramatic point of play comes a few minutes later when Marie climbs into the granary, then rasps out to the naval commander the command: "Kill that man," pointing to the young major. He dies in an instant as the curtain falls.

Third act, bringing us back to the postwar period and the English country house, carries the explanation. The naval commander has married Marie, the American is staying with his wartime friends, but the memory of that midnight episode of adventure in the granary near Toulouse remains. Neither Marie nor her husband have told each other what they now know, that the young major who was killed was innocent and had no link with the Germans. The guilt complex is present, and will out. Also at the country house is a young girl, Valerie Barton, who shows her friends a photograph of her brother, killed in the war. It is the young major. Piece slows down towards the end, with only interest centering in the romantic query whether young Sturges can win the hand of Valerie the while she knows he has been involved in an incident which killed her brother.

Virginia McKenna, newcomer to the British stage, is suitable as young Valerie. Top rate study of a shifting old Frenchman, Pierre Chassaigne, is given by Marcel Poncin.

Piece has too much clash between exciting action and lack of action to succeed. It's an incongruous contrast of play of drama

and ideas, though ably acted by a sound cast. Chances of anything like a long run seem remote, despite the excellent second act.

Gord.

Bleak House

Edinburgh, Aug. 28.

Edinburgh Festival Society presentation of dramatic reading in three acts, based on Charles Dickens novel, adapted by Emyln Williams. Stars Williams. At Lyceum Theatre, Edinburgh, Aug. 28, '52.

It's fitting for Emyln Williams, now established as a great Charles Dickens recitalist, to visit Edinburgh for the Drama Festival with his latest tour-de-force, a solo reading (from memory) of the well-loved Dickens novel, "Bleak House." Dickens himself had many intimate links with this city.

This is a daring presentation for Williams. His first Dickens assignment was reading pieces from various books, as the novelist himself attempted. Here, after 10 months of preparation, Williams appears in his own adaptation of a single novel, "Bleak House," and runs the gamut of some 35 characters, comic, grave, gay and eccentric. It's a remarkable piece of acting and memory-training. Williams has obviously immersed himself in Dickens.

Williams makes the characters come to life and presents the story in a fashion that doesn't demand too great knowledge of the novel.

His silences are dramatic. Curtain rises to reveal an empty stage lit up focusing on a simple reading desk. Slowly and remarkably like Dickens in his beard and makeup, the British thespian walks onstage, pauses, bows, places his white gloves on the desk, adjusts his red geranium in buttonhole, sees that the water-glass is at hand, takes a look at the tome, opens it, looks at it again, then slowly begins his recital. After some reading he launches into dramatic excerpts, becoming each character in turn.

Desk used is an exact replica of the one Dickens used for his performances. It's a neat, simple job, with raised rest for left arm and a ledge for the water-glass and white gloves.

Entire book, of course, is not read. Actor has cut the novel into 125th of its original length.

He breaks up performance into three parts, with two intervals of 10 minutes each.

"Bleak House," after a London run, will then be taken to America by Williams, for a 20-week tour starting in January, under Sol Hurok management.

Gord.

Legit Followup

Oklahoma

(SHUBERT, NEW HAVEN)

New Haven, Aug. 29.

Evidence of the fact that "Oklahoma" will eventually wind up in that branch of theatrical Americana that includes "Student Prince," "Show Boat" and similar perennials, was given via the reception accorded the break-in of the latest version of the national company here.

In its fifth local stand (musical opened here originally a decade ago as "Away We Go"), show drew a brand of playgoer, many of whom were seeing the inside of the Shubert for the first time. The sum total of the reaction was highly enthusiastic.

Cast-wise, troupe is on a par with previous national company players, with about 50-50 distribution of vets and newcomers among the principals. In latter division, Florence Henderson and Ralph Lowe register in their respective bows as Laurey and Curly. Harold Gary clicks as the peddler; Judy Rawlings fits in the Gertie Cummings role. Other newcomers who contribute okay support are Victor Rellly, Jean Bledsoe, Charles Hart and Anita Berman.

Among the vets, Mary Marlo as Aunt Eller; Victor Griffin as Will Parker; Alfred Cibelli, Jr., as Ado Fry, and Jacqueline Danilek as Annie, continue the good work from where they left off last season. Other previous players include Owen Martin, Charles Scott, John Addis, Margery Beddow, Margiene Addis, Marquita Living and Bob Lord.

In the dream ballet, in which dancers take over for players, for the first time in its decade existence, role of Jud Fry is both acted and danced by a single player, Cibelli.

Production has been refurbished with new sets and costumes replacing those lost in a warehouse fire last season. Reproduction of overall setup is again credited to Jerome Whyte. Peter Laurini is wielding the baton.

Bone.

New Paris Legit Season Tees Off With 12 Revivals; 3 New Sept. Plays

Paris, Sept. 2. Yesterday (Mon.) marked the beginning of the Paris legit season, and this year 12 houses are reopening during first week of September, all with revivals. The big comedy hit of last season, "Angel's Cooking" (Cuisine des Anges), which Paramount bought for the films and which Gilbert Miller will probably produce in N. Y. in the 1952-53 season, reopened at Vieux-Colombier, small, left-bank house, where it opened originally last February. Henri Bernstein has a new play for his own, Ambassadeurs. His new one is "Evangeline," opening Sept. 28. Danielle Darrieux will have the lead. Jean Sartre's controversial melodrama of Protestant Reformation, "The Devil and God," reopens for four-week run at the Anotone Theatre. "Devil's" original run was interrupted by the illness of the leading actor, Pierre Brasseur, who was impossible to replace. Brasseur, recovered, will be back for the revival.

Dramatization of "Fanny Hurst's "Back Street," twice filmed in Hollywood, is back at Fontaine Theatre with Suzy Prim. "The Heiress," translation of Broadway hit, is another Paris favorite. Having opened in the 1950-51 season, it is now reopening at Mathurins Theatre where it will spend most of the coming winter.

"Gift of Adele" by Jean-Pierre Grety and Pierre Barillet is another returning long-runner. "Gift" opened in January, 1950, won the Tristan Bernard prize as the best new comedy of that year and ran until last June. It reopens at Wagram Theatre this week.

Other comebacks now enjoying second runs are "Waltz of the Toreadors," latest Jean Anouilh piece. Started at the Comedie-Champs-Elysees Aug. 25. Also "Seaweed Duchess," adaptation of Peter Blackmore's "Miranda," Andre Roussin's broad comedy, "When the Child Appears" at the Nouveautes; "Congress of Clermont-Ferrand," light comedy at Potiniere; and "Three Musketeers" at Porte Saint-Martin. Revival of Tristan Bernard's "The Little Wife of Loth," reopens Montparnasse-Gaston Baty house while Salle Richelieu, right-bank theatre of Comedie-Francaise, relighted Sept. 1 with classic dramas.

Marcel Ayme's "Other People's Heads," which Miller has optioned for N. Y., and the religious drama, "On Earth as It Is in Heaven," which Margaret Webster has bought for Broadway, reopen at Atelier and Athenes theatres respectively during the next two weeks.

'MADAM' SETS DALLAS RECORD WITH \$60,088

Dallas, Sept. 2. The State Fair Musicals wound up its 11th season Sunday (31) after a record-breaking 12 weeks which saw four new high marks. Six summer stagings, with a smash night each, registered a total gross of \$439,300, some 13% greater than last season's previous high of \$389,800. New high also was the 245,000 paid admissions.

"Call Me Madam," season's closer, set two records with a closing week (Aug. 24-31) b.o. of \$60,088 from 24,400 payees, top week in Musicals' history. Coupled with first week's \$55,036, "Madam" showed a record-breaking \$115,126 for 14 performances, to top the previous fortnight mark, \$93,000, set by "Porgy and Bess" this season's opener. "Madam," deciding factor in the four new records, starred Joan Blondell, Gene Raymond and Russell Nye, supported by Ellen McCown, Joe E. Marks, Donald Somers, Frank Rogier, Owen Hewitt, William LeMassena and Michael Pollock.

Financially, Musicals is definitely in the black, in spite of an increased nut for this season, according to Charles R. Meeker, Jr., managing director.

Schang's Bali Looksee
Frederick C. Schang president of Columbia Artists Mgt., planned to London Friday (29) to see the Island of Bali Dancers.

Indonesian dance troupe, for which Schang went to Bali in May to sign, arrives in New York next week for an engagement opening at the Fulton Theatre, Sept. 18.

Kay Francis Fine \$6,000

In 5th Saratoga Visit

Saratoga, N. Y., Sept. 2. Kay Francis, playing her fifth engagement at the Spa Summer Theatre, grossed a satisfactory \$6,000 in "Theatre" for the 578-seater's final week, at a \$3 top. She had appeared earlier this season in the area, at the Sacandaga Park Summer Theatre, 30 miles from Saratoga, and at William Miles' Berkshire Playhouse, Stockbridge, Mass.

Miss Francis, who did the Somerset Maugham-Guy Bolton opus for John Huntington in Florida last winter and later for single weeks in Bermuda and Richmond, Va., has a fortnight to go on the straw-hat circuit, in Bucks County and York, Pa.

There is talk that the tour may be resumed, in October, for four more weeks, in theatres to be operated by Bob Perry in St. Louis, Kansas City, Cincinnati and Cleveland. Dennis Allen and Howard Bailey support Miss Francis.

Denver Set With Hefty Legit, Longhair Dates; 'Stalag' \$7,700 in Three

Denver, Sept. 2. "Stalag 17" was the opener for the fall and winter season in the city auditorium, booked in by A. M. Oberfelder. The show did a good \$7,700 in the 3,300-seat theatre, with a \$3.60 top, for two nights and a matinee.

Other bookings set by Oberfelder include "Call Me Madam," with Elaine Stritch and Kent Smith, Sept. 11-13; Jose Greco and his Spanish Ballet, Oct. 17-18; "Bell, Book and Candle," with Joan Bennett and Zachary Scott, Oct. 24-25; return engagement of "South Pacific," with Janet Blair and Webb Tilton, Nov. 5-12; "John Brown's Body," with Tyrone Power and Raymond Massey, Nov. 16-17; Cornelia Otis Skinner in "Paris '90," Dec. 13; "Skating Vantiles," with Olsen & Johnson, Dec. 26-Jan. 2; "Gentlemen Prefer Blondes," Jan. 17-24; "Jane," with Basil Rathbone, Feb. 6; Charles Laughton in readings, March 1-12; "St. Joan," with Uta Hagen, March 20-21; Emily Williams in Dickens readings, March 28; with dates to be set for "Moon Is Blue" and the Slavenska-Franklin ballet company.

Oberfelder also is booking a concert series of nine events, offering Ferruccio Tagliavini, Rise Stevens, Ana Maria Spanish Ballet, Frank Guarrera, Artur Rubinstein, James Melton, Marian Anderson, Vienna Choir Boys and Gershwin Concert Orchestra. Seat prices on the series run from \$1.80-\$4.20, with eight of the events for \$8.40 to \$24.

Concert ticket holders get first choice of seats for the other attractions. Oberfelder is organizing a Denver Playgoers Club, at \$2 a season. These members get next choice for seats after concert ticket holders, with advance notice of dates.

Ohio State U. Stadium Winds Up 2G in Black

Columbus, O., Sept. 2. Ohio State U.'s Stadium Theatre, a community - university arena-style summer theatre run by OSU, came out of an eight-play season with \$2,000 profit, double that of last year's, when six productions were presented. Gross for the season was \$16,000.

Total attendance was 17,500, with an average of 425 per performance in the 480 seat area under the stadium tiers. Each play was presented five nights, with the final production, "The Admirable Crichton," getting an extra performance and attracting the most customers—2,650. Tops at the boxoffice was "Elizabeth the Queen," which played to capacity. It starred Hollywood actress Renie Riano and TV actress Sara Harte, the only professionals to appear during the season.

"Dancers of Bali," opening a five-week run at the Fulton Theatre, N. Y., Sept. 16, will have a 7 p.m. curtain Monday nights, similar to new legit practice.

'Oklahoma' Hefty \$10,700 For Three in New Haven

New Haven, Sept. 2. Shubert season got off on the right foot with a two-out-of-three performance sellout on the national company's teeoff of "Oklahoma." At a \$4.20 top, the Friday-Saturday stand (29-30) pulled a hefty approximate \$10,700 despite brutal humidity.

Fall lineup is still in the tentative stage, with preem of "Deep Blue Sea" (Margaret Sullivan) (Oct. 9-11) the only definite booking beyond "In Any Language," which is slated to bow here Sept. 18-20.

Others awaiting signing of contracts are the Gilbert & Sullivan operettas (Marty Green), Oct. 1-4; "The Shrike" (Van Hedlin, tentative), Oct. 16-18; and "Gentlemen Prefer Blondes," Oct. 20-25.

'Dolls' Lush 47½G As Chicago Single

Chicago, Sept. 2. The fall season gets underway tonight (Tues.) with the first Theatre Guild subscription offering of "Stalag 17" at the Erlanger. Sub series follows with "I Am a Camera" at the Harris, Sept. 15, and "Fourposter" at the Blackstone, Sept. 22.

"Guys and Dolls," which has been the lone entry here the past two weeks, sold out its Wednesday matinee again, which helped mark up a hefty take last week.

Estimate for Last Week
"Guys and Dolls," Shubert (27th wk) (\$6; 2,100). Doing lush \$47,500, with small orders coming in strong for September.

'SHOW BOAT' SOCK 90G IN FIRST KAYCEE WEEK

Kansas City, Sept. 2. Record attendance was rung up last week by "Show Boat" as the finale of the 10-show season of Starlight Theatre. During the week's seven performances the 7,600-seat theatre in Swope Park played to practically SRO nightly. With a top of \$3.60 and average admission of better than \$1.50, estimate gross was \$90,000 for the week, far in advance of any show this season or last, the inaugural year.

Musical goes a second week, winding its run Saturday (6). Indications are it will keep up virtual capacity for balance of the run. It's the first production to be given a two-week run at the Starlight.

Current Road-Shows (Sept. 1-13)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Met, Seattle (1-6); Mayfair, Portland (8-12).

"Call Me Madam"—Aud., Portland (1-6); Capitol, Salt Lake City (8-9); Aud., Denver (11-13).

"Country Girl" (Robert Young, Nancy Kelly)—Lobara, Santa Barbara (1-2); Aud., Pasadena (3); Aud., Fresno (4); College of Pacific, Stockton (5); Aud., Richmond, Cal. (6); Geary, S.F. (8-13).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Geary, S.F. (1-6); Met, Seattle (9-13).

"Good Night Ladies"—Erlanger, Phil (8-13).

"Guys and Dolls"—Shubert, Chi (1-13).

"I Am a Camera" (Julie Harris)—Cass, Detroit (1-13).

"Jollyanna" (Bobby Clark, Mitzi Gaynor)—Curran, S.F. (1-6); Philharmonic, L.A. (8-13).

"Moon Is Blue" (David Niven, Diana Lynn, Scott Brady)—Biltmore, L.A. (1-13).

"Oklahoma"—Broadway, Kingston, N.Y. (1-2); Paramount, Asbury Park, N.J. (3-6); Lincoln, Trenton, N.J. (8-9); Majestic, Perth Amboy, N.J. (10-11); Court Square, Springfield, Mass. (12-13).

"South Pacific" (Janet Blair, Webb Tilton)—Philharmonic Aud., L.A. (1-6); Russ Aud., San Diego (8-13).

"Stalag 17"—Erlanger, Chi (1-13).

'Porgy' 40G in D.C. Finale

Washington, Sept. 2. "Porgy and Bess" wound up its four-week stand at the National with a buff \$40,000, biggest take of the run. Entire run was sock, with complete sellouts after the initial week.

National goes dark for the next three or four weeks, with no firm bookings in offing.

B'way in Slight Pre-Holiday Dip; 'Wish' 46G, 'S.P.' \$44,100, 'Joey' \$38,000, 'Animal' \$16,500, 'Fourposter' \$13,600

Busy Sept. Sked Boosts San Diego Legit Setup

San Diego, Sept. 2. This growing city, bloated by defense workers at air plants, may be experiencing a revival as a theatre town. Ware-Hazleton is responsible for the rebirth, with three attractions booked for September, and a fourth having opened its road tour over Labor Day weekend.

With Robert Young, Dane Clark and Nancy Kelly starring, road company of Clifford Odets' "The Country Girl" broke in at Russ Auditorium Aug. 29-30.

Touring "South Pacific," with Janet Blair and Webb Tilton, opens a week's run at the Russ next Tuesday (9). "The Moon Is Blue," with David Niven, Diana Lynn and Scott Brady — same production that played La Jolla Playhouse in June — follows Sept. 17-18. The First Drama Quartet's "Don Juan in Hell" follows Sept. 19-20.

'Jollyanna' 35½G, 'Seen' 10½G, S.F.

San Francisco, Sept. 2.

Curran and Geary are drawing heavily, with "Fourposter" virtual capacity. "Remains To Be Seen," with Roddy McDowall, Sally Forrest and Allen Jenkins, shuttered Saturday (30) after a thin third frame at the United Nations-Alcazar. "Lady's Not For Burning," with Vincent Price, Marsha Hunt and Beulah Bondi, opened last night (Mon.) at the United Nations-Alcazar.

Following final performance of "Jollyanna" Saturday (6), Danny Kaye opens at the Curran for 21 performances. Top for the Kaye show, which is under aegis of Civic Light Opera, is set at \$4.80.

Estimates for Last Week

"Jollyanna," Curran (3d wk) (MC-\$4.80; 1,758; \$43,600) (Bobby Clark, Mitzi Gaynor, John Beal). A big \$35,500 (previous week, \$35,000).

"Fourposter," Geary (3d wk) (C-\$4.20; 1,550; \$26,000) (Jessica Tandy, Hume Cronyn). A hefty \$28,800 (previous week, \$25,000).

"Remains To Be Seen," United Nations-Alcazar (3d wk) (C-\$3.60; 1,157; \$22,380) (Roddy McDowall, Sally Forrest, Allen Jenkins). A thin \$10,500 (previous week, \$11,000).

'PACIFIC' FINE \$55,500, 'MOON' FAIR \$19,000, L.A.

Los Angeles, Sept. 2.

Heatwave had only a minor effect last week, with "Moon Is Blue" slightly but failing to dent "South Pacific's" steady virtual capacity business. Musical finales this Saturday (6), but "Moon" has still another frame to go at the Biltmore, before departing Sept. 13 to make way for "Bell, Book and Candle," Sept. 15, with Joan Bennett starring.

Both offerings were off their respective season-sale tickets last week. "Moon" slipped to \$19,000 in its first session away from the regular Theatre Guild season. "Pacific" free of the regular Civic Light Opera cutrates, jumped to \$55,500 for its fifth frame.

Old Vic Season Opens With 'Juliet' Sept. 15

London, Sept. 2. The Old Vic's new season begins Sept. 15 with the production of "Romeo and Juliet." It will be followed by the French period farce, "The Italian Straw Hat." Third production on the roster will be "Merchant of Venice."

Instead of the normal policy of predetermined length of runs, it is intended to introduce some degree of elasticity in the new season's program. "Juliet" will stay at least five weeks and the opening date of "Italian Straw Hat" will not be announced until the former play has begun its run.

Broadway took the traditional pre-Labor Day setback last week. As usual, the drop wasn't serious and a recovery is due this week. Grosses eased off a bit at virtually all shows, as the season tourist influx tapered off a bit and there was the customary exodus of local residents.

The total gross for all 10 shows last week was \$303,900, or 80% of capacity. Week before last the corrected total for the same 10 shows was \$313,200, or 82%, a rise of 1% over the previous week.

A year ago last week the total for all 12 shows was \$385,300, or 81% of capacity, a drop of 1% from the week before.

The expected attendance spurt this week opened per scheduled Monday (1), with lively trade at the five shows playing holiday matinees and receipts only a trifle off that night. Advance for the rest of the week is promising and the ensuing few weeks should continue the climb.

"Top Banana" reopened Monday (1) at the Winter Garden and "Mrs. McThing" is due next Monday (8) at the Morosco. The new season lineup starts arriving next week, with "Seagulls Over Sorrento," at the Golden, listed as the first premiere, to be followed the next week by "Mr. Pickwick," at the Plymouth, and then probably "An Evening with Beatrice Lillie," at a theatre to be selected.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Fourposter," Barrymore (45th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Over \$13,600 (previous week, \$15,000).

"Guys and Dolls," 46th St. (83d wk) (MC-\$6.60; 1,319; \$43,904). Going along at the attendance limit; \$44,000.

"King and I," St. James (75th wk) (MC-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Over \$51,700 (previous week, \$51,700); star still out because of illness.

"Male Animal," Music Box (18th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Almost \$16,500 (previous week, \$17,400).

"Moon Is Blue," Miller (78th wk) (C-\$4.80; 920; \$21,536) (Donald Cook, Barry Nelson, Janet Rilely). Over \$10,000 (previous week, \$10,300).

"New Faces," Royale (16th wk) (R-\$6; 1,035; \$30,600). About \$19,000 previous week, \$20,000; has been overquoted recently.

"Pal Joey," Broadway (35th wk) (MC-\$6.60; 1,160; \$39,602) (Holly Harris, Harold Lang). Just under \$38,000 (previous week, \$39,400); Miss Segal returned Monday night (1) as femme lead.

"Point of No Return," Alvin (33d wk) (D-\$4.80; \$6; 1,331; \$37,924) (Henry Fonda). Almost \$21,000 (previous week, \$21,800); now slated to close Nov. 29 to go on tour.

"South Pacific," Majestic (176th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$44,100 (previous week, \$46,100).

"Wish You Were Here," Imperial (10th wk) (MC-\$7.20; 1,400; \$51,847). Nearly \$46,000 (previous week, \$47,500).

Reopened This Week

"Top Banana," Winter Garden (41st wk) (MC-\$6.60; \$7.20; 1,519; \$51,881) (Phil Silvers). The Paula Stone-Mike Sloan production reopened Monday (1) after a four-week layoff; after four more weeks on Broadway it will go on tour.

'Madam' Okay \$40,000 In Five-Day Seattle Stand

Seattle, Sept. 2. In a five-day engagement of "Call Me Madam," which ended Saturday night (30) at the Civic Auditorium, show grossed a good \$40,000. House, with 5,600 seats, was scaled from \$4.50. Opening night grossed around \$7,100, with steady take throughout the week, and fair biz at Wednesday matinee (around \$3,000). Saturday matinee was slow.

New Hampshire Barn Biz Mixed But Signs Point to 1953 Upbeat

Concord, N. H., Sept. 2. The State Planning and Development Commission, which has made annual surveys of summer theatre activities in New Hampshire since the strawhatters became big business, sees every indication that all of the barns will be back in operation next season, despite some unfavorable conditions in the early part of the past season.

The commission found that unusually hot weather, television and national conventions cut down attendance during the first few weeks of operation, but that business began to pick up as barns headed down the home stretch.

Alton Wilkes, producer at the Lakes Region Playhouse in Gilford, told the commission that business had been "definitely off," due to "circumstances over which nobody has control." He cited intense heat and the political conventions as adverse factors. However, he reported that his theatre, where Broadway and Hollywood stars were featured, noted a pick-up in business in early August.

At Francis Glover Cleveland's Barnstormers Theatre in Tamworth, the situation was much the same, but his wife, who is business manager, said attendance became satisfactory later in the season after a poor start. Although television reception doesn't extend to Tamworth, Mrs. Cleveland believed that city vacationists, who make up most of the Barnstormers' audiences, had seen so many TV shows that they shied away from entertainment when they got into the country. Hot weather, was blamed for the early season cut in patronage.

Things were a bit brighter in

Whitefield, also out of TV range, where producer Lucy Chase Sparks reported that the Chase Barn Playhouse had its best season. Due to the unsettled international situation, this establishment didn't operate in 1951 and Mrs. Sparks believes the year's absence "made the heart grow fonder," among Whitefield theatregoers. The SRO sign was hung up several times, she said.

It's now recognized by the State Planning and Development Commission that New Hampshire's strawhatters play an important part in the state's vacation business, which is estimated at \$125,000,000 a year.

Irish Theatres' Pay Hike

Dublin, Sept. 2. Staffs in cinemas and theatres here will get heavy pay envelopes this week when they get back pay to July 28 to cover increases just negotiated for them by Cinemas and Theatre Workers' Union and back-dated for the month. Men will get an increase of \$1.90 per week; women and males under 18 years, \$1; page boys, 50c.

Theatre and Cinema Assn., representing owners, squawked but agreed to pay following agreement between Federated Union of Employers and Congress of Irish Unions. Pay hike can't be passed on to patrons as admission charges are still pegged by the government.

Trudy Goth, director of N.Y.'s Choreographers Workshop, has been in Greece, teaching at the Royal National Opera in Athens, and advising a group of folk dancers and singers on theatrical presentations. Due back in N.Y. Sept. 30.

Fall LP Releases to Bring Cetra Opera Sked to 42

Cetra-Soria Records, leading distributor of LP opera albums, is preparing a heavy fall schedule of full-length operas. Firm, concentrating on imports of operas recorded in Italy and pressed here, will have 42 operas in its catalog by Christmas, to be the top-heavy leader in the field. Urania has about 18 operas on its list; RCA and Columbia have about a dozen each, with other, smaller companies presenting about two or three each.

Fall Cetra feature is a complete "Don Carlo" album, featuring basso Nicola Rossi-Lemeni, due out in September along with a "La Boheme," with Ferruccio Tagliavini. Although an abridged "La Forza del Destino" is in its catalog, Cetra will issue the opera in October in its entirety, in three LPs instead of two. Abridged version will remain on the market.

Also this fall, three light operas are scheduled for release, in "I Quattro Rustegli," "La Cantatrice Villane" and "L'Esquis d'Amore." Last-named will also be a full-length version for the first time. At Xmas time, Cetra will offer "Cavalleria Rusticana" and "Pagliacci" in one album, also for a first such coupling.

London Theatre Clubs

Clash on Wilde Play

London, Sept. 2.

Two London theatre clubs are to clash next month with rival versions of "Lord Arthur Savile's Crime," based on the Oscar Wilde short story. The Royal Court Theatre has set its production for Oct. 7 and the Arts Club will follow a week later.

The Court version is by Constance Cox while the Arts production is by St. John Clewes and Basil Dawson.

Literati

FS&Y's Click Gamble

Williness of Farrar, Straus & Young to gamble on a blog of Democratic Presidential nominee Adlai E. Stevenson is paying off. When the time by Noel F. Busch was announced, at a time when Illinois governor was consistently nixing the idea that he would run, some of the literati set thought FS&Y was being foolhardy.

However, since the book was published on June 20 (a month before his nomination), its booming sales have pushed it into five editions. Because FS&Y also published William Hillman's "Mr. President," the book on President Truman's papers, pre-convention trade talk had been that the firm was taking a big gamble with the Stevenson volume.

A. C. Press-Union Strike Looms

Thirty-three members of the Atlantic City unit of the Philadelphia-Camden Newspaper Guild are poised to strike the Atlantic City Press-Union Newspapers following breakdown of contract negotiations with the expiration of the contract as of Friday night (29).

The executive committee has been given authority to call the strike at any time it sees fit with no added contract negotiations scheduled, or expected, to be scheduled.

Difference of opinion as to the right to discharge is the major point at issue. The Guild insists on outside arbitration in case of a dispute over a discharge. The publisher, Rolland Adams, insists on the right to discharge without such arbitration. Adams is prepared to set up machinery for a review of the discharge case through the local guild, Philadelphia guild, and then a Federal mediator. This the Guild rejects, holding that such a contract clause would mean that the Philadelphia and National Guild could not approve the contract, even if it was acceptable to the local unit.

Guild is expected to pull its strike tomorrow (3) just before the mechanical shift starts into the plant to put out the morning paper, the Press.

Trailerizing an Editor

An office ad in the current (September) Cosmopolitan gives its editor, John J. O'Connell, a commercial in connection with the monthly's new "streamlined" format which eliminates "runovers." That means no jump pages—every story runs its normal course until a new one starts, which of course is a big plus for the advertiser and gives back-of-the-book position as much value as the front features. This is the second month of the new format and the office ad for ye ed is essentially a pitch for reader reaction to the idea.

'Don't Do It the Heart Way'

Author-showman J. P. McEvoy is doing a personal pitch in connection with his story, titled "Don't Do It the Heart Way," in the current (Sept.) Reader's Digest among his friends in the lively arts. Pointing to the sudden heart fatality to Lamar Trotter, the 20th-Fox-Film writer-producer, as the most recent example of the current high-pressure living and occupation, McEvoy's campaign for "taking it easy" is snowballing many disciples.

He was prompted to write the piece, following the sudden death of Fulton Oursler, a senior ed of RD. McEvoy himself is just out of Medical Centre, N. Y., following a long hospital siege and is currently hibernating at his New City, N. Y., summer home.

Book Bally Via TV Only

William E. Buckley, veepee of Henry & Holt & Co., will essay an unique direct-sales-by-TV-only exploitation pitch with "Magic Secrets," soon-due book by Kajar, yet vaude magi, illustrated by Jon Gnagy, who is already w.k. on TV. Latter has done 200 illustrations for the 36 tricks whipped up by Kajar, for home magics.

Holt has negotiated 10-minute spots after "6-Gun Playhouse" on WPIX, to be followed by 2½ minute commercials on WOR-TV. These are local N. Y. markets and if it clicks Holt will produce three 15-minute vidpix to saturate the national TV markets. Kajar will participate in the telepix, along with Gnagy. At the moment Kajar is a staffer on the NBC-TV color field tests out of N. Y.

Martin's 'Modern Ballet'

"World Book of Modern Ballet," by John Martin (World, \$6), is an important addition to the dance library, despite certain drawbacks. Book, by the dean of U. S. dance critics (he's been N. Y. Times

dance reviewer for 25 years), has a somewhat confusing, misleading title. Actually, it's a history of the ballet in modern-day America, since its popularization in 1933, discussing the two Ballet Russe companies, American Ballet, Ballet Theatre and N. Y. City Ballet, with one brief chapter each at the close on ballet in England and France. Other countries are omitted. There's no index, and other omissions. Book starts off in too scholarly and pedantic a writing style, although it shakes itself loose after a while for a highly-readable, newspaper style.

In addition to factual info. on companies, personalities, on dancers, choreographers and managers, tome has description of ballets and critical comment on trends, for an overall authoritative, impressive, interesting survey, highly extensive and informative. Bron.

Salt Lake Sheets Merge

Sale of the Salt Lake Telegram to the Deseret News, its p.m. rival, was announced last Saturday (30). Salt Lake City will have only one afternoon paper now, issued under masthead of Deseret News—Salt Lake Telegram.

In effecting the deal, an arrangement was also made with the Salt Lake Tribune, morning paper formerly published in conjunction with the Telegram, that both sheets will be produced by a single production staff. Editorially the News and Tribune will be completely divorced.

Significant fact is that the News, owned by the Church of Jesus Christ of Latter Day Saints (Mormon), will be working with a union contract on printing. This is the first time any church-owned property has had anything to do with a union and there's considerable conjecture around town on whether this has further implications. Some think it may herald an easing of the church's anti-union policy.

CHATTER

Joel Graham, press editor for Mademoiselle, back from Haiti and Guatemala vacation.

Actor Robert Cummings has been named film editor of Ranch Romances, western fiction mag. Harcourt Brace editor-in-chief Robert Giroux married Carmen de Arango, of Greenwich, Conn., on Aug. 30.

Manchester Boddy retired as publisher of the Los Angeles Daily News, with Robert L. Smith filling the vacancy.

H. B. Teeter's "Nashville: Broadway of Country Music," story of "Grand Ole Opry" radio troupe, in Coronet mag.

Bill Hogan in Hollywood to round up material for a special motion picture supplement to be published by the San Francisco Chronicle.

Lenox R. Lohr, general manager of the Chicago World's Fair of 1933, wrote "Century of Progress," story of that exposition, just off Cuneo presses.

Walt Kelly's "I Go Pogo," paperback \$1 edition of his cartoons, has been issued by Simon & Schuster, following success of last year's "Pogo" volume.

Walter Sorell's radio play, "Isadora Duncan," written as a tribute on the 25th anni of the dancer's death, published in the Sept. issue of Dance magazine.

Martha Foley, editor of "Baltimore Short Stories," provided the cover blurb for "Ma and Me," collection of 20 short stories by Bill Ornstein, Metro trade press contact. Book has just been published by Story Press.

Ray Brock's new tome, "Ballets East," 75,000 words, Turkey and its strong man Kemal Ataturk, due for late winter-early spring publication. A British Edition is assured due to sales of his previous book, "Blood, Oil and Sand."

J. Ferrelman's profile on Fred Allen is set for the December issue of Holiday which has already published his pieces on Groucho Marx, Jimmy Durante and C. J. Jesse, the latter in the current edition.

John Arthur, handleader turned photographer, back from a Coast junkie for Esquire which is releasing profiles on Gene Fowler, Klaus Landsberg, Leonard Goldstein and William A. Wellman.

Literary Agent Wanted

Capable starting department for aggressive lending fast growing agency. Write details and experience to Kenneth Leter Agency, 65 W. 54th Street, New York 19.

In Los Angeles It's Raves for

"The Laugh Maker"

A New Romantic Comedy

by Lawrence and Lee

It's not very often that Los Angeles introduces a play of which we can be proud. Broadway usually launches the good ones.

Once in a while, though, we get a break. It's happening now at the Players' Ring where "The Laugh Maker," by Jerome Lawrence and Robert Lee, is being premiered. This is a comedy-drama written with exquisite taste and peopled by sharply drawn, poignant characters. It's brilliant . . . !

—Tom Coffey, L.A. Mirror

Kathleen Freeman has done a good job of staging . . . The cast is generally good, especially Alvin Hurwitz as Gringoire. Joseph-Mell's Bocador is fine . . . Will delight the hearts of actors!

—Mike Kaplan, Variety

The prolifically talented team of Jerome Lawrence and Robert E. Lee, whose literary compositions have attained success in all media, now has "The Laugh Maker" on the boards. It's . . . studied with excellent characterizations. Jean Byron does a grand job.

—Vance King, Hollywood Reporter

Intriguing . . . Tops anything current.

—L.A. Herald-Express

PLAY CAUSES STIR AT RING . . . Spectacular moments . . . Expounds some very bright and unique ideas. "The Laugh Maker" provided the occasion for a gala premiere . . . The Ring quite outdid itself!

—Edwin Schallert, L.A. Times

An occasion for thanksgiving!
LIVING THEATRE AT ITS BEST!
It has—at appropriate moments—those unpredictable explosions of imagination that are called poetry. Direction and performance measure up to the excellent qualities of the script.

You will want to see it more than once. It diverts you, and later it haunts you.

—Patterson Greene, L.A. Examiner

THE PLAYERS' RING

8351 Santa Monica Blvd.

Hollywood, Calif.

HO 9-8271

Nightly except Monday at 8:40

Hub Barns Active

Continued from page 48

gins," comedy by Albert Dickason, which Anthony B. Farrell is considering for Broadway production in the fall. Josephine Hull and Doro Merande head the cast.

Mae West \$11,200, Ivoryton
Ivoryton, Conn., Sept. 2.
Milton Stiefel closed a moderately profitable season last week with Mae West ringing the b.o. cash register steadily in "Come On Up—Ring Twice." Star pulled the 1952 record at \$11,200 on a \$3.60 top.

It was Stiefel's 23rd season at this inland town and it represented some kind of record in strawhat annals, with one impresario operating a summer playhouse at one location for almost a quarter of a century.

'Brig.' 16G, Danbury
Danbury, Conn., Sept. 2.
"Brigadoon" last week gave Melody Fair its best week to date, gross approaching \$16,000. Boris Kogan was conductor, with John Shafer, Jim Alexander, Beverly Purvin and Polly MacCulloch in principal roles.

"Carousel" is current, with Hal LeRoy closing season for producer James Westerfield next week in "Where's Charley?"

'Biography' 7G, Olney
Olney, Md., Sept. 2.
Luise Rainer in "Biography" chalked up a pleasant \$7,000 at Olney Theatre despite mixed critical reaction. B.o. score left comfortable margin of profit for Olney management.

"An Evening With Bea Lillie" opens a week's run tonight (Tues.), with house completely sold out for the eight performances despite a hike in scale from \$3.60 to \$4.20. Staudes are expected to boost take to an all-time high for the strawhat.

'New Moon' \$19,100, Toronto
Toronto, Sept. 2.
Hit by the Canadian National Exhibition grandstand show with Tony Martin headlining, plus Billy Daniels at the Casino, Melody Fair's production of "New Moon," with Ann Ayars and Clifford Harvuot, grossed a neat \$19,100. The Brill-Kamsler 1,640-seater tent set-up was scaled at \$3.40 top.
Current for a fortnight (Sept. 1-13), "Annie Get Your Gun," with Marilyn Day and Earl Covert, has \$33,000 advance in the till.

Southbury Ends In Black
Southbury, Conn., Sept. 2.
Jack Quinn folded his Southbury Playhouse 10-week season Sunday (31) in the black, but a slight percentage below a year ago. A re-scaling of his 358-seater to include more \$2.40 toppers than last year helped to maintain the overall gross.

Weak sisters were "Here Today" and "Silver Whistle" (both convention weeks). Season's best figure was drawn by "Slightly Married," with "Love or Money" in the number two spot.

Jersey-Penn Barns Busy
Easton, Pa., Sept. 2.
The Grist Mill Playhouse, at Andover, N. J., is closing the season this week with a new play, "A Night at Mme. Tussaud's," starring Peter Lorre and Miriam Hopkins.
Other strawhats in this area will keep going for several weeks more. "Where's Charley?" opened a two-week stand at the Lambertville, N. J., Music Circus. Kay Francis is at the Bucks Playhouse, New Hope, Pa., in "Theatre," and the Pocono Playhouse, Mountaintop, Pa., has Kim Hunter in "They Knew What They Wanted."

Skaneateles '53 Plans
Syracuse, Sept. 2.
Closing its initial season this week with "Show Boat," the Lyric Theatre at Skaneateles is slated to return next year with a 12-week bill of hit musicals.

Announcement of 1953 plans was made by producers Walter and Virginia Franke Davis, former strawhat impresarios who were successful in their first try at theatre-in-the-round under canvas.
Listed for 1953 are "Carousel," "The Great Waltz," "Rio Rita," "Brigadoon," "Allegro," "Rose Marie," "Wizard of Oz," "Sally," "Student Prince," "Blossom Time," "Countess Maritza" and "The Chocolate Soldier."

La Jolla Bowout
La Jolla, Cal., Sept. 2.
La Jolla Playhouse closed its nine-play summer season Sunday (31) with Christopher Fry's "The Lady's Not for Burning," starring

Vincent Price, Marsha Hunt and Beulah Bondi.
Play moves to United Nations (Alcazar) Theatre in San Francisco for three weeks, starting Saturday (6).

Mad Anthony May Resume
Toledo, Sept. 2.
After ending a 10-week season of shows in the indoor theatre at Walbridge Park Zoo, the Mad Anthony Players are considering a similar season next summer. Final decision will be made after a meeting with the board of trustees of the zoo, said Robert W. Feindt, producer of the group.

Final week's offering was "For Love or Money," Aug. 26-30. Though the season was not a financial success, Feindt pointed out that attendance had increased steadily from week to week. The Players were a resident Equity company.

Legion Report

Continued from page 1

The Red charges against Hollywood last December and who has been active in meetings on the subject with industry toppers since then, gave as his own view that great progress had been made in clearing the studios of Communists.

"Hollywood has been moving in the right direction, there's no question about that," he declared. O'Neill said that the convention issue of the American Legion Magazine, which goes to press Sept. 17, will have no mention of the film Communism issue beyond what transpired at the conclave itself. That was merely the introduction of the five resolutions and their reference to the Americanism Commission without any discussion or debate.

The Legion editor added, however, that he hoped early next year to get a story together on the Hollywood situation. Whether he does will depend on the report of the Commission. If a story does find its way into the mag, it is assumed it will reflect the more favorable attitude of O'Neill toward the industry.

Legion exec refused comment on the letters of explanation which have been requested by the studios from alleged leftists or sympathizers on lists provided by the Legion last spring. In cases where permission was given by the writers, the letters were forwarded by the studios to the Legion for study and investigation.

O'Neill referred questions on the subject to George Sokolsky, Hearst columnist, who he said knew more about it. Sokolsky has been screening the letters in a three-way arrangement among himself and a group of Hollywood anti-Communists, the Legion and the industry.

Broker-Angels

Continued from page 1

perennial arguments that they contribute nothing to the theatre.

Although Schonheit's proposal is conceived primarily as a method of helping the theatre, he thinks it probably wouldn't involve much financial loss for the participating investors, and it might even bring a modest profit. He suggests that as investments were repaid and dividends issued by hit shows, the returns should be left in the pool as a revolving fund for future financing. If the profits should swell the fund to more than the original amount, the extra coin might be distributed to the participants. But the basic purpose of the plan is not to make money, but to spur production and thus increase the supply of shows whose tickets the brokers would handle.

Informed of the proposal, one producer suggested that while various wrinkles might have to be worked out, he favors any plan that would bring new money into the theatre. Another manager remarked that the setup might lead to brokers pushing the sale of tickets for shows in which they had a financial stake, to the detriment of other productions. "Even if that didn't happen, producers of flop shows would inevitably think it did and would howl their heads off," he remarked.

The showman in question was inclined to minimize that phase of the matter, however. Producers

almost invariably believe that brokers try to sell only the hit shows, he explained. Brokers, on the contrary, claim that profitable agency operation depends on selling the intermediate draws, for which the tickets are also more plentiful. It's pointed out, also, that under the present setup individual brokers can and frequently do invest in shows. If, as a consequence, they try that much harder to sell the show's tickets, so much the better. The obvious answer is to increase the number of productions in which investments are made, the manager argues.

Sponsors Eye

Continued from page 1

tion costs. While web execs hope to give the public just as thorough coverage in '56, they want to do so at less cost to the network, and so will study this year's record carefully before even starting to plan for the next national conventions.

It's anticipated that none of the webs will devote as much time to the conventions next time. They figure that all the solid political gabfesting represented just so much wasted air time. If it's at all possible to get a line on the schedule of events in advance, consequently, they'll stick to only the actual business sessions in '56, cutting into their regularly-scheduled shows only for some flash news occurrence.

Loyola U. Preps First Festival With Legit Stars as Guesters

Chicago, Sept. 2.

'Western Wind,' Westport Tryout, in British Bow

London, Aug. 26.

Charlotte Frances' play, "Western Wind," which was done by the Theatre Guild at Westport, Conn., in '49, and for which the Guild still holds the American rights, will be done in the provinces, opening at the Opera House, Northampton, Sept. 8.

Authoress is playing the lead herself, as well as directing the play.

London Legit Bits

London, Aug. 26.

Agent Rita Cave has submitted Marcel Franck's French play, "Le Congres de Clermont," to Bebe Daniel and Ben Lyon. They are reading as suitable vehicle for themselves and family.

Constance Cox's new play, based on Oscar Wilde's "Lord Arthur Saville's Crime," will be tried out on TV Sept. 30 prior to its London production at the Royal Court Theatre Oct. 7. Play will be directed for TV by Andrew Osborne instead of Jack Hulbert.

Loyola U. here is starting the first of a projected annual Catholic Theatre Festival series this fall, with name guest stars, in a five-week schedule. John Bettenbender, head of the Loyola drama department, is producing the venture and will direct three of the plays. Eugene O'Sullivan, Salt Creek silo director, will handle the other two.

First of the quintet's stars will be Dennis King and Margaret Phillips in "Arms and the Man," Sept. 23. Ruth Hussey is set for "Royal Family" Sept. 30. Anthony Quinn in "Blood Wedding" or Roddy McDowell in "Ring Around the Moon" will be the third offering. Ian Keith will be the lead in "Macbeth," and if film shooting schedules permit, Robert Ryan will appear in a modern comedy, possibly "Venus Observed."

Outside of featured supporting actors, rest of the casts will be drawn from the school. Seminars for drama students and teachers will be held each Sunday, with the stars holding forth on various play problems. Loyola has presented several of Christopher Fry's plays for the first time in this country and has previewed a musical each spring, written by professionals in the entertainment field.



LEADING LADY

—Summa Cum Laude

REPORT CARD			SUMMER SESSION
SUBJECT			COMMENTS "A Primadonna with looks and verve!" William Hawkins WORLD TELEGRAM AND SUN
MUSICIANSHIP			
DEPARTMENT			
ACTING			
BUSINESS			

... The above honors were awarded Miss Kenyon as leading lady in the following musical productions:

"THE FIREFLY"

"MLLE. MODISTE"

Cape Cod Music Circus

"THE GREAT WALTZ"

Louisville Park
Theatrical Assn.

Management Associates—

JACK VAUGHAN and PEGGIE GATES
7 East 55th Street
New York

Broadway

Borrah Minevitch in on the SS U.S. yesterday (Tues.).

TWA incepting new coast-to-coast Ambassador Service with a cocktailery and dinner aloft to invitees next week.

Songsmith Geoffrey O'Hara's daughter Nancy to wed George Brown Davis. Bride-to-be was with CBS until recently.

John Firman, managing director of B. Feldman & Co., British music publisher, arrives in N. Y. Sept. 9 for a business visit.

Mrs. Haldee Blumenstock Auerbach, daughter of WB vespee Mort Blumenstock, married Marine Major Marvin Daniel Perskie in N. Y. last week.

Barbara Walters, daughter of Lou Walters, the Latin Quarter boniface, in the NBC press dept., working with Ted Cott, g.m. of the station.

Singer Eddie Fisher, an Army pfc., returns to the States from Korea in a couple of weeks after heading an entertainment unit playing 90 shows for GIs.

Watching a promising young nitery comic in a local bistro, RCA prexy Frank M. Folsom cracked, "How hard they work on their way up; and how they don't wanna work later!"

From Dorothy Kilgallen's syndicated column: "Most popular newspaper vendor in town is Paul, at 8th and 44th, who permits struggling young actors to read VARIETY on the cuff."

The Norman Readers (he's ad-pub chief of the French government Tourist Office) vacationing at Montauk, L.I., after a boom tourist season.

Samuel Schneider, Warner Bros. vespee, accompanied by his wife, planned in from Paris over the weekend. He had been abroad for four weeks visiting the company's offices in London, Rome and Paris.

Annual golf tournament of the Variety Club of New York shifted to Sept. 25 to avoid conflict with the Warner Club golf tourney Sept. 12. Variety meet will be held at Vernon Hills Country Club, Tuckahoe, N. Y.

Lee Kresel, dialog director of Jean Renoir's "The Golden Coach," filmed in Italy, sped back to Europe yesterday (Tues.) on the Nieuw Amsterdam. He's heading for Rome, where he'll supervise final recording on the film starring Anna Magnani.

Actress Nancy Nugent, daughter of actor-playwright-director-producer Elliott Nugent, will marry Francis de Bethencourt of England, in the fall. She's currently in "The Male Animal" with her father who coauthored the click comedy with James Thurber.

Mony Dalmes, societaire of the Comedie Francaise, must return to Paris for the legit season next month. She married Waldorf-Astoria exec Claude C. Philippe in Paris last month and, after a Riviera honeymoon, came over to visit for several weeks. She plans TV and legit in the States next spring.

After bivouacking in a sublet apartment, only a block away from their present Park Ave. layout, Jock and Mary Lawrence repossessed their own place which had been under sublet until Sept. 1 during his 18 months' service with General Eisenhower. Col. Lawrence was on Ike's personal staff in Paris. He is still doing some work for the General's GOP campaign.

Paris

"Belle of New York" to be new show at the Mogador.

Buster Keaton to play Cirque Medrano on four-week date in October.

H. G. Clouzot pic, "Manon," banned in Argentina on immorality grounds.

Gerard Philippe to Canada to attend preem of his starring pic, "Fanny La Tulipe" Aug. 29.

Noel Coward investigating Paris plays before London opening of his new one, "Quadrille," Sept. 12.

Darryl Zanuck here on way to Munich to look over "Man on a Tightrope" pic which Robert Sherwood scripted and Ella Kazan will direct.

"Cafe Society," new Montparnasse nitery, opening with all American bill including Muriel Glines, Gordon Heath and Jack Kennedy.

Irvin Marks, local rep for the Shuberts and other show biz interests, recuperating at Brenner's Hotel, Baden-Baden, after a motoring tour to the Norse countries.

Alda Valli, finishing work here in "The Coffin and the Ghost,"

returns this month to make an Italo pic, "Angels on the Side-walks" here. It will be directed by Gianni Francolini.

Anita Loos, having completed three translations, "Gift of Adele," "Darling, Darling," both by Jean-Pierre Gredy and Pierre Barillet, and "Sigfried" by Jean Giraudoux, returning to N. Y. for reopening of "Gigi."

A three-skill film is being set up here. Carlo Rini is doing one sketch with Ingrid Bergman, Jean Delannoy will do a sketch based on a little known adventure of Joan of Arc while the third sketch will tentatively have Vivian Leigh as the femme protagonist.

Reno

By Mark Curtis

Xavier Cugat at Sahati's State-line.

Bell Sisters set for Riverside Sept. 4.

Esquire Trio doing well at Reno's Cal-Neva.

Lou Walters' Casino de Paris, at Tahoe, shuttered.

Reno Little Theatre staging "Stalag 17" Sept. 15-21.

Nat (King) Cole out and Mills Bros. in at Cal-Neva, Lake Tahoe.

Rosemary Clooney broke New Golden's attendance record in two-week stand.

Beatrice Kay headlines Cal-Neva show with Will Mastin Trio and Sammy Davis, Jr.

Labor Day weekend overflows hotels, motels and private homes which registered vacant rooms with Chamber of Commerce.

Frank Sennes has his "Peep Show" at the Riverside, Diosa Costello and "Mardi Gras in Rio" at Mapes Skyroom, and his Minsky show set for New Golden Sept. 10.

Chicago

Arlene Dahl in town to promote her new lingerie line.

Irene Hervey left for New York to rehearse for part in "Bernardine."

Mischa Auer winds up the season at Drury Lane silo with "20th Century."

Edward Arnold opened in "Apple of His Eye" at Salt Creek strawhat.

Eddie Cantor will make an address for the Israeli Bond Drive here, Oct. 5.

Jack Garber, Balaban & Katz publicist, in Michael Reece Hospital with ulcers.

Bill Valos of the Valos circuit returned last week from three months in Greece.

Dorothy Gullman in to do press on world preem of "Somebody Loves Me" at the Chicago, Sept. 5.

Milton Baron, g.m. for producer Jose Ferrer, planned in to catch "Stalag 17" which opened at the Erlanger.

Riviera

By Ed Quinn

Maurice Chevalier's exclusive concert at Casino Juan-les-Pins.

Jacqueline Francois and Charles Trenet's one-niters at Sporting Club, Monte Carlo.

Hazel Scott terminated successful series of one-niters at Carroll's Beach, Cap d'Antibes.

Mark Evans of CBS, taped Cote d'Azur beauty contest at Nice before leaving for Venice.

Sir Max Beerbohm, English actor, writer and critic, celebrated his 80th birthday in Rapallo, Italy.

Tino Rossi started work on a new film, "The Last Christmas," being made in the old quarter of Nice.

Ted Ray, top BBC comic, vacationing at Juan-les-Pins. Ray leaves for Korea troop shows in September.

Ginger Rogers vacationed at Beach Hotel, Monte Carlo, accompanied by Celebrity Service's Earl Blackwell.

Lillian Gish after motoring through Spain stopped off at Cannes for two months before return to the U. S.

Bob Hope, accompanied by Betsy Duncan, opened European tour with a one-nite stand at the Sporting Club, Monte Carlo.

Henri Salvador, songwriter-singer, successful at the Vieux Colombier, Juan-les-Pins, and had return booking with two weeks.

Ireland

By Maxwell Sweeney

Ram Gopal and Indian dancers in for season at Olympia, Dublin.

Gypsy Rose Lee currently appearing at the Opera House, Belfast.

Thesper Micheal MacLiammoir back from Paris after post-synching on Orson Welles' "Othello."

Leslie Faber, sales manager of British Lion, in from London to huddle with Irish exhibs and trade show "The Sound Barrier."

London

Archie Robbins, currently vacationing in Cannes, due back this week for a return date on TV.

Carl Brisson headed first direct telecast from the National Radio Exhibition at Earl's Court last week.

W. St. Clair Low, general manager of Composers, Authors and Publishers Assn. of Canada, sailed for Quebec last week.

Jimmy Carreras tossing a lunch today (3) to mark beginning of his fifth British production this year, "The Flanagan Boy."

Nat Karson, who sailed for N. Y. on the Queen Elizabeth last Thursday (28), hosted at a secretly organized farewell dinner.

Third anni of Anton Dolin's Festival Ballet company will be observed with a gala show at the Royal Festival Hall Sept. 12.

David Tearle taking over Basil Radford's role in "Affairs of State" following the actor's second collapse since the play opened.

Ron Randall now vacationing in London, went to Devon over the weekend to support a charity gala to aid the Lymington flood victims.

J. Franklyn Jenner, appointed part-time director to the National Film Finance Corp. by Board of Trade prexy, succeeding S. John Pears.

Songwriter Joe Gilbert back from America and negotiating viable dates with act he had especially written for him by Jack Yellin.

Fredd Wayne, who came over to fill the Luther Billis role in "South Pacific," inked by Carroll Gibbons for cabaret date at the Berkeley beginning Sept. 15.

Val Parnell booked Jane Morgan as one of the headliners to open at Palladium Sept. 15 for two weeks on bill topped by Les Paul and Mary Ford from U. S.

When Richard Attenborough leaves "Sweet Madness" to rehearse for the new Agatha Christie thriller, "The Mousetrap," his role will be played by the author, Peter Jones.

Gypsy Rose Lee terminates her English dates the week of Sept. 15 at Theatre Royal, Portsmouth, and starts a vacation in Europe Sept. 21 with her sister, June Havoc, due here Sept. 15. Expects to play return dates in Toronto in October.

Derrick de Marney presented the Dancers of Bali with 45 dancers and musicians for 15 performances at the Winter Garden Theatre last week. Show is a feast of color and exotic native posturing accompanied by bamboo percussion instruments and a type of xylophone.

Miami Beach

By Larry Solloway

New Algiers Hotel which will boast big cafe, planning weekend entertainment.

Carrie Fennell's preem of her Club Flame held up until difficulties are straightened out with musicians union.

St. John Terrell in and out of town, working deal with AFM local so that he can reopen Music Circus this season. Tent was dark last year.

Felix Young, quondam California plush cafe op now living here, planning two-orch setup for his new swankery currently in building stage.

New midwestern group taking over defunct island resort in Bahamas built by Britisher Billy Butlin, planning show ideas with acts booked out of Miami.

Miami Beach opened Servicemen's Stage Door Canteen at Auditorium with 2,000 men entertained by performers from local clubs, plus dance music by AFM-contributed orch.

El Mamba, Vagabonds Club, Paddock all shuttered over weekend. Mamba enlarging and reopening in November. Paddock ditto. Vagabonds off to fill other commitments until early December.

Havana

Nancy Radcliffe at the Bamboo Club.

Lolita Ochoa singing at Montmartre.

Blanquita Amara goes to Spain in September.

Lola Flores at the America in song-dance stint.

Ana Gloria & Rolando, mambo couple at Tropicana.

Jose Fernandez Valencia pacted to sing in a Miami nitery.

Mario Martinez Casado directing the vaude show at the Alkazar.

Paco, Pepe and Pico appearing twice weekly on Union Radio-TV.

Roland Gerbeau singing on Radio Cadena Azul's "Show of the Stars."

Alicia Alonso, top Cuban ballerina, off for Hollywood to join the Ballet Theatre.

The Three Gallants here to appear on CMQ-TV; act did 20-week stint in Mexican tele.

Cuban composers have petitioned the government for strict copy-

right laws to protect their works. Felo Ramirez broadcasting ball games over Union Radio direct from major league parks in the U.S.

Skippy dancing in Sans Souci's "Sun Sun Ba Bae." Also starring on bill is Bertica Serrano, mambo dancer.

Fernando Fernandez, Mexican singer, planning a tour in August through Cuba and the Dominican Republic.

Luis Sanchez Amago placed in charge of distribution for Productora Filmica Cubana, which has already produced six films.

Garrido & Pinero, comics, have their own daily radio and thrice-weekly TV shows. In addition, they continue to make five-minute film shorts, sponsored by a beer firm.

Popular demand caused the government to rescind its ban on broadcasts by Clavelito, who claims that his singing cures some ailments. A fictionalized version of Clavelito's life is also broadcast daily over Union Radio.

Berlin

German Bishops warned authorities against new openings of gambling casinos.

The Clif Dwellers, U. S. barber-shop quartet, here to teach about their type of warbling.

"Boy Meets Girl" chosen as entry in the Berlin Festival by the American Little Theatre Assn. of Berlin.

Ullstein made a contract with the West Berlin newspaper, Berliner Anzeiger to take over and probably issue it as Berliner Morgenpost.

U. S. pic currently running at first-run houses include "Gypsy Wildcat," "Decoy," "Only the Valiant," "David and Bathsheba" and "Hust of Buccaneers."

Berlin actor O. E. Hasse pacted by Warners for a film to be directed by Alfred Hitchcock. Hasse already starred in 20th-Fox's "Big Lift" and "Decision Before Dawn."

Scotland

By Gordon Irving

Denis Forman, director of British Film Institute, addressing summer school in Glasgow.

Juliet Byam Shaw, 18-year-old daughter of Stratford producer Glen Byam Shaw, joining Perth Repertory Theatre.

Citizens' Theatre, Glasgow, to give world preem to "Green Cars Go East," play set in Glasgow by Paul Vincent Carroll.

Peter Potter, resident director of Citizens' Theatre, Glasgow, in from 10-week stint of directing strawhat season in resort towns of Port Carling and Gravenhurst, Ontario, Canada.

Gordon Jackson, Scot actor, to star in new British film, "Death Comes to School." He is currently in London run of "Seagulls Over Sorrento," now notching up its 900th performance.

Westport, Conn.

By Humphrey Doulsen

Jane Froman vacationing at Ridgefield.

Mr. and Mrs. Gene Tunney due back this week from Europe.

Frederick C. Schang to London (29) to see Island of Bali Dancers.

Hal LeRoy starring in "Where's Charley?" at Melody Fair next week.

Mrs. William Anthony McGuire back to New York after summering here.

Helene Bliss and John Tyers back from Coast tour with "Song of Norway."

Mary Martin and Richard Halliday building another house on their Norwalk acreage.

John C. Wilson, William Gaxton, Ben Boyar, Theresa Helburn, Christie MacDonald, Mary Hunter, William Lieblich, William Raiser, Armilla Marshall at preem of "Tin Wedding" here (1).

Barcelona

By Jaquima C. Vidal-Gomis

The Astoria and Cristina film houses playing the French pic, "Ma Formentor" Sept. 12.

The Madrid Lara Co. in "Gods of Sand" at the Kursaal in San Sebastian.

The Buena Aires theatre in Bilbao has Maria de Los Angeles Morales for opera performances.

Producer Iguine signed Virgilio Teixeira, Portuguese film star, for a new dramatic production.

Manolo Caracol's son, Enrique Ortega, a gypsy singer like his father, probably will leave the stage to become a bullfighter.

Pic star Aurora Bautista in an auto accident coming in from the La Toja summer resort. Neither she nor others in the car suffered serious injuries.

Hollywood

Wanda Hendrix returned from N. Y.

Peggy Ryan recovering from surgery.

Gary Grant ailing with jaundice again.

Vittorio Gassman returned from Rome.

Nancy Valentine laid up with measles.

Maggie Ettinger vacationing at Laguna.

Mari Blanchard planed to Mexico City.

Fred Zinnemann to Canada on vacation.

Arlene Dahl filed suit to divorce Lex Barker.

Nancy Olson to Milwaukee to start a tour.

Julie Carlson laid up with chicken pox.

Dr. Lee De Forest celebrated his 80th birthday.

Harry Horner and Joan Frankel to wed Oct. 3.

Ezio Pinza heading for Korea to entertain troops.

George Gale in town after 18 months in India.

Tom Drake recuperating from appendectomy.

Olivia de Havilland divorced Marcus Goodrich.

King Faisal II of Iraq gandering the film studios.

Claude Binyon in town after a cross-country tour.

Henry Hull in from Connecticut to resume film work.

Victor McLaglen in town after eastern personals.

Kay Kyser left for his home in Chapel Hill, N. C.

Jackie Coogan tore a knee ligament in a ball game.

Rae Lynn checked out of the hospital after surgery.

Leo Carrillo and Duncan Renaldo planed to St. Louis.

Albert Austin seriously ill at his North Hollywood home.

David Wayne and Arthur Kennedy to Oregon for fishing.

Betty Hutton and Charles O'Connor leave for London, Sept. 16.

Rita Gam checked in at Metro to start her new term contract.

Fred Quimby checked in at Metro after vacation in Honolulu.

Sujata & Osaka planed to Tokyo for the 1,500th Buddhist Festival.

Rome

By Helen McGill Tubbs

Tennessee Williams off to Munich for confabs with Ella Kazan.

Errol Flynn planed out for Palermo to do location scenes for "Master of Ballantrae."

The Flammetta, Cinema, only film house in Rome which is air-conditioned, has a full house every night.

American soprano Jane Stuart Smith to the U. S. for concert tour after several operatic appearances in Italy.

Roger Livesy and Ursula Jeans here for a few days before going on to Sicily for the Errol Flynn picture.

The Igor Cassinis, vacationing in Forte dei Marmi on the Sea, will return to Rome before going back to the U. S.

Sam Spiegel in from London is huddling with Roberto Rossellini and Ingrid Bergman for a film to be done here.

Pittsburgh

By Hal Cohen

Carl Dozer did the m.c. chores again at annual county fair.

Lou Starr and Dale Thomas have dissolved their cafe partnership.

Pittsburgh Newspaper Guild has set its first Page One Ball for Feb. 14.

John Johns named editor of Upstage, Pittsburgh Playhouse's newsletter.

Monte Carlo booked Harvey Bell for a two-week return starting Friday (5).

The Bert Stearns are taking a South American cruise for their honeymoon.

Vinnie Faye, Joey Faye's brother, named house singer at the Casino burlesque.

John Beters, owner of Vogue Terrace, and his family back from Florida vacation.

Warner has "Miracle of Our Lady of Fatima" booked for special engagements Sept. 12.

Shirley Jones, this year's "Miss Pittsburgh," awarded a scholarship at Playhouse School.

Local drama critics went to Atlantic City for an advance peek at the new "Ice Capades."

John Walsh to Newport, R. I., to drive his family back home after a month's vacation there.

Bob Savage, singer and composer of "Jungle," pencilled into the Copa for week of Oct. 20.

Bill Zeller, manager of the J. P. Harris, joining downtown apartment dwellers at the Bigelow.

Jimmy Nelson opens at Carousel Friday (5) with Maureen Cannon following him in Sept. 15th.

OBITUARIES

LAMAR TROTTI

Lamar Trotti, 51, film writer, died of a heart attack Aug. 28 in Oceanside, Cal. He had been on leave from 20th-Fox for six months because of a heart condition aggravated by the death of his son, Lamar, Jr., in an auto accident two years ago.

Trotti won an Academy Award in 1944 for the best original screenplay, "Wilson." Two years earlier he wrote the screenplay and produced "The Ox Bow Incident." His other screen credits include "Mother Wore Tights," "Captain From Castile," "Alexander's Ragtime Band," "Story of Alexander Graham Bell," "Brigham Young," "To the Shores of Tripoli," "Guadalcanal Diary," "Razor's Edge," "My Blue Heaven" and "Cheaper by the Dozen." His most recent released film was "With a Song in My Heart," the Jane Froman story. Trotti began his writing career as a newspaperman in Atlanta, and in 1933 edited the Motion Picture Monthly in New York.

Surviving are his wife, son and a daughter.

PETER KOURMPATES

Peter Kourmpates, 35, a partner with his brother, Paul, in an aerial

man, died Aug. 26 in Lincoln, Neb. Hale introduced Will Rogers to the stage in 1899 in his Harry Hale & Associated Players. Florenz Ziegfeld hired Rogers five years later. In 1916, he led the grand march with Lillian Russell at the Actors Ball in New York.

Surviving are his wife, a stepson, a stepdaughter and three sisters.

DENNIS SHEPHERD

Dennis J. Shepherd, 62, city manager of the three Fabian houses in Altoona, Pa., died in that city Aug. 14. He had been named to the post only a year ago, having previously been in Johnstown. Before that, Shepherd operated Fabian houses in New Jersey. He had been with the circuit for more than 25 years. He leaves his wife.

EUGENE F. HAINES

Eugene F. Haines, 62, assistant treasurer of RCA Victor, died Aug. 31 in Merchantville, N.J. He had been associated with Victor and affiliated companies for 50 years. Surviving are his wife and two sisters.

BLANCHE MACD. DOUGLAS

Mrs. Blanche MacDonald Doug-

IN MEMORIAM

Marcus Loew

September 5th, 1927

act, Barrett Bros., died in Chatham, N. B., Aug. 28, as a result of an 80-foot fall. He missed catching a bar in swinging from one trapeze to another, and sustained severe injuries to his head and body in the fall to the ground at the Chatham Fair.

Barrett Bros. had been touring the provinces for about three months as a free act with the Bill Lynch carnival, which provided the midway for the Chatham Fair. The act, advertised as "Modern Suicide," played vaude last winter.

PAULINE H. ROLLAND

Pauline Hoffman Rolland, 75, Yiddish-American actress, died Aug. 29 in New York. During her 55 years in the theatre, she played with such Yiddish stars as Jacob P. Adler, David Kessler, Bertha Kalich and Maurice Schwartz. She also appeared in "Able's Irish Rose" and Florenz Ziegfeld production, "Betsy."

Surviving are her husband, William Rolland, Yiddish theatrical producer and manager, a son and a daughter.

W. C. (BILLY) PAINE

William C. (Billy) Paine, 51, singer, died Aug. 25 after a heart attack while in a Boston bank. He was for many years in local nighteries and radio, returning professionally several years ago to enter business. A featured enter-

las, 87, retired vaude performer, died Aug. 28 in Prospect, Conn. Mrs. Douglas appeared with the Washburn Sisters, a song and dance team. She retired about 40 years ago.

Her late husband, Charles W. Douglas, was a comedy song and dance man in vaude.

ALEXANDER WISE

Alexander Wise, music publisher, died of a heart attack in New York recently. He had been in the music biz as pub and jobber for the past 23 years.

Wise was co-owner with Al Ashley of the Ashley Music Supply Co. and the Amco Music Co.

JACK HORN

Jack Horn, 65, for many years a theatre manager and publicist, died in New York Aug. 27 after a long illness.

Services will be held tomorrow (Thurs.) at Riverside Memorial Chapel under auspices of The Friars.

Mrs. Marie Lavie Thomassey, for many years in the theatre and hotel business in McDonald, Pa., where the Thomassey family operated the now-closed Dreamland, died in Geneva, O., Aug. 20.

Wife, 54, of Donald G. Augur, commercial and ad copywriter, died

IN MEMORY

WILLIE BERGER

20 Years — September 3, 1932

tainer at the Coconut Grove at the time of the fire disaster, he was credited with saving the lives of a dozen patrons, leading them to safety at risk of his own life. Survived by wife.

BERTRAM COLTER

Bertram Colter, former organist at Loew's Theatre, Boston, and pianist with several Boston orchestras, died in that city Aug. 24.

Since 1941 he had lived in Manchester, N. H., where he was musical director for WMUR and St. Anselm and Mount St. Mary colleges. In Boston, he was musical director for the radio network program, "Spreading New England's Fame."

BILLY VAN

Billy Van, 75, for many years a theatrical agent, died in Portland, Ore., Aug. 17. For many years Van was associated with William Shilling. In recent years, he managed sportsman shows throughout the country.

Van was in many phases of show business before turning to agenting. Earlier in his career he toured in vaude with Loretta Grey as "Flip & Flapper" and later agented Miss Grey's acts.

HARRY N. HALE

Harry N. Hale, 72, veteran show-

Aug. 29 in New Rochelle, N. Y. Other survivors are two daughters, Mrs. Hobe Morrison, wife of the VARIETY staffer, and Jean, in the research department of the Young & Rubicam ad agency; and two grandsons.

Widow, 81, of orch leader George W. Johnson, died Aug. 29 in Abington Hospital, near Philadelphia. Before her marriage Mrs. Johnson was a concert singer. Two daughters survive.

James N. Vincent, 72, financial secretary of the Treasurers Club of America, a group of boxoffice men of New York theatres, died Aug. 31 in New York.

Frank P. Steyer, 79, former operator of the old Spicer Theatre, Akron (now called the Vogue), died Aug. 26 in that city. His wife and four daughters survive.

Marie Ryan, of the Ritz Theatre staff in Pittsburgh both under WB and present Loew's management, died Aug. 28 in Pittsburgh.

Frank Bonomo, 51, commercial artists who numbered Albany theatres among his clients, died in Albany Aug. 26.

Ishmael G. White, 77, retired

Paramount Film Exchange executive, died Aug. 22 at his home in Los Angeles.

Wife, 48, of Hugo Speck, foreign editor of WFAA, Dallas, and daughter of Amos G. Carter, publisher of the Fort Worth Star-Telegram, died in Dallas Sept. 1.

H. G. F. Winchester, chief marshal of Summer Theatre, Birmingham, Eng., at Birmingham, Aug. 15.

Polly Van Bailey, veteran stage and screen actress, died Aug. 25 in Hollywood. Her mother and husband survive.

Frank Garlloch, 81, retired treasurer of the Met Opera Assn., died Aug. 25 in Brooklyn.

Husband of Lily Morris, English comedienne, died in London, Aug. 17.

Mona Berridge, 51, legit actress, died in Worthing, England, Aug. 12.

James Roger Walker, 44, motion picture technician, died Aug. 24 in Hollywood.

Evelyn Deetreux, 50, screen actress, died Aug. 28 in Santa Monica, Cal.

Joseph M. Ramsey, 61, singer, died Aug. 25 in Los Angeles.

MARRIAGES

Miliza Korjus to Dr. Walter Shechter, San Fernando, Cal., July 18, just revealed. Bride is concert and film singer.

Ginger Clayton to Frank Westmore, San Fernando, Cal., Sept. 1. She's a skater; he's a makeup artist.

Dorothy Rogers to Bert Stearn, Pittsburgh, Aug. 28. Groom is head of Cooperative Theatres there and was western division sales manager for UA.

Leontyne Price to William Warfield, Aug. 31, New York. Both are singing leads in "Porgy and Bess," which begins its European tour Friday (5) in Vienna.

Reta Shaw to William Forester, Snow Hill, Md., Aug. 20. Bride is an actress; he's actor-stage manager. Both are in national company of "Gentlemen. Prefer Blondes."

Agnes Lumsden to Holmes Herbert, London, recently. Groom is a screen actor.

Opal P. Davis to Dick Aker, Aug. 9, Brownfield, Tex. Bride was formerly with KDWT, Denton; groom is an announcer at KTFY, Brownfield.

BIRTHS

Mr. and Mrs. A.L.A. Marston, son, Hollywood, Aug. 25. Father is an actor.

Mr. and Mrs. Dick Noble, son, Chicago, Aug. 25. Father is Chicago announcer.

Mr. and Mrs. Norman Weinroter, daughter, Aug. 27, New York. Father is sales manager for Coral Records.

Mr. and Mrs. Joe Bock, daughter, Pittsburgh, Aug. 25. Father is head of WDTV scenic department there.

Mr. and Mrs. Frank Blandi, daughter, Pittsburgh, Aug. 24. Father was longtime manager of Pitt Playhouse Grill.

Mr. and Mrs. Gene Adam, daughter, Pittsburgh, Aug. 26. Father is on WDTV sales staff there.

Mr. and Mrs. Wally Innes, daughter, Glendale, Cal., Aug. 23. Father is a TV actor.

Mr. and Mrs. Kirby Grant, daughter, Burbank, Cal., Aug. 26. Father is an actor.

Mr. and Mrs. Jeffrey Hunter, son, Santa Monica, Cal., Aug. 29. Parents (she's Barbara Rush) are screen players.

Mr. and Mrs. Irving Allen, son, Hollywood, Aug. 29. Father is a film producer.

Mr. and Mrs. Carl Lindemann, Jr., daughter, New York, Aug. 31. Father is commercial supervisor of the Kate Smith TV show.

Israel Expo

Continued from page 1

City offices of the Irving Trust Co., with remnants of tellers' cages and vaults still visible.

B.o. income is only a minor consideration, of course. About \$200,000 worth of Israel bonds have been sold to the visitors who patiently—and somewhat proudly—trek through the impressive displays of everything from Israeli-assembled Kaiser-Frazer cars to false teeth to Yemenite embroidery. Most surprised of all are the visitors from Israel itself, who never see in their stores the varied goods manufactured almost

solely for export in order to acquire much-needed foreign exchange.

Farflung Impacts

While the main objective is promotion of the bond sale, there are two important corollaries. One is to demonstrate to American businessmen the prospects for profitable investment in Israel, and the other is to show merchants, importers and processors in the U.S. the variety of items available for purchase.

Hypocrite the b.o. has been an s.a.-filled publicity-ad campaign worked out by Meyer Steinglass, public relation director for the bond campaign and former national publicity director for the United Jewish Appeal. Ads, designed and placed by Donahue & Co., agency which handles numerous film accounts, feature the eye-filling hostesses at the exhibit.

The 12 gals, all born and brought up in Israel, are the product of considerable femme-ogling by Steinglass and his associates to get hostesses who are not only attractive, but could speak English well and spout intelligently on Israel, its problems and products.

Chief hostess Haya Tarnier is frequently subject to test by Yank visitors who view the curvaceous redhead and doubt that she's a mecoy product of the Holy Land. They begin firing questions at her in Hebrew, to which they get in reply generally much better Hebrew.

Miss Tarnier is assigned to the exhibit on leave from El Al, Israel airline. Actually she's been in the U. S. for varying periods in the past couple years as a publicity gimmick for El Al, and created a mild sensation with a guest appearance on the Groucho Marx TV show last year.

Other of the gals were already in the U. S. as exchange teachers or students. Added to the staff last week was Dina Peskin, young actress who played the principal role in "Faithful City," Israel-made feature currently in U. S. release by RKO.

Steinglass has also recently imported for previously-advertised tours of the exhibit Martha Scott and Burgess Meredith. He is working out similar tieup deals with legit and film press agents to get celebs. That brings crowds, of course, not only to see the exhibit, but the personalities.

While the patronage is predominantly Jewish, of course, the staff is being constantly surprised by other visitors. Among them are many nuns to see products of the Holy Land. Also the Japanese ambassador, obviously to see what can be done in the way of promotion for products or their own countries.

Exposition was conceived and pushed by Benjamin Abrams, prez of Emerson Radio & Television Corp., who is chairman of the New York bond committee. Products shown were contributed by the 128 exhibitors.

'Whistle Stop'

Continued from page 1

Stevenson campaign hops back to the network nightly, where it will be used on all CBS-TV news shows. Sunday afternoon program will be specially edited from the compiled footage, with Charles Collingwood serving as narrator.

Web followed a similar procedure last year to cover the United Nations sessions from Paris, kinescoping the UN meets there daily for use on all news shows and then editing the footage for a special Sunday afternoon halfhour. That one was narrated by Walter Cronkite.

Station Primer

Continued from page 1

and announce records. They are not critics and at no time are they to criticize an artists or a recording on the air. By the same token WMFS announcers are not to express their opinion in favor of a record. And labels are not to be credited. The audience is not interested whether it is a Capitol, Decca, Columbia or Victor release. It is interested in the selection and the artists.

Primer also cued its spinning staff to lay off the gimmick sounds by advising them to follow the rule that "if you can't sing it or hum it, don't play it." Very few listeners, the management adds, are impressed with instrumental gymnastics.

Stars Needling

Continued from page 1

ing package shows, Aldrich says. "Some were excellent this season and some were not. When they were badly cast, usually because the agent failed to take the trouble to do the job properly, or because the star hogged the money and left insufficient to attract competent supporting players, the results were terrible for the theatre management."

"We booked none of these so-called big Hollywood names at inflated prices, and we had a fine season at Dennis and the best ever at Falmouth. Some of the touted, overpriced star packages lost money repeatedly at other places, and we missed nothing by passing them up for the Cape. If summer theatres are to continue in business, and they must operate in the black to do so, some of the leading managers who respect each others' artistic ability and financial integrity must join in a loose association to keep certain agents from exploiting them by overcharging for stars and old scrips." Aldrich resigned two years ago from the Stock Managers Assn.

There were no union complications this summer, at least at any of his Cape theatres, Aldrich reveals. He employed the usual number of musicians at the Cape Cod Music Circus, Hyannis, but was not approached to hire any men for the straight-play operations at Dennis and Falmouth. There was also no stagehand trouble at any of the three spots, perhaps because the grips union members are all employed in television. As for the Ass'n of Theatrical Press Agents & Managers, he uses its members when available, but few established ones; apparently, are willing to take barn assignments.

Throwaways Best

Generally speaking, Aldrich has found that throwaways are now the most effective form of advertising, at least on the Cape. Most summer visitors don't read the local papers, so reviews and even ad space tend to have less impact than formerly. Throwaways are now stressed, the amount being increased according to local conditions and the kind of show.

The season at Falmouth, its fourth, was the spot's best so far in attendance, gross and net profit, according to Aldrich. Only "Glass Menagerie," with Dana Andrews, incurred a small loss, he says, adding that the show was generally a disappointment for its entire tour.

"Although our new air-conditioning system didn't work too well, partly due to the hottest weather in Cape history, we did fine business almost every week."

"Beatrice Lillie broke the house records previously set by Tallulah Bankhead, Helen Hayes and Gertrude Lawrence, and then Faye Emerson broke it again. In fairness to the stars who set the previous marks, however, we raised our regular \$3.60 scale to \$4.20 Saturday nights."

"The 28th season at the Cape Playhouse in Dennis was one of its best artistically and not bad financially. Business was not up to the other two spots, but we still operated in the black. The audience at Dennis is changing from all-summer residents to one-week and two-week transients and trippers. Instead of subscribing for the entire season they now pick and choose their stars, just as the Broadway public now buys hits only. This causes a fluctuation in business from capacity with Peggy Wood in 'Here's Mama,' Constance Bennett in 'I Found April' and Beatrice Lillie, to poor attendance at the Slavenska-Franklin-Danilova ballet and 'Menagerie,' our only two weeks in the red."

"The Music Circus at Hyannis had its best season since it opened in 1950, doing capacity most of the summer, although 'Mlle. Modiste' and 'Countess Maritza' were lemons, with poor books, and failed to draw. The problem in all tent musicals is to find enough top material. We tried two experiments this year — an operetta, 'Die Fledermaus,' and a repeat, 'Chocolate Soldier.' Both sold out, so in the future we can apparently do shows like 'Carmen' in English and at least one or two repeats a year from previous seasons. The Circus has lost some of its novelty, but as long as we give them first-class voices and good shows I believe the public will keep coming."

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VOL. 188 No. 1

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PRICE 25 CENTS

WANTED: SOME TV INNOVATIONS

Voice of America in Daily TV to Europe In '53; See Comm'l Tele in Two Years

Washington, Sept. 9. Voice of America will begin beaming daily views of life in the U. S. to European audiences early next year through use of new technological developments which presage commercial transatlantic television within the next two years. Framework for the daily telecasts to Europe now is being worked out by the State Department.

The telecasts will be on a straight beaming basis — without cable, relay or booster stations. They will operate on new television transmitters developed at the Government's request, by the Massachusetts Institute of Technology. Their tremendous range and power are expected to make commercial television on a global scale a reality perhaps by 1955.

Details of the MIT transmitters are, of course, still being kept under wraps. It's understood, however, that the only present barrier to immediate operation of a transatlantic telecast is the necessity of working out compensators so that the programs can be received on European video sets which operate on a different "line-per-inch" basis than U. S. receivers. The problem of long-range televising has been overcome, however, and the State Department reportedly has been conducting experimental telecasts for several months from transmitters which easily cover many times the distances now achieved by the commercial stations.

Understood the State Department has quietly ordered a full-

(Continued on page 63)

Baton-Swinging Danish King Goes Show Biz Via Tape Job for U.S. Tour

Copenhagen, Sept. 9. King Frederick XI of Denmark, a trained musician who occasionally conducts rehearsals and private performances of the Danish State Orchestra, okayed the cutting of a tape Sunday (7) here of himself and the orch playing the Overture to Wagner's "Die Meistersinger." Monarch is permitting the tape to be released in the U. S. on eve of arrival of the orch for its first American tour, and it will be broadcast shortly before tour's opening date.

King Frederick also recorded an album of music with the orch, as a gift for the Queen Mother, and for the first time consented to have his picture taken conducting the orch in his shirt-sleeves.

Orch, one of Europe's leading symphs, will give its first U. S. concert at Darien, Conn., Oct. 17. Consisting of 93 players, orch is regularly batoned by Erik Tuxen, who will conduct it on this tour. American tour is being managed by the Coppicus, Schang & Brown division of Columbia Artists Mgt.

Seeley-Fields Pairing Again for Coast Date

Blossom Seeley & Benny Fields will resume their stage partnership. Duo, who have been married for over a quarter century, will play their first joint date in many years at the Coconut Grove of the Ambassador Hotel, Los Angeles. There's a possibility that the date, pencilled in for November, may be changed to permit the Seeley-Fields biopic, "Somebody Loves Me" (Par), achieve greater distribution.

Fields was once Miss Seeley's piano accompanist. She's been in retirement for years. Both recently made a Decca album based on the film.

100 New Stations To Be TV-ing By End of Next Year

San Francisco, Sept. 9. The prospect of nearly 100 new TV stations on the air by the end of 1953 was seen here last week by Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters.

Fellows told a joint meeting of NARTB District 15 broadcasters and members of the Frisco Advertising Club that there will probably be 250 video station construction permits issued by mid-1953. But it will take time to translate these permits into operating stations, he said, estimating six months for VHF and a year for UHF.

"On this basis," he said, "we

(Continued on page 61)

Ballet Theatre No Boffo, For Vegas' Frontier But New, Family Trade Heavy

Las Vegas, Sept. 9. Results of fortnight Ballet Theatre booking at the Last Frontier showed that general manager Jacob Kozloff took a long gambler's chance, but emerged even. Price asked by Lucia Chase and Oliver Smith, directors of Ballet Theatre, for the two-frame nitery stand was in upper brackets forked over to such top names and acts as Marx Bros., Dennis Day, Dorothy Lamour and Hildegard — near \$10,000 per week.

Unit of Ballet Theatre making its first onslaught upon the new medium did not have the topmost

(Continued on page 63)

'REPRISE SEASON' LACKS NEW IDEAS

By GEORGE ROSEN

The 1952-53 television season was officially launched last week, with return of the first major batch of top-budgeted network shows, but under circumstances hardly calculated to invite handclapping. For the first time since TV attained a programming maturity, raising of the curtain on a new video semester has been attended by a lackluster oldhat aura all too reminiscent of the '51-'52 season, with hardly an innovation on the horizon to give the upcoming fall and winter programming rosters any distinguishable traits or individuality.

TV's settling-down-in-a-groove belies the infancy of a medium which, in three or four seasons of major league network programming, appears to have come to terms with the status quo, where even radio, after a quarter-century, has been known to strive for fresh patterns and formulas.

If there is one specific "turning point" or difference to characterize '52-'53 over previous years, it can be traced to the growing importance of Hollywood as a major TV production center as more and more shows desert New York for Coast climates. Major factor, of course, is the growing importance of TV films, with a continuously expanding roster of sponsors expressing a "preference for "going film," rather than live, either because (1) desirable time on the NBC-CBS networks are at a premium; (2) clients fail to see the economic feasibility of spending from \$25,000 to \$30,000 a week for a half-hour of network time (ex-

(Continued on page 16)

ASCAP Tribute Set for 'Toast'

A tribute to the American Society of Composers, Authors and Publishers is being plotted for Ed Sullivan's "Toast of the Town" on CBS-TV for Sept. 28 and Oct. 5.

Two-part telecast will feature some top songsters, singers, band-leaders, etc. No talent has been signed as yet, although deal for W. C. Handy ("St. Louis Blues") is in the works.

"Toast" production unit shelled out an additional \$10,000 fee to bring in last Sunday's 27-minute "Top Bananas" insert, with Phil Silvers. As is usual with Broadway production segments, such as "Wish You Were Here," "Gigi," "Venus Observed," "Member of the Wedding," etc., "Toast" pays a royalty to the show's producers, as well as the guest talent fees. "Banana," it's claimed, climbed \$8,000 in receipts on the strength of the previous week's trailerizing of the "Toast" TV performance.

Disk Biz Spurts to One of Strongest Fall-Winter Seasons in Years

Kaye Just Opens in S.F. To Square That SRO

San Francisco, Sept. 9. Danny Kaye's 21-performance (95 days) run at the Curran Theatre here was SRO prior to the opening on Sunday (7). Boxoffice has already cashed in \$111,000. House is scaled to \$4.80. Kaye is booked to return to the Curran Oct. 6 to 25 under auspices of the San Francisco Civic Light Opera.

Comic is also pacted for Dallas State Fair Auditorium, a 4,200-seater, during Christmas week (Dec. 25 to Jan. 1) when the Cotton Bowl festivities go on. There's possibility that he'll gross \$90,000 during that session. There's also likelihood that he'll appear in Los Angeles at opening of the Civic Light Opera there. A deal for the Palace, N. Y., is also under discussion.

Jock Asks Pubs For 25c Per Plug: But It's 'Legal'

Plan whereby music publishers would contribute to the financing of a platter show by paying for each plug received is being submitted to pubby toppers by Wayne Howell, New York disk jockey. The disk show, which Howell is packaging, is currently being peddled to stations around the country. It'll be tagged "House of Music."

Tab for the pubs will be 25c per plug multiplied by the number of stations picking up the airer. Cost, therefore, of a plug hitting 100 outlets will be \$25. According to

(Continued on page 61)

'Goon-Goon' Sex-Film Reprise Via Bali Bally As Dance Troupe Hits N.Y.

The Indonesian Republic, despite a shortage of U. S. currency, is underwriting, to reported tune of \$85,000, the first U. S. tour of the Dancers of Bali, official troupe of 45 dancers and musicians, who'll make their American debut next Tuesday night (16) at the Fulton Theatre, N. Y.

Coin will mainly go for round-trip transportation, as a goodwill gesture by the government's Cultural Dept. The Columbia Artists Mgt., via its Coppicus, Schang & Brown division, is handling all other financial details, as bookers and managers of the tour. Troupe

(Continued on page 63)

After a relatively slow summer period, disk biz is winging away to one of its strongest fall-winter seasons in several years. Major disk companies are driving to hit the market with even stronger impact in order to make the most of the next three months, the pre-Christmas period which accounts for some 43% of the total year's revenue.

RCA Victor, which teed off last month with its new extended-play 45 rpm disk, is working its factories fulltime to meet the demand. Victor's first listing on the EP releases contains 50 platters for the longhair market. Victor is also projecting early release of several pop albums on EP, selling for \$1.40 for four tunes. The Red Seal EP's go for \$1.50.

Victor is currently getting a particularly strong ride on the juve line with its new six-in-one package devised by Steve Carlin.

Columbia, which was one of the few companies to buck the summer slump with a series of clicks, is still hitting a powerful pace in pops, again leading the bestseller lists with sides by Jo Stafford, Rosemary Clooney, Guy Mitchell and Frankie Laine. In the longhair field, Columbia's strong position is indicated by the fact that it sold 122,000 long-play platters in one week recently.

Decca is also surging forward with a series of clicks. During last week, five disks had re-order figures of over 35,000, with the Mills Bros' "The Glow Worm" topping the list at 110,000. Other sides are by Roberta Lee & Red Foley, Webb Pierce, Louis Armstrong & Velma Middleton and Guy Lombardo.

Court Frowns on TV Reenactment of Real Murder Prior to Trial

St. Louis, Sept. 9. The June term of the Circuit Court grand jury last week, in its final report to the court frowned on the recent telecasting over KSD-TV of the reenactment of the murder of Mrs. Irene Thompson by Jose B. Romero in a downtown hotel last June 22. After Romero was arrested and made a written confession the cops took him to the room in which the killing occurred and made motion pictures of how the slaying was done.

These films were later telecast over the station. The jury's report, in part, said, "Such telecasts before the case is tried can make it very difficult to secure an unprejudiced jury for the trial of the case. We do not believe that the administration of justice and public interest are best served by such an action. The Circuit Attorney and the St. Louis Police Department should take such steps as may be necessary to make impossible in the future telecasts before cases come to trial."

Hollywood Entries Nab Good Reaction As Venice Film Fete in Final Week

Venice, Sept. 9.

With the Venice Film Festival scheduled to wind up Friday (12) after almost three weeks of screenings, Hollywood entries so far have reaped a good audience reaction but have drawn a mixed critical reception. Both "Carrie" (Par) and "Phone Call From a Stranger" (20th) were lauded from a technical standpoint.

Metro's "Ivanhoe," Robert Taylor-Elizabeth Taylor costarrer, was complimented for its color and medieval atmosphere. Two British entries, "The Importance of Being Earnest" and "Mandy" likewise were greeted by good audience response but so-so critical reaction. Its weak point was a lack of subtitles to explain the wordy dialog.

Subtitling isn't obligatory under Venice Festival regulations and many countries enter features without the captions. Italian critics object to this with the beef that they frequently miss the nuances of a subject unless translations are affixed. "The Quiet Man" (Rep) is subtitled in Italian. "Carrie" and "Stranger" had French titles, while "Ivanhoe" had none at all.

Still awaited here are "Death of a Salesman" (Col) and "The Thief" (UA), which is showing out of competition. "Thief" will have no subtitling difficulties due to its dialogless proceedings. Warners' "Miracle of Our Lady of Fatima" is also scheduled to be run off. Yank pic, incidentally, consistently have drawn the heaviest attendance.

Meantime, the film fete looks to rack up another record turnout. Ticket sales for the documentary and children's film contests which preceded the big show indicated a strong jump in interest over previous years. Now, with only a few more days to go the feature festival has been packing 'em in at both the 1,000-seat film palace and

(Continued on page 45)

'INTELLECTUAL DINNER' DRY-RUN FOR AM OR TV

Mrs. Bob (Mildred) Considine and socialite Bea Bredin have an "intellectual dinner conversation piece" program idea which, after a dry run of several weeks, they think may become a radio or TV program. It would be called "What's New?" Title derives from discourses on what's new in their fields, as discussed in two or three minute ad lib talks by specialists in the respective categories.

The dry run idea stems from a proposal to tee off the show in an upstairs private room of the Stork Club, N. Y., once a month or possibly fortnightly, on Thursdays, with 200 invitees as paid customers for a \$5 dinner (\$8 a head to include everything), where Mrs. Considine and Miss Bredin would call on guests to talk informatively and entertainingly on sundry subjects. Among those invited, Bennett Cerf would talk on books; H. V. Kaltenborn on foreign affairs; Sylvia Porter on finance; Eddie Rickenbacker on aviation; John Daley on news; Red Smith on sports; somebody on entertainment, etc. First dinner is slated for Sept. 18. Theory is that this would assist many bored Manhattanites to spend at least one dinner periodically with a sort of intellectual purpose in view.

GRAYSON IN WARNERS' 'GRACE MOORE STORY'

Hollywood, Sept. 9.

Kathryn Grayson will star in "The Grace Moore Story" as the first of four pix she'll make under a new Warner contract. Others will be "Saratoga," "Tribby" and "Mademoiselle Modiste."

"The Moore Story" will be produced by Henry Blanke, with Gordon Douglas directing from the John Monks, Jr., screenplay.

Contract permits Miss Grayson to make concert tours. She hopes to make a European trek next summer.

No Immediate Decision On the Replacement For Gertie Lawrence in 'King'

No immediate decision will be made by author-producers Richard Rodgers and Oscar Hammerstein 2d about a permanent replacement for Gertrude Lawrence as star of "King and I," at the St. James, N. Y. Constance Carpenter, understudy, has been subbing in the part during the star's illness, and will continue in the assignment until further notice. Celeste Holm took over as star during Miss Lawrence's six-week vacation this summer.

Despite news of Miss Lawrence's death Saturday morning (6), the regular matinee and evening shows of the musical were given that day and the performance was played as scheduled Monday night (8), but last night's (Tues.) show was cancelled out of respect for the star's memory. Other Broadway theatres dimmed their lights for one minute at 8:30 last night, and in London there was a similar observance at 7:30, curtain time there. Funeral services were held yesterday afternoon.

A notice posted Saturday on the bulletin board backstage at the theatre read, "This morning's event has been a very great shock. Kindly refrain from discussing it in the theatre and avoid tears or other demonstrations in the presence of performing artists."

Despite Miss Lawrence's death, her estate will continue to participate in the "King" profits, her contract calling for a 5% share from all sources. That had reached a total of \$14,845 as of last June 28. Her 10% slice of the gross ceased when she left the cast. The star's estate will also continue to receive royalties for her performance in the "King" album and other Decca records.

It is not expected that the actress' death will have any effect on the operation of the Cape Playhouse, Dennis, Mass., where she and her husband, producer Richard Aldrich, have their summer home. Aldrich manages the strawhat through Aldrich Productions, Inc., in which Miss Lawrence and he were partners as majority stockholders. Aldrich also manages the Falmouth Playhouse at Coonamessett, Mass., and the Cape Cod Music Circus at Hyannis.



FRANK LIBUSE

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Japan's TV Gets Financial Boost

Tokyo, Sept. 2.

Television in Japan, recently authorized by the Japanese government, is off to an impressive financial start with \$1,800,000 invested by some 52 concerns and orders for \$1,000,000 worth of equipment. Contract for construction of a transmitting station and a studio has been granted. Work will begin next month.

Reacting to the listing of TV stock in Wall Street, the Yamaichi, Nikko and other securities companies in Japan are also investing in the fledgling Japan Television Broadcasting Network Co. Taiyo Securities, a Japanese-operated Los Angeles concern, also has invested. Leading Japanese angels are the Yomiuri, Mainichi and Asahi newspaper publishing companies, Yawata Iron Works, Oji Paper Manufacturing and Toho Show Industry.

The \$1,000,000 order placed in the U. S. is for mobile transmitters to cover sports and other outdoor events. Cars are being tested in America and are expected to be delivered early next year.

'STAR IS BORN' MUSICAL FOR JUDY'S COMEBACK

Hollywood, Sept. 9.

Musical remake of "Star is Born" will mark Judy Garland's return to films next year. Pic will be the first of three tilters Sid Luft, Miss Garland's husband, will make for Warners.

"Star" starts after the birth of her expected child in January. Others on the slate are "Man O' War" and "Snow-Covered Wagon." On "Man," Luft already has 5,000 feet of color film lensed of the great racehorse before he died four years ago.

Mickey Rooney Appeals \$32,761 Govt. Tax Rap

Washington, Sept. 9.

Mickey Rooney has filed an appeal with the U. S. tax court from a claim of the Bureau of Internal Revenue for an additional \$32,761 in taxes and interest.

Case involves Rooney, Inc., for which the actor worked in 1945, 1947 and 1948. Revenue bureau says this was a personal holding company and that Rooney received all the assets when the corporation went out of business. Rooney denies it was a personal holding company and that he should be required to pay additional taxes. He said the extra tax bill resulted "almost exclusively from neglect and loose management of a small, close corporation." He said he did not manage the corporation himself and had no knowledge of its accounting practices.

Who Did What to Ike?

Washington, Sept. 9.

The Demmies are gloating and the GOP is doing a burn over the poor lighting used in Philly's convention hall for the telecast of last Thursday's (11) Eisenhower kickoff speech. Televiwers all over the country were shocked by worn looking, gaunt faced Ike until they realized that the camera pickups on platform showed everybody on the anemic side. General reaction, despite a sock speech, was that candidate "looks bad."

Complaints launched with NBC for poor image of the Republican standard bearer in a half-hour show with reported overall cost of \$100,000 are said to have resulted in some fast buck passing. Blame was laid at doorstep of the newsmen, which were responsible for lighting, and on penny pinching of Republican arrangements committee, which reputedly saw chance to save about \$300 by pooled lighting. Demmies are chortling over the incident.

Regardless of the real culprit in the cause celebre, lighting will be given top priority in future political telecasts.

Reds Sought to Infiltrate Talent, Ad Agencies To Control Info Outlets

Washington, Sept. 9.

Communists sought to infiltrate talent and advertising agencies in New York, in the party's drive to control cultural and informational outlets in this country. This was disclosed last week when the Senate Internal Security Sub-Committee released testimony by Harvey M. Matusow, a former informant for the FBI while he was a member of the Communist Party in New York.

Matusow, who appeared before the Senate probers last February, said the Commy Party in New York used to send him around to various "weak shops—weak, so far as the union was concerned." He referred to the United Office and Professional Workers Union—one of those expelled by the CIO and now in the DPOA.

At one time, Matusow testified, he was sent up to the William Morris Agency in an attempt to get a job there.

Matusow, in telling of the attempt to infiltrate advertising agencies, said "the first attempt was at Grey Advertising Agency, where I was employed, and I was a member of that local and very active in the attempt to organize advertising. The local itself was under the direct control of the Communist Party members in the local who were working at Grey Advertising Agency."

"The attempt to organize Grey Advertising Agency was part of a plan for the party to infiltrate into advertising, to have something to say about the kind of advertising copy that comes out in relation to national campaigns, to keep, if possible, as much bad publicity away from the party and, wherever possible, favor the trade union movements controlled by the party, and a general part of their plan of infiltration into the arts, dramatics and otherwise."

'FINN' FINISHES KELLY'S TAX-FREE STAY ABROAD

Hollywood, Sept. 9.

Gene Kelly's next Metro starrer will be "Huckleberry Finn," to be filmed in Culver City, thereby upsetting his plan to remain overseas for 18 months for income tax purposes.

Actor was originally assigned to star in "Brigadoon" over there early next year but Metro shifted its production schedule and set back the start of the picture until late in 1953. Kelly will return for "Finn" late this year when he completes "Invitation to the Dance," currently filming in England. He will have been away less than a year.

Jessel to Toastmaster Pioneers' Blumberg Fete

George Jessel has formally accepted the invitation of the Motion Picture Pioneers to toastmaster the outfit's jubilee dinner honoring Universal's board chairman, Nate J. Blumberg. Dinner is set for Hotel Astor, N.Y., Nov. 25.

Jessel returned from Israel last week and plans to devote the next few weeks to fund-raising activities for the United Jewish Appeal. He is also planning film biography, "Tales of Jessel" and a film version of "Rip Van Winkle" to star Jimmy Durante. He stars on the NBC "All Star Revue" next week.

40 Nations Lay Groundwork For Copyright Treaty

Geneva, Sept. 9.

Groundwork for a new international copyright treaty, covering all major countries outside the Soviet orbit, was laid last week when reps of 40 nations gave preliminary approval to a new international copyright agreement known as the General Universal Copyright Convention. Treaty was drafted at a three-week conference held under the auspices of the United Nations Educational, Scientific and Cultural Organization (UNESCO).

Luther Evans, Librarian of Congress, and the U. S. delegation to the conference signed for the U. S., but Congress will have to modify the current copyright law before it goes into effect. Evans conceded that it may be difficult to get it passed through Congress. John Schulman, attorney for the Songwriters Protective Assn., was one of Evans' advisors at the conclave.

Major change for the U. S. Copyright Law, if the new treaty is accepted, involves the present clause limiting the copyright protection of an English-language book published outside of the U. S. to five years unless the book is also published in the U. S. in that period. The new convention establishes a general minimum of 25 years for copyright protection granted to all works by authors in their native language.

The basic difference between European and American (U. S. and South American countries) copyright systems would not be affected by the provisions of the new treaty. Under the European setup, works are protected for 50 years after an author's death. In the American system, the protection continues for a fixed term after the original copyright. In the U. S. the copyright term is limited to two 28-year terms.

It's not expected that any country will reduce the term of copyright protection to meet the 25-year minimum recommended in the new treaty. The convention will be put into effect three months after ratification by 12 countries, including four using the American system.

Andrews Says Reds Tried To Sabotage Col's 'Paris'

Hollywood, Sept. 9.

Attempts by Communists to sabotage the filming of Columbia's "Assignment Paris" were described Sunday night (7) by Dana Andrews in a radio interview with Bill Tusher, ABC commentator. Picture, filmed in Paris, has an anti-Red theme.

During a love scene with Marta Toren, with Notre Dame in the background, Andrews said, the electricians refused to turn on the cathedral lights although the people in charge of the edifice were perfectly willing. Other Commies, he said, broke through the police lines and tried to interfere with the filming. His conclusion was that the French Reds were bent on sabotage.

Ladd to London for Pic

London, Sept. 9.

Alan Ladd is due today (Tues.) to take up his starring role in the Columbia British production, "The Red Beret" which will be made by Warwick Film Productions.

Location work on this Technicolor pic started last week at Abingdon.

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RAP INDUSTRY'S 'NO LEADERSHIP'

British Demands for U.S. Slash In Anglo Coin Shrugged Off By Yanks

Washington, Sept. 9. Demands by the British negotiators here for a severe cut in coin being remitted from England by the U. S. industry is not disturbing Yank execs. It has been customary British bargaining practice to make stiff demands early in the talks on Anglo-U. S. agreements, while in turn the Americans always start out by asking for free remittances.

Negotiations on the agreement to become effective Oct. 1 began yesterday (Mon.) and continued today. It is expected that they'll continue for a week or more.

Sir Frank Lee, permanent Under-secretary of the British Board of Trade, who heads the delegation, reportedly asked for substantial reductions in dollar remittances all along the line. While exact details of the behind-closed-doors meetings have not been made public, it is understood that the British would like to get a cut of at least \$5,000,000 in the basic \$17,000,000 which Hollywood is now permitted to take out in dollars.

British, it is reported, are likewise anxious to reduce the amount of bonus payments without discouraging American production there. Bonuses for pix produced in British studios and for help to British production amount to about one-third of what the Yanks spend on film-making there. Bonuses added about \$9,000,000 in the past year to the basic \$17,000,000.

While the British demand for cuts is not worrying the American negotiating team, U. S. distribs are pretty much resigned to the fact that they'll get less from the British in the new pact than in the current one. Combo of economic conditions in Britain and the fact (Continued on page 15)

U.S. Tourists Snared For Renoir Pic 'Reaction' At Rome Preview

Rome, Sept. 9. With the aid of the American Express, about 100 American tourists were corralled to witness a sneak preview of an English-language film made in Italy. Film was "The Golden Coach" starring Anna Magnani and directed by Jean Renoir.

Desiring to gauge audience reaction to the film, which will be released in the U. S. shortly, Renoir appealed to the travel agency, which succeeded in rounding up tourists who were willing to take time off from sightseeing to view a film. On the basis of the reaction of the audience, which Renoir said constituted a good cross-section of the American public, the director is incorporating some changes in the final version. The Technicolor film will be brought to New York for the finalization of a releasing deal.

DEKE AYLESWORTH IN ST. LUKE'S HOSP, N. Y.

Merlin Hall (Deke) Aylesworth is still in St. Luke's Hospital, New York, in a rather weakened condition because of a disinclination to eat. He has been seeing nobody but his secretary since June, for he has been under treatment for a liver ailment. Recently a day and night nurse became necessary in a bid to feed him and bolster his resistance.

The veteran showman was the first president of the National Broadcasting Co. and was prez of RKO Radio Pictures and publisher for Roy Howard of the N. Y. World Telegram. Latterly he has been consultant to Mrs. A. I. DuPont (annual DuPont radio awards), Cities Service and kindred accounts. Pete Jones, head of CS, and Aylesworth's very good friend, has been in constant touch with the showman.

What President Installed the First 'Victrola Corner' In the White House?

one of the many editorial features
in the special

RCA VICTOR NUMBER

in
VARIETY
OUT THIS MONTH

2 Major TV-ers, In Return, Fail To Dent B.O.s

Return to the air of two major tele shows over the past weekend failed to dent the strong pic b.o. that has prevailed throughout the nation since mid-July. Exhibs admit that is not much of a cue to what may be expected later in the season, but they see it as at least the cause for some minor optimism.

Resumption of the big TV shows has been awaited with interest—and some trepidation—by the entire film industry. As in the past two years, pic execs have awaited anxiously the return of the big names to the air to learn whether strong summer grosses will continue in face of such competition. They did not in 1950 and 1951.

The two big shows that went back on the air over the weekend were the Sid Caesar-Imogene Coca-starrer, "Your Show of Shows," and "The All Star Revue," which led off with Dennis Day as its top name. Both premed on Saturday (6) evening.

Actually, it will be a couple weeks yet before there's a more substantial test of TV versus film theatres this season. That will be Sept. 21, when Dean Martin and Jerry Lewis make their initial appearance.

Before that, however, there will be George Jessel on the "All Star Revue" next Saturday (13), and Jimmy Durante the following Saturday, while Milton Berle returns to the air next Tuesday (16) and "I Love Lucy" (Lucille Ball), Monday (15).

Film biz over the weekend wasn't (Continued on page 15)

Zanuck Due in From Europe for 'Snows' Bow

Darryl F. Zanuck, 20th-Fox studio chief, will arrive in New York from Europe by plane next Tuesday (17) and following day will attend the premiere of "Snows of Kilimanjaro," which he produced, at the Rivoli on Broadway.

Zanuck is now on the Continent at work on final preparations for "Man on a Tightrope" and "Able Seaman Brown," which begin shooting abroad within the next week.

Raibourn's Speech

Address on "Motion Pictures and the Future" will be delivered by Paramount v.p. Paul Raibourn before the communications section of the Centennial of Engineering symposium in Chicago Friday (12).

Par exec will trace the history of development of the standards which make it possible to show 35mm films throughout the world.

Address has been printed in pamphlet form and will be available for distribution.

EXHIB CONCERN OVER 16M SUIT

Deep exhibitor concern has been detected in various parts of the country on the film industry's absence of leadership in counter-attacking the Government suit which seeks a forced sale of 16m pix to TV.

Theatremen are dissatisfied with the continued silence of the Council of Motion Picture Organizations concerning the case and want a mapping of strategy on just how the Department of Justice move should be resisted.

Henderson M. Richey, exhib relations chief for Metro, related that theatremen in the northwest are more disturbed over the matter than any other adversity facing the industry. Richey returned to New York this week following meetings with exhibs in Seattle, Portland and San Francisco.

The M-G exec told VARIETY yesterday (Tues.) they're convinced that further protestations to the Attorney General on the individual basis would be meaningless. When the suit was first instituted numerous theatremen and theatre organizations wired strong objections to the AG and other officials in Washington, but no overall industry counter-measure to the suit has ever been taken.

The exhibs, Richey relayed, are (Continued on page 15)

Objective London: 'Burma' Waits 7 Years But Finally Cashes In

London, Sept. 9. Seven years after "Objective Burma" was suddenly pulled from the Warner Theatre following a hostile press and public reaction, the film returned to that house last Thursday (4), and gave the theatre one of its best opening days of the year. Gross fell just short of \$1,500.

Objection to the film was originally based on the fact that the yarn made no mention of the role which the British 14th Army played in the Burma campaign. At the time of its first presentation in 1945, the film had been booked for general release on the Associated British Circuit. The ABC topper, D. J. Goodlatte, is awaiting the re- (Continued on page 53)

National Boxoffice Survey Pix Biz Holds Well; 'Paleface' New Champ, 'Widow' 2d, 'McLain' 3d, 'Glory' 4th, 'Jacks' 5th

There is the usual post-Labor Day dip in evidence this week at the key city first-runs covered by VARIETY but a healthy to strong undertone is noted in many of the bigger cities. Much cooler weather in many localities was a factor in maintaining strong biz in numerous keys.

"Son of Paleface" (Par) is pushing up to No. 1 position with some 14 important playdates plus numerous holdovers and extended-runs. Bob Hope comedy is showing nice to smash trade in most localities. "Merry Widow" (M-G), sixth last week, is taking second spot, only a step behind the champ.

"Big Jim McLain" (WB) continues in third position, same as last week. "What Price Glory" (20th), champ last session, is winding up in fourth slot while "Jumping Jacks" (Par), with some new bookings, is climbing to fifth after slipping way down a week ago.

"Sudden Fear" (RKO), a strong fourth last stanza, continues high in the competition to cop sixth money. "Dreamboat" (20th) is showing an improvement to cop seventh place, with "Big Sky" (RKO) in eighth. "Affair in Trinidad" (Col) is ninth while "Les Miserables" (20th) is 10th. "World in Arms" (U) and "High Noon" (UA), high on the list for many weeks, will round out the Golden Dozen in that sequence.

At Least 50 TV Station Licenses Sought by Theatre Interests

RCA Board Chairman
Gen. David Sarnoff
in an interesting piece titled
**There's Nothing More
Permanent Than
Change**
reviews the constantly improved
electronic recording techniques
* * *
one of the many byline features
in the special
RCA VICTOR NUMBER
in
VARIETY
OUT THIS MONTH

AFM Pact Would Cut Rescoring Of Oldies Sold to TV

A new contract being offered by the American Federation of Musicians to indie film producers would facilitate the showing of old pix on TV via an easing of the musical rescoring restrictions.

Under the new AFM deal, indie producers would not have to rescore their old product at all if they pay the original musicians on the pix production 50% of the prevailing TV picture rate.

The current pact has proved to be a big barrier to the indies in sending their pix into TV. The AFM has been insisting on full rescoring of the musical tracks of such pix at full scale.

New AFM pact is seen opening a new flood of films into video since the re-recording problem would be eliminated with a concomitant 50% cut in costs. Another controversial feature of the old AFM pact, the 5% contribution on each pix gross to the Music Performance Trust Fund, is being retained intact.

Washington, Sept. 9. Theatre operators are getting into television in a big way, a number of them applying for the limit of five stations and some going into competition with other exhibitors in the same cities for prize channels.

An analysis of applications filed with the Federal Communications Commission shows that at least 50 TV station authorizations are being sought by theatre interests. In addition, according to a spot check by VARIETY of radio lawyers in Washington, another 10 to 15 exhibitor applications are due to be filed within the next month.

Next to radio broadcasters (including those identified with newspaper interests), theatre operators may well become the most important factor in the TV broadcasting field. At present, only a handful of exhibitors own video outlets.

The majority of theatre applicants are going after the uncontested UHF channels but a good many will battle it out in hearings against radio station operators for coveted VHF channels. Some of these contests will see exhibitors pitted against newspaper owners (Continued on page 16)

U's Pirated 'Uncle Tom,' 25 Years Old, Hot B.O.; Court Impounds Prints

Lexington, Ky., Sept. 9. The U. S. marshal here has seized and impounded three prints of "Uncle Tom's Cabin" following obtaining of a court order by Universal which claimed that an indie distrib was illegally selling the picture. Seizure writ, issued by Judge H. Church Ford, of the U. S. District Court, followed U's request Friday (5) for unspecified damages and injunction and seizure and destruction of the negatives and prints.

U alleged that Howard G. Underwood, of -ine Grove, near Lexington, sometimes distributor of exploitation-type medical films, was (Continued on page 18)

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Theatres Balk at TV Price Demands On Walcott-Marciano, Holding Out

Hefty nick being demanded of theatres for large-screen rights to the Joe Walcott-Rocky Marciano fight in Philadelphia Sept. 23 is giving Nate Halpern, prez of Theatre Network Television, a tough selling job. Flock of houses, including tele-equipped ones in the Warner chain, have refused to sign deals.

Although current prices are higher than for any previous fight, if bargaining follows past patterns WB and the others will be signing at the last minute. Chain, it is pointed out, made \$3,000 profit on an \$11,000 gross in Philadelphia and is reported moving equipment from Philly, which will be blacked out this time, to one of its houses in another area.

Despite the circuit balks, sufficient number of houses have inked pacts to enable TNT to guarantee the International Boxing Club, promoters of the Marciano-Walcott fray, the approximately \$100,000 minimum it demanded. Deal for large-screen tele was only tentative until that figure was reached last week.

Aiding Halpern in achieving that figure was the gimmick he set up of getting the fight to large-screen-equipped houses on the Coast by a film relay in Chicago. Unable to get direct lines to the far west because they were pre-empted for regular commercial shows, TNT has arranged for making a film of the fight in Chi and then putting this on the cable to the Coast.

If the 15-rounder goes anywhere near the full route, Halpern is hopeful of having the film started in Coast theatres before it is finished in New York. This will give Coast houses a strong selling point, since there will be no radio or home TV of the bout and fans will

(Continued on page 16)

Await Fight's Results Before RKO Sets Terms On Walcott-Marciano

Selling terms on the Joe Walcott-Rocky Marciano fight pix will depend "on what kind of a fight it'll be," according to Sid Kramer, RKO's shorts subjects topper. Kramer indicated that the sales policy will more than likely involve a percentage deal.

Exec feels that deals will be able to be set immediately after the battle in Philadelphia Sept. 23.

To assure speed in processing and editing, RKO has arranged for three relays of cars, with two cars in each relay, to rush the films from Philly to New York. Cars will be escorted out-of-town by police. Kramer said that the fight would be filmed by seven camera crews.

RKO snared the film rights last week, giving the International Boxing Club a substantial guarantee but making no advance. In its previous deal with the IBC, film company shelled out \$300,000 in advance for the Robinson-Turpin and Pep-Saddler frays last year. It scored with the former, but took a substantial licking on the latter and consequently was forced to observe more caution in its guarantee this time. RKO's guarantee was not disclosed, but it reportedly went high since it had to compete for the film rights with Harry Brandt and United Artists.

Charity 'Limelight' Bow Planned for London

Charles Chaplin, now in New York, will leave for Europe next week to supervise the opening of his newest production, "Limelight," in London, Paris, Stockholm and probably a few other capitals. Producer, who costars with Claire Bloom, arrived in Gotham for the Coast yesterday (Tues.) with a print of the film.

Instead of aiming for a Command Performance of "Limelight" in London, as had been planned originally, large-scale charity preem is now intended. When this is set, Arnold Picker, UA's foreign department chief, and v.p. Max Youngstein will trek to London to work on details.

Arthur W. Kelly, long-time associate of Chaplin, is the film-maker's sales rep on the film.

\$3 Fight Average

Average admission price to be charged by theatres carrying large-screen telecasts of the Walcott-Marciano fight from Philadelphia Sept. 23 will probably average better than a \$3 top, including tax.

Guild Theatre, N. Y., is charging \$4.80, and another New York house may do the same, which is the highest tap yet for a fight telecast. Many other theatres, such as those in the B&K chain in Chicago, which got a \$2.40 top for previous bouts, are asking \$3.60 for this one.

Associates Buying Lippert Pix, Eye Sale to Video

Hollywood, Sept. 9.

Sale of 107 Lippert-produced pix to television, for approximately \$3,000,000, is being worked out by Lippert's associates, who are buying his interest in films made since 1946. They pressed the issue because of his production curtailment as result of a long-standing hassle with the Screen Actors Guild over sale to video of pix made after the Aug. 1, 1948, cutoff date, when additional coin must go to the thespians.

Once Lippert sells his interests in various corporations he may merge with Jack Broder on a distribution basis. Lippert wouldn't comment but Broder admitted they've been discussing pooling of distribution resources, with consolidation of homeoffice facilities and sales. Not included in Lippert pix deal would be approximately 15 pix he distributed since SAG placed him on the unfair list. Samuel Fuller owns "Steel Helmet" and Gary Cooper owns "Three Desperate Men," so neither is involved in the overall transaction.

However, deal being negotiated does include "Rocketship M," "I Shot Jesse James," "Return of Jesse James," "Baron of Arizona," "Lost Continent," "Savage Drums," "Bandit Queen," "Deputy Marshall" and "Little Big Horn," latter is a 1951 release.

Meanwhile, Lippert has sold 16 of his exchanges for approximately \$325,000, and has six left to complete consolidation.

Top Pixites of India In Good-Will U. S. Tour

Fourteen top-ranking personalities of the Indian film industry will arrive in New York next Monday (15) for a four-week, eight-city tour of the U. S., including a visit to Hollywood. Invitation to the Indian filmites was extended by the State Department and Eric Johnston, Motion Picture Assn. of America presy.

Tour is part of a program to bolster U. S.-Indian relations and to reciprocate India's reception of U. S. film reps at the International Film Festival held in New Delhi last March. Seven of the 14 visitors are leading actors and actresses of the Indian screen, with producers, directors and a cameraman among the others.

Biggest COMPO Troupe Touring Indiana Towns

Hollywood, Sept. 9.

Twelve screen personalities, largest single group of COMPO "Movie-time, U.S.A." tourists to date, left for Indianapolis, where they will split into three units to visit Indiana towns, under guidance of Trueman T. Rembusch and Marc J. Wolf.

Group consists of Rex Allen, Anne Barcroft, Jack Beutel, Mari Blanchard, Mary Castle, Gene Stevens, Audi Murphy, Bill Shirley, Forrest Tucker, Joy Windsor and Carey Wilson.

Hazen's N. Y. Return

Joseph Hazen, partner in Wallis-Hazen Productions, is due back in New York Sept. 20 from a three-month Coast stay. He's been west for a combo of vacation and huddles with Hal Wallis.

Meantime, unit's slack, Walter Seltzer, arrived east over the weekend to begin drumbeating on "Come Back, Little Sheba," which is slated for Paramount release this fall. He'll be in New York about a week.

Sees Md. Move On Censoring As Political Wedge

Maryland censor board's statement last week that continued blue-pencilling is necessary, because of increasing deviations from the Johnston office code by Hollywood, was brushed off by industryites this week as the last gasp of political appointees grabbing at straws to keep their jobs.

Strong effort is under way by the pic industry and civil rights groups to end censorship, following the recent decision of the U. S. Supreme Court, which held that films are entitled to the same Constitutional guarantees of freedom from censorship as the press.

Maryland board, threatened with abolition as a result of a ruling by the state's Attorney-General following the Supreme Court opinion, came back last week with the comment on Hollywood's slipping morals in its annual report to the governor.

"Certain Hollywood companies, faced with intense competition within their own ranks, in addition to the scare of television, have recently been deviating from the code to which they have long been parties."

"Increasing number of Maryland citizens and organizations are advising this board they oppose the so-called 'free-screen' sought by special interests in question. Like the board, they believe a free

(Continued on page 20)

See No Trouble Lining Up Telemeter Prod. For Palm Springs Test

Hollywood, Sept. 9.

Preliminary negotiations with a number of majors have indicated that there will be no difficulty lining up first-run product for the test of Telemeter planned for Palm Springs in February, exec v.p. Carl Leserman said last week. Leserman declared that he had talked with four or five companies and had not received one refusal.

Exec of the subscription-TV system, in which Paramount is a half owner, has been virtually commuting between here and New York to set product for the test. He's due back east at the end of this week in an effort to actually wrap up some of the deals.

"We have finally made the companies aware of what we are doing and why," he commented. "Consequently, they are all interested, and I don't think there will be any difficulty in lining up pictures."

Leserman said the Palm Springs trial will consist of a variety of formats, with various alternative programming attempted in an effort to learn which is the most profitable. Telemeter is also setting up a mountain-top antenna system which it has devised for carrying shows from Los Angeles to Palm Springs. That will be completed this month and will be tested prior to Telemeter itself. Palm Springs residents will pay a fee to be hooked into the system so they can receive regular L. A. signals on their home sets.

Popkin's Foreign Prod.

Hollywood, Sept. 9.

Harry M. Popkin, producer of "The Well" and the upcoming "The Thief," is planning to shoot one or more films abroad.

Producer, who has frozen coin in Europe from earnings of his pix there, plans to leave for the Continent next month to survey studio facilities and location sites.

Just 'Good' or 'Bad'

By JOE SCHOENFELD

Hollywood, Sept. 9.

Hollywood's changing production economics are going a long way towards dispelling the sensitivities of producers regarding the possible labelling of their pictures as "A," "B," "C," or worse. That great common denominator, the boxoffice, puts its own brand on pictures—just "Good" or "Bad."

Years back, a picture was labelled far in advance of completion by (1) its budget; (2) its shooting schedule; and (3) its cast. A diminution of any or all of these three factors in comparison with the ballyhooed super-duper "A's" gave pictures the complexion of "B" or "C" classification. What has always concerned producers regarding this type of pre-exhibition labelling is that the public would not give the pictures a fair chance. In other words, the picturegoer who reads that a picture is of "minor league" budget or cast would most likely pass it up.

Actually, this type of reasoning was fallacious even in the old days when there was a definite line of demarcation in film production and pictures were labelled "A" and "B" by the distributors and film salesmen themselves. Obviously, not all pictures were "Gone With the Wind," yet many of the so-called "minor leaguers" made a lot of money and consequently must've drawn many people who had read that these pictures weren't exactly super-colossals.

The wheel is now turning to the point that the very economics of picture business is more and more focusing attention on streamlined production and savings on shooting time, casting and other budgetary and quality items. Some studios are pointing with pride to the fact that they are able to shoot pictures now in a matter of days, rather than weeks. These studios do not feel that this type of publicity is damaging to the picture's eventual boxoffice. And it isn't.

Nor is it damaging to the boxoffice if a picture is publicized that it cost say \$500,000 rather than \$1,000,000. The public has long since gotten weary of claims of multi-million dollar productions. All that filmgoers were ever interested in is "what is it like on the screen?" And too often the multi-million dollar production has looked like \$500,000, while the modestly-budgeted but well-made film evidenced greater quality and engendered greater excitement.

Possibly the sensitivities of some producers regarding an "A" or "B" label on their product dates back to the days when the companies vied with one another in their advertising claims of their respective pictures. Out of that era came a fantastic vocabulary of adjectives for motion picture press agents. But those were the days when the film industry was still somewhat in its infancy; when many pictures could get by with exaggerated claims of "something new" for their audiences. It was not intended, however, for the producers to wholly believe their exploiters' ballyhoo.

But the days of that type of adjective-competition among producers' mouthpieces are long since gone. The executives who study public reaction to pictures know that in the great majority of cases there is no evidence that theatre-going is based, pro or con, on publicity regarding the shooting time or cost of a picture. The public has learned from experience that the number of shooting days and the picture's cost are not the determining factors in a picture's quality. The cards at every sneak preview overwhelmingly give the answer that the entertainment is the thing—the story's development and the showmanship with which it is presented.

Casting is a factor, too, in public acceptance of a picture—but in this respect there's also a tremendous amount of sad evidence that no amount of stars can save a poor and uninteresting story. On the other hand, there's evidence now and then that an exciting picture without stars is readily accepted by the public.

Which all boils down to the cogent point that there's just no way of belittling a good picture to the theatre-going public; and conversely, there's no way of building up a bad picture no matter how much window dressing it gets. The public is smarter than the advertising adjectives. Since film theatregoing is no longer a habit with most people, but a matter of choice, the ticket-buyer now also listens more closely to friends' or neighbors' advice as to what pictures to see. It's unlikely that friend or neighbor would dream of saying:

"Don't go to see 'The Long Ride,' it didn't cost enough." Or: "Don't go to see 'The Long Ride.' It was shot in only 15 days."

(Reprinted from DAILY VARIETY)

'Miracle' Gets Showing In 10 N. Y. Theatres

"The Miracle," Roberto Rossellini's controversial Italian film, which gained a Supreme Court decision over screen censorship, will be shown simultaneously in 10 theatres in the New York metropolitan area starting Friday (12).

Film is part of the trilogy, "Ways of Love," which also includes "Jofroi" and "A Day in the Country." Joseph Burstyn is distributing the three-part film.

Kraike Quits Ed Small

Hollywood, Sept. 9.

Difference of opinion with his boss caused Michel Kraike to resign as producer for Edward Small Productions. Settlement gives Kraike a percentage of profits on "The Bandits of Corsica," which he prepared for filming.

Before he joined the Small organization, Kraike was a producer at Universal-International. He is mulling an indie project.

Europe to N. Y.

Frith Banbury
Milton Baron
Rudolf Bing
Earl Blackwell
Judith Evelyn
Lennie Hayton
Leland Hayward
Libby Holman
Lena Horne
Howard Lindsay
Penelope Munday
Edwin Reiskind
Jean Sablon
Irene Selznick
Dorothy Stickney
Richard F. Walsh
Lawrence Weingarten

L. A. to N. Y.

Ned Armstrong
James Best
John C. Bowman
G. Ralph Branton
Anthony Butitta
Charles Chaplin
Bette Davis
Dave Epstein
Carl Esmond
Mel Ferrer
Ava Gardner
Nathan L. Halpern
Rick Jason
Anne Jeffreys
A. E. Jocelyn
George E. Judd, Jr.
Arthur Kennedy
Lisa Kirk
Alan J. Lerner
Allyn McLerie
Gary Merrill
Guy Mitchell
J. Carroll Naish
Michael O'Shea
Tony Owen
Marion Parsonnet
Walter Seltzer
Lenny Sherman
John L. Sinn
Milton Sperling
Robert Sterling
Regis Toomey
Carey Wilson

N. Y. to L. A.

Luther Adler
Ronald Millar
Borrah Minevitch
Michael Todd
Max E. Youngstein
N. Y. to Europe
Pier Angeli
Michael Arlen
Inez Bull
Marion Gering
Nicholas Joy
Joel McCrea
Russell Swann
Lou Walters

'TV NOT PRIME B.O. IRRITANT'

Par, DuMont Findings Claim Par Can't Control DuM; FCC Disagrees

Washington, Sept. 9.

Paramount Pictures Corp. and Allen B. DuMont Laboratories, in separate findings filed with the Federal Communications Commission today (Tues.) in connection with Par's package proceedings, contended that Par does not and cannot control DuMont management and policies regardless of the former's 100% ownership of DuMont Class B stock.

The findings were required by examiner Leo Resnick, who presided at the recent Par antitrust hearings and whose initial decision on control and other issues is expected late next month. Findings on proposed American Broadcasting Co.-United Paramount Theatres merger and eligibility of Paramount as a broadcast licensee are due in 10 days.

On the other hand, the Commission's broadcast bureau, which handled the case for the public, declared today in its findings that the division of power between Par and DuMont, while preventing either group from gaining ascendancy over the other on basic company decisions, did give Par some control.

'Negative Control'

The bureau's brief declared that neither Dr. DuMont nor Par has affirmative control and that Par "through the power to veto or block action on the many basic decisions of the company, has negative control of DuMont." Findings by the FCC bureau pointed out that while DuMont has the majority of directors on the board, Par has the preponderance of officers. It was also shown by the board's minutes, according to the findings, that there is a long his-

(Continued on page 18)

Govt. Prober Mum On Exhib Gripes

Washington, Sept. 9.

Efforts by industry reps in a meeting with Senate investigator William D. Amis here last week to get specifics on what charges, if any, he is preparing against the majors proved unavailing. Amis is chief investigator for the Senate Select Committee on Small Business, which is prepping hearings on exhibitor complaints.

William F. Rodgers, Loew's v.p., and William Zimmerman, assistant to RKO sales chief Robert Mochrie, led the distributor delegation that called on Amis last week. They were accompanied by a group from the Motion Picture Assn. of America.

Session, which ran 2½ hours, was very friendly, but distributors were understood to have failed to get what they wanted. That was a specific idea as to what complaints the committee has and what charges it might throw at them in open hearings. Majors would like to be prepared to meet such charges, so feel it is only fair that they should know what they are. Amis is said to have been understanding of the distributors' anxiety, but unwilling to break down any charges for them. He picked up the original complaints in sessions with exhibs in Los Angeles and is slated to go to San Francisco shortly for further confabs.

Distrib group offered to make any info Amis wanted available to him and set forth some of their side of the situation. MPAA reps on hand were Joyce O'Hara, Kenneth Clark, Ed Cooper, Sid Schreiber and Cecil Dixon.

Youngstein Tours

Max Youngstein, United Artists v.p., who has been making frequent field trips from the homeoffice in connection with the company's current sales drive, is off again on another swing of exchange cities.

He left Gotham yesterday (Tues.) for a tour of the midwest, Coast and south.

Honor Goldenson

New York's Cinema Lodge of B'nai Brith will honor Leonard H. Goldenson, United Paramount Theatres prexy, at a Hotel Astor dinner Sept. 24.

Outfit's honor scroll will cite Goldenson for his service in fighting bigotry and intolerance via the Anti-Defamation League, and for his efforts on behalf of cerebral palsy victims. Judge Samuel Leibowitz will be the principal speaker.

See Par's Decree As Significant In Lebedoff Verdict

Minneapolis, Sept. 9.

Counsel for six defendant major distributors and the Minnesota Amus. Co. (United Paramount Theatres) have 90 days from the entry of final judgment to decide whether to appeal from Federal Judge G. H. Nordbye's award of triple damages of \$125,077.53 to independent exhibitors S. G. and Martin Lebedoff, father and son, in their \$500,000 antitrust conspiracy suit.

Trade circles here feel that the significant part of the decision is the court's ruling that the Paramount and other consent decree findings should be admitted as prima facie evidence. Defense counsel had fought vigorously against such admissions and the court reserved its final ruling.

As far as known, this is the first instance of a Federal court admitting unreservedly the consent decrees' findings. These findings not only undoubtedly influenced the verdict in the plaintiffs' favor, but if their acceptance in exhibitors' antitrust suits is upheld hereafter, it may lead to many more such actions locally and elsewhere.

"The national system of runs and

(Continued on page 15)

Kramer Lone Holdout On Co-op Ad Plugging New Pix on Broadway

Refusal of the Stanley Kramer organization to participate failed to stop the full-page co-op ads that appeared in all New York dailies over the weekend plugging new pix on Broadway. It is yet to be determined, however, who is to bear the freight for the \$2,000 which Kramer refused to okay for presence of his "High Noon" in the ads.

This co-op scheme was conceived by Donahue & Coe agency, with v.p. Lloyd Seidman handling the details of selling the various producers who participated. There were eight of them with a total of 11 pix named in the ads.

Producers, except Kramer, each paid \$2,000 per film. Theatres made no contribution to the cost.

Despite Kramer's balk, D&C determined to go ahead with the project. Whether the other participants will be forced to revise their pro rata to make up the difference or some other solution will be

(Continued on page 61)

Par Defers to 20th-Fox On 'Monkey Business'

Paramount this week began withdrawing from release all prints of "Monkey Business," Marx Bros. starrer produced in 1931.

20th-Fox film of the same title, with Cary Grant, Ginger Rogers and Marilyn Monroe co-starred, just opened at the Roxy, N. Y., and Par agreed to yank its oldie to avoid any conflict.

LAG MORE BASIC, SAY EXHIBITORS

With the fall film season launched, key exhib chiefs in various sections of the country have expressed a diversity of views on the problems facing the pic biz, and they've presented different analyses of the ailments and prescribed various suggestive remedies.

In general, exhib execs agree that the anti-film boxoffice irritants are more fundamental than the threat of TV, that quick play-offs are hurting biz, that the question of what to do with "middle-grade" pix is a difficult one to solve, that selling by mail is impractical, and that distributor streamlining will benefit no one but the distributors. Even on points of agreement, the exhibs chiefs arrive at their conclusions by different methods of reasoning and present a variety of solutions.

Views of the theatremen were obtained in answer to a query by VARIETY for comments on what's hurting the industry. On the question of television, Wilbur Snaper, New Jersey chain operator and prexy of the Allied States Assn., declares: "There is no doubt that TV will have its viewers at all times and its effect on the box-office will vary with the attraction. However, I do believe that the public will gradually level off in its viewing at the point when TV is

(Continued on page 18)

UA Domestic Billings Soar To \$607,000

United Artists' domestic billings for last week soared to \$607,000, regarded as monumental for the indie distrib, particularly in view of its shaky position little more than a year ago. UA execs checked the books for the past five years and found the \$607,000 figure a record, at least, for that time span.

It was the 12th week in the current William Heineman sales drive. However, there's no clear indication that the sale push alone is accountable for the smash business. One week in the last lap brought distribution revenue of \$400,000 and, previously, there were two weeks in which a gross of about

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SIMPP to Press for State Dept. Co-op In Working Out U.S. Pact With France

With negotiations by the American industry for a new film agreement with the French government having turned into a shambles, Society of Independent Motion Picture Producers is expected to push hard for the State Dept. to take a more active hand in working out a pact. Board of the Motion Picture Export Assn., the majors' overseas co-op, voted last week to send prexy Eric Johnston to Paris to renegotiate the deal.

SIMPP has always favored foreign agreements being worked out by the State Dept. on a government-to-government level. It feels that Washington is able to bring more effective pressure to bear and that foreign powers are much less likely to wessel on agreements with the Government than with the industry.

Ellis G. Arnall, former Georgia governor and U. S. Price Stabilizer, who returned to active duty last week as prexy of SIMPP, is expected to use his Washington know-how to get State's support for the industry's case. Inasmuch as the industry accepted a deal from the

Arbitration Tryout Must Ease Trade Snag, or Exhibs Will Bow Out

So Where's the Money?

Standing gag among Paramount homeoffice execs when one of them boasts of a coup which doesn't show immediate results in the cash drawer is the cynical query, delivered in an appropriate accent: "So where's the money?"

Last week the studio registered the line with the Motion Picture Assn. of America as a title for an original feature.

TOA, Allied Would Await MPAA Step On Arbitration Plan

Theatre Owners of America, which has its national convention next week, and Allied States Assn., whose conclave is set for next month, both probably will refrain from action on arbitration unless the Motion Picture Assn. of America okays the proposed system first.

However, that the MPAA member companies will act on the arbitration plan sufficiently in advance of the TOA meeting, appears assured. MPAA prexy Eric Johnston called a meeting of company presidents for tomorrow (Thurs.) in New York for their first formal consideration of the subject. It's still not apparent whether an immediate vote will be taken or possibly put off to Friday. But in any event the aim is to get the MPAA position on record in time for the TOA board to determine where the matter of arbitration fits in on its convention agenda.

Also to sit in with the chief execs are general sales managers and the distributors' top lawyers. The sales chiefs met among themselves on Monday (8) for a study of the projected plan preliminary to Thursday's session.

Kalmenson Back to N.Y.

Ben Kalmenson, Warner Bros. distribution boss, returned to the homeoffice this week following a two-week stay on the Coast. Sales chief conferred with Harry M. and Jack L. Warner on upcoming product.

En route Kalmenson visited Warner exchange offices in Chicago and Kansas City.

In light of the distributors' position that they'll bow out of any arbitration setup unless it alleviates the law-suit plague, some highly-placed exhibs this week commented that they, too, will nix arbitration after a tryout unless it produces desired results for them. Theatre-mech stated privately that the proposed system will be only a waste of time and money if it doesn't bring proper adjustments in troubled trade-practice areas.

Thus, while both sides apparently are desirous of giving arbitration a whirl, it's clear that the system, as it's gotten underway, will be subject to close scrutiny from every angle. The distributors' almost sole concern is to cut the number of antitrust complaints filed by exhibs via settlement of differences before arbitration panels.

Exhibs want a better break in a variety of fields. First, the demand is that arbitration provide the key to solving all competitive bidding problems. Also, it's felt that all valid grievances over clearances and availabilities should be satisfied. And finally, the theatremen want, they say, a fair break in their overall business relationship with the distributors and where they fail to get it via negotiation they'll look for it via arbitration.

The arbitration plan, as now proposed, would carry the system over an 18-month trial period. By that time, it's felt the two sides will know what they're receiving for what price, and will map their future course accordingly.

'Ivanhoe' Dates Key to Policy

In its licensing of "Ivanhoe," Metro this week appeared to be following the pattern established in the selling of "Quo Vadis." Company is selling the new epic slowly, opening only scattered situations from time to time, presumably as a means of determining national policy. In most situations so far the pic has been played at advanced admissions.

Five new dates have been set for "Ivanhoe" and these are the first theatres other than Loew's houses and the Radio City Music Hall to play the pic. It opens Sept. 25 at the Des Moines Theatre, Des Moines; Melba, Dallas, and the Texas, San Antonio. Film bows at the Ritz, Birmingham, on Sept. 26 and the Rogers, Chattanooga, Oct. 9.

In addition to these, the film is set to open at 10 more Loew's spots this month and 15 in October.

After numerous tests, M-G hit upon the plan to license "Vadis" by bidding, first in major cities and subsequently in towns of lesser population.

GOLDEN EXITS 'VARIETY' TO JOIN BANKERS TRUST

Herb Golden, a member of the New York staff of VARIETY for the past 14 years, resigns at the end of this week to become associated with Bankers Trust Co., N.Y. Move marks an expansion by the bank of its interest in the amusement field. Golden will serve in a new entertainment industries division, headed by v.p. Harry Watkins, and will specialize in financing of films, telepix, TV stations, radio and related fields.

VARIETY staffer will assume his new duties next Monday (15). His headquarters will be at the bank's Radio City branch, where the institution's entertainment industries will be centered.

Golden came to VARIETY from The Philadelphia Record. He was on leave-of-absence during the war when he served on the film staff of the U.S. Coordinator of Inter-American Affairs and in the Navy.

Considerable Heat

Situation exploded with considerable heat on the part of the MPEA board, consisting of prexies and foreign managers of the major companies, when it learned last week that the French had reneged on renewal terms previously offered to and accepted by the MPEA.

Giving rise to the burn was the impression among the American

(Continued on page 15)

Monkey Business

Cary Grant, Ginger Rogers, Marilyn Monroe in slow farce about youth elixirs.

20th-Fox release of Sol C. Siegel production. Stars Cary Grant, Ginger Rogers, Charles Coburn, Marilyn Monroe, Hugh Marlowe, Henri Letondal, Robert Cornthwaite, Larry Keating, Douglas Spencer, Esther Dale, George Winslow, directed by Walter George. Screenplay, Ben Hecht, Charles Lederer and I. A. L. Diamond, from story by Harry Segall; camera, Milton Krass; editor, William B. Murphy. R. N. Y. Sept. 3, '52. Running time, 77 MINS.

Barnaby Fulton.....Cary Grant
Edwina.....Ginger Rogers
Muriel.....Charles Coburn
Louis.....Hugh Marlowe
Harvey Entwistle.....Henri Letondal
Siegfried Kittel.....Robert Cornthwaite
Mr. Culverly.....Larry Keating
Dr. Brunner.....Douglas Spencer
Mrs. Rihelander.....Esther Dale
The Indian.....George Winslow
Jimmy.....Emmett Lynn
Guard.....Jerry Sheldon
Barber.....George Eldredge
Auntie.....Heine Conklin
Nurse.....Kathleen Freeman
Chief Clerk.....Mary Field
Hotel Clerk.....Olan Soule
Yale Man.....Gil Stratton, Jr.
Reporter.....Harry Carson
Telephone Operator.....John McKee
Dowager.....Faith Binney
Bell Boy.....Billy McLean

Some important names, production as well as cast-wise, are involved here, for disappointing results. Attempt to draw out a thin, familiar slapstick idea isn't carried off. Marquee names will have to be plugged hard to bolster b.o. prospects.

Story has Cary Grant as a matured research chemist, working on a formula to regenerate human tissue and using monkeys in his lab as guinea pigs for his elixir-of-youth experiments. Ginger Rogers is his amiable wife, still madly enough in love with him to forgive his absentmindedness, his concentration on his duties instead of on her, etc.

One of the lab monkeys breaks loose, mixes up an assortment of chemical ingredients lying about, dumps the concoction into the water-cooler—with the inevitable results. First Grant, then Miss Rogers, drink from the cooler, and immediately get teenage notions, emotions and symptoms. They buy young clothes, racy cars; go roller-skating, jitterbugging, and otherwise wise act the gay cutups.

Occasional scenes are briefly funny but are not sustained, and the joke wears thinner as it's spun out into further developments. Grant plays the role sometimes as if his heart isn't completely in it. Miss Rogers, looking beautiful, makes as gay a romp of it as she can. Marilyn Monroe's sex appeal is played up for all it's worth (and that's not inconsiderable), as she appears as a nitwit secretary. But scripting deficiencies let them all down.

Charles Coburn is robust as prez of the chemical concern, anxious to make a fortune on a youth elixir formula, and other support is adequate. Bron.

Assignment—Paris

Topical thriller of newspaperer behind the Iron Curtain, with okay names and possibilities.

Hollywood, Sept. 4. Columbia release of Samuel Marx-Jerry Bresler production. Stars Dana Andrews, Maria Toren, George Sanders, Audrey Totter, Charles Coburn, Herbert Berghof, Ben Astor, Willis Bouchee, Earl Lee. Directed by Robert Parrish. Screenplay, William Bower; adaptation, Walter George; story, Paul Giallico, serialized in the *Sat'VeePost* as *Trial By Terror*; camera, Burnett Guffey; editor, Charles Nelson; music, George Duning. Previewed Aug. 21, '52. Running time, 84 MINS.

Andy Race.....Dana Andrews
Jeanne Moran.....Maria Toren
Nick Strang.....George Sanders
Sandy Tate.....Audrey Totter
Bert.....Charles Coburn
Anton Borvich.....Herbert Berghof
Andreas Orlich.....Ben Astor
Vojak.....Willis Bouchee
Dad Pelham.....Earl Lee
Victor.....Maureen Doner
Frank.....Leon Askin
Bert.....Paul Kelly
Henry.....Jay Adler
Jan.....Peter Votrian
Miss Gorman.....Georgianna Woolf
Male Phone Operator.....Don Gibson
Barker.....Joe Forte
Wanda Marlowe.....Marl Blanchard
Bert.....Don Kohler
Secretary.....Hanna Arman
Laslo Boros.....Paul Javor

A topical thriller of newspaperer work under the handicaps of the Iron Curtain is presented in this film bearing the title of "Assignment—Paris." The star names are good, the plot melodramatically interesting, and the possibilities in the general market okay.

Dana Andrews, Maria Toren, George Sanders and Audrey Totter are the principals, as newspaper people attached to the Paris office of a stateside paper, involved in the tale of intrigue. Spy-chase angles are mixed with romantic involvements, plus some speaking out against the Communist rule in such countries as Hungary and the method of extracting confessions

from those the Reds prefer to label as spies. It is an adaptation from the Pauline and Paul Giallico story, serialized in the *Sat'VeePost* as *"Trial By Terror."*

Use of Paris and Budapest locales in the Samuel Marx-Jerry Bresler production sharpen the tale of intrigue, and Robert Parrish's direction makes as much as possible of the melodramatic mystery and suspense out of the William Bower script. Details of radio-telephone delivery of news from correspondents to the Paris bureau, with the Red censors holding itchy fingers on the controls, its reception, interpretation and dissemination, along with typical undercover spy work, sinister characters, etc., all help hold the interest during the 84 minutes of footage.

Andrews, a good, aggressive reporter, is sent by the *NY Herald Tribune* to the Paris office, where Sanders is the editor. He immediately falls for Miss Toren, a staff member just back from Budapest with a story of plotting between the Hungarian puppet dictator and Tito, but which she can't back up with proof. Sanders has his eye on Miss Toren also, and assigns Andrews to Budapest where the correspondent there is taken ill.

The reporter makes his contacts, even discovering that an American businessman, made to confess falsely he was a spy, is dead, confirms Miss Toren's suspicions of a deal and manages to smuggle out a picture proving it just as he is captured and made to confess he is a spy. Only the desire of an old man, now working as keeper of the files in the paper's office, to see his children safely in America, provides the way for Andrews' release and return to Miss Toren.

The stars run through tersely stated performances. Andrews is up to his usual good standard as the newshawk who hates Communism, and Miss Toren is a talented charmer. Sanders is a believable editor, wise on news value but handicapped in dealing with his personal feelings. Miss Totter occupies an awkward spot, being a fashion editor who years before believed she and Sanders had something in the way of romance and now contributing to the story with a series of wise remarks relating to human relations.

Sandro Giglio, as one who sacrifices himself for his kids; Donald Randolph, Herbert Berghof, principal Red agents; Jay Adler, an understanding barkeep, and the others help to keep the intrigue moving along acceptable lines.

Walter Goetz and Jack Palmer White adapted the Giallico story for the screen, and lensers Burnett Guffey and Ray Corey do excellent work with their cameras. Brog.

Hellgate

Grim melodrama located in the little-known Federal prison. Good exploitation subject.

Hollywood, Aug. 15. Lippert Pictures release of John C. Champion (Commander Films) production. Stars Sterling Hayden, Joan Leslie, Ward Bond, features James Arness, Peter Coe, John Wilkie, Robert Cornthwaite, Richard Emory. Written and directed by Charles Marquis Warren; story, Warren and Champion; camera, Ernest W. Miller; editor, Elmo Williams; music, Paul Dunlap. Previewed Aug. 13, '52. Running time, 66 MINS.

Ellen Hanley.....Sterling Hayden
Lt. Tod Vorhees.....Joan Leslie
Lt. Col. Peiham.....Ward Bond
Doctor Peiham.....James Arness
Jumper Hall.....Richard Emory
George Nye.....Peter Coe
Hunchy.....Robert Cornthwaite
Sgt. Major Kearns.....Pat Coleman
Gundy Boy.....John Pickard
Nell Price.....Bob Wilky
Vern Brechene.....Richard Emory
Banta.....Shel Woodley
Auntie.....Kyle James
Wyand.....Rory Mallinson
Lt. Col. Woods.....Timothy Carey
Telsen.....William Hamel
Pima.....Stanley Price
Rod Redwing

Hellgate, the old Federal prison in New Mexico used long ago for the toughest offenders, keys this grim melodrama into a good exploitation subject for the Lippert market. The title and the assorted story pegs provide the necessary selling angles to push it through ballyhoo dates.

Picture, a first for the Indie Commander Films unit, is a lesson in production economics, achieving creditable values within a tight budget without costly location treks or expensive stage settings. John C. Champion's supervision and the direction by Charles Marquis Warren both display ingenuity in getting the values.

The misery of Hellgate prison and the tortures conceived both by sadistic man and the hot, barren desert where the hellhole is located, are slugged home in a plot that deals with a man railroaded to prison on circumstantial evidence back in the mid-1800s. Warren's script and forthright direction help in getting the grim yarn on film, and he builds a certain amount of suspense in developing escape tries by the prisoners, conflict among

the convicts and the general brutality of prison life.

Sterling Hayden does an excellent job of portraying the wrongfully committed man, convicted of being a member of a guerrilla gang because he unwittingly aided the leader. He's sent to Hellgate, commanded by Ward Bond, who hates all guerrillas because his family had been wiped out in a guerrilla raid. With orders to keep Hayden alive, he devises numerous sadistic cruelties in an effort to make the convict try an escape so he can be legitimately killed. Hayden does make one break, but manages to thwart being killed when recaptured and, later, saves the camp from a typhus epidemic by obtaining water for the sick. This brings a change in Bond and the latter fixes it so Hayden is freed.

The Warren script and direction keep the trouping within bounds, particularly Bond's. Third costar of the film is Joan Leslie, but her role of Hayden's wife figures only slightly in the predominantly male motivations. James Arness impresses as a cruel prisoner, and there are good performances from Peter Coe, John Pickard, Richard Emory, Robert Wilkie, Kyle James and others.

Ernest W. Miller's lensing is able and Elmo Williams' editing tight. Paul Dunlap gives the melodramatics a good music score. Brog.

Bela Lugosi Meets A Brooklyn Gorilla (SONGS)

Mediocre horror-comedy; exploitable potential in Martin & Lewis look-alikes Duke Mitchell & Sammy Petrillo.

Realtel release of Jack Broder (Maurice Duke) production. Stars Bela Lugosi, Duke Mitchell, Sammy Petrillo; features Charita Salome, Muriel Landers. Directed by William Beaudine. Screenplay, Tim Ryan; additional dialog, "Ukie" Sherin, Edmond G. Seward. Cast: Bela Lugosi, Duke Mitchell, Sammy Petrillo, Charita Salome, Muriel Landers, Chief Raki, Al Kikume, Chula, Mickey Simpson, Bongo, Milton Newberger, Pepe Bordo, Martin Garralaga, Ramona, the chimp.

This low-budgeted, long-titled comedy-horror pic is destined for a quick demise despite the exploitable tumult being cooked up via the look-a-like, act-a-like capers of newcomers Duke Mitchell & Sammy Petrillo to Dean Martin & Jerry Lewis. Former team bears an uncanny resemblance to M&L in style and technique, but they impress as a third-rate road company of the comedy stars. Still, the exhibits may draw on the resemblance via such exploitable angles as "Martin, Lewis May Sue Pair Who Act and Look Like Them" (a headline which topped a New York newspaper piece), if Hal Wallis, who owns M&L, doesn't stop them.

Petrillo, who's the Lewis carbon, is an amazing duplicate. He's got Lewis' manner down pat including the maniacal laugh and the occasional Yiddish inflection. Also alike are haircut, facial contortions and gestures. It's all good for a five-minute nitery turn but wears in the 74-minute pic. Mitchell's Martin is less close but he fills the straightman chore in the similar offhanded style and belts a pair of songs in the same deep-voiced manner. It's doubtful, however, if the team will be able to make any noise in pix, niteries or TV by cashing in on M&L's thunder.

Pik is hinged together on a slim yarn that never builds in yocks or in horror. Screenplay, penned by Tim Ryan with an additional dialog assist from "Ukie" Sherin and Edmond G. Seward, puts the zanies in a tropical jungle where they meet friendly natives and an unfriendly "mad scientist," Bela Lugosi. Lugosi, who is working on a sort of "reverse Darwin" formula, puts his theory into practice when the native girl, whom he covets, falls for Mitchell. He injects a shot of a serum into Mitchell, who immediately turns into a gorilla. Petrillo, who discovers the plight of his pard, via a charade in which the gorilla (Mitchell) flashes the signals, tries to get him back to his normal appearance. There's the obvious confusion when a real gorilla comes on the scene and Petrillo handles the situation with maximum mugging which nets some yocks. Lugosi then tracks down Mitchell, who's still in the gorilla guise, and shoots just as Petrillo steps in front to stop the bullet. Next scene switches to a nitery dressing room, with Mitchell shaking Petrillo awake. It was all a dream—or a nightmare. Thesping is routine. Lugosi is

menacing, and Charlita lends some eye appeal as the sarranged femme interdent. Mitchell baritone's "Deed I Do" and "Too Soon" adequately.

William Beaudine's direction is okay as are camera and editing credits. Gros.

The Grand Concert (SONGS-COLOR) (RUSSIAN)

Russian opera and ballet pic with leading Soviet artists; excellent art-house b.o. draw.

Artikno release of Mosfilm production. Directed by Vera Sirotyeva. Camera Magolov, Mikhail Gindin. Vladimir Nikolayev. Cast: Valeria Barsova, Keenlya Derzhinskaya, Olga Lepeshinskaya, Galina Ulanova, Ivan Rozitsky, Maxim Mikhailov, Alexander Pirogov, Mark Reizen, Vera Davydova, Maria Maksakova, Marina Semynova, Asya Miron, Mikhail Gaba, Yevgeniya Smolekaya, Maya Plisetskaya, others. At Stanley, N. Y. Aug. 30, '52. Running time, 105 MINS.

Russian color film, devoted exclusively to concert, opera and ballet, is one of the most unusual filmed. Lavish costuming and production, use of top Soviet artists in each field, and unacknowledged opera and ballet selections, make this a superior pic for longhairs and an excellent art-house b.o. draw.

There's Soviet propaganda in it, of course, but it's played down, only two sharp evidences of it being briefly in a Kolkhoz (co-op farm) scene and at the close. Otherwise, it's a straight music film, strung along on a slender story of a couple of talented kids aiming to make the Moscow Conservatory and being privileged to watch some of the opera and ballet presentations at the noted Bolshoi Theatre.

Acc performances, and the chance to see what's going on in the concert world behind the Moscow curtain, make this film so commendable. First 45 minutes are taken up with excerpts from Borodin's opera, "Prince Igor." In this, as in other sequences, camera moves from theatre stage out into the open, to give opportunity for scores of artists to perform and a sense of lush depth and quantity to be achieved.

The opera has vivid singing and acting performances by Alexander Pirogov (Prince Igor), Yevgeniya Smolekaya (his wife) and Maxim Mikhailov (the khan Konchak). Excepter also contains a dazzling Polovetsian dance sequence, with Olga Lepeshinskaya outstanding as a dancing slave.

In the farm sequence, there are some fine group folk dancing and singing, and lovely soprano arias by Maria Maksakova, Vera Davydova and Natasha Zvantseva. Back at the Conservatory, tenor Ivan Kozlovsky does a choice rendering of Lenski's air from Tchaikovsky's opera, "Eugen Onegin." Ditto a magnificent basso rendition by Mark Reizen of an aria from Glinka's opera "Ivan Susanin."

Two ballet bits are film highlights. One, a segment of "Swan Lake," has two top ballerinas, Maya Plisetskaya and Marina Semynova, each giving her version of Odette, the Swan Queen. Other ballet, "Romeo and Juliet," is one of the most dramatic choreographic works ever screened. Galina Ulanova, ace Soviet ballerina who won the critics' acclaim last summer in her brief visit outside the Iron Curtain to Florence and Milan, gives a dazzling dramatic as well as dancing performance as Juliet. Duelling scenes from the ballet are vivid action at their best. Bron.

The French Way (FRENCH)

L. Barry Bernard release of Jacques De Baroncelli production. Stars Josephine Baker, Micheline Prelle, Georges Marchal. Directed by De Baroncelli. English titles, Herman Weinberg; English editor, Reine Dorland; music, Walter Vignoli. Screened at World, N. Y., starting Sept. 5, '52. Running time, 73 MINS.

Zazu.....Josephine Baker
Bernard.....Micheline Prelle
Barrard.....Georges Marchal
M. Honore.....Almos Pierre
Leon (the tramp).....Jean Tissier
Mme. Ancelot.....Lucien Baroux
M. Daiban.....Lucienne Dorziat
Mlle. Esperanjou.....Marguerite Perry

(In French; English Titles) "The French Way" is a lightweight farce which promises to stir up little or no excitement at the American boxoffice, its chief claim to distinction being that Josephine Baker sings and dances in it. She also has a prominent talking part. Film appears to have been made a number of years ago, with Micheline Prelle and Georges Marchal costarring.

The weak story concerns a boy and girl who are forbid to marry because the girl's mother is in a perpetual feud with the boy's father, living just across the street. Miss Baker gets into the act because she lives in the apartment house where the father is landlord and contrives to see that Miss

Prelle and Marchal, the romantic pair, keep their dates on schedule.

The unbilled scripters concentrate on the feud of the parents plus Miss Baker's ballading and cafe appearances. All three of Miss Baker's songs are nicely done although the final one, "No Nina," is easily the best. After she does the number about "To Live Alone Under One Roof," Miss Baker starts to go into her dance, but the latter was apparently lost on the cutting-room floor.

Miss Baker does amazingly well in her slight role. Top acting honors go to Gabrielle Dorziat, vet Gallic actress, and Saturnin Fabre, as the squabbling neighbors. But they fail to overcome the trite story. Miss Prelle, as the daughter, hints at the future prominence she has attained since this was produced. Marchal is okay. Lucien Baroux effectively plays the tramp who moves on to a new neighborhood every time he has too many offers to go to work. But the reason for his inclusion in the cast still remains a mystery.

Producer Jacques de Baroncelli's direction is fairly smooth. Music is credited to Wal-Berg while one song, "Mon Coeur Est un Oiseau des Iles," is by Vincent Scotto. Wear.

Wagon Train (SONG)

Routine programmer in Gene Autry western series.

Hollywood, Sept. 4. Columbia release of Armand Schaefer (Gene Autry) production. Stars Gene Autry, Charles Correll, Dick Jones, Gene Autry, Dick Jones, Gordon Jones, Harry Harvey, Henry Rowland, George J. Lewis, John Cason, Cass County, U.S.A. Directed by George S. Shand. Written by Gerald Geraghty; camera, William Bradford; editor, James Sweeney. Previewed Sept. 2, '52. Running time, 61 MINS.

Gene Autry.....Gene Autry
Pat Buttram.....Pat Buttram
Connie Weldon.....Gall Davis
Dave Weldon.....Dick Jones
U.S. Marshal Taplar.....Gordon Jones
"Doc" Weldon.....Harry Harvey
Mike McClure.....Henry Rowland
Carlos de La Torre.....George J. Lewis
Sim.....John Cason
Fred Cess.....Fred S. Martin
Bert Cess.....Bert Dodson
Jerry Cess.....James Sweeney
Gandy.....Gregg Barton
Mangrum.....Pierce Lyden
Dr. Kunedy.....Carlo Tricoll

Even a star with Gene Autry's draw can't continue forever without benefit of proper story material, and "Wagon Team" is another weak entry in the oater's series, slated for only fair response. Script enables him to deliver trio of songs and participate in a couple of good fights, but otherwise doesn't provide much for him to go on in way of entertainment.

Star, as a special investigator for a stage line, is out to recover \$95,000 in Army payroll funds stolen by a gang of which Dick Jones is a member. Jones is the only one who knows where money box is hidden, so Autry sticks close to him after he escapes from jail and returns to the medicine show operated by his father. During resultant footage, Autry joins up with show as a singer, and when gang kidnaps Jones for payroll star steps in, saves Jones and recovers loot.

Autry does as well as possible with his character, but plot is too confused and rambling to evoke much interest. His song delivery is up to standard, and so is his fighting, latter action reflecting George Archainbaud's direction. Pat Buttram qualifies in a comedy relief role, Jones is persuasive enough as the young bandit, Gall Davis supplies distaff interest and Henry Rowland is gang leader, with neither having much to do.

Technical credits, under Armand Schaefer's producer supervision, are okay, with William Bradford getting in some interesting back-grounds with his cameras. Whit.

The Eva Peron Story (DOCUMENTARY)

Astor Pictures release of Juan A. Bras production. Stars Eva Peron. Screened at World, N. Y., starting Sept. 6, '52. Running time, 30 MINS.

With an eye to the topical, Bob Savin's Astor Pictures has picked up distribution rights to a three-reel Argentine documentary on the life of Argentina's late first lady, Eva Peron. Treatment is not objective nor interpretative. For it's primarily a factual recitation of Mme. Peron's political and social accomplishments after her husband, Gen. Juan Peron, assumed the Argentine presidency some six years ago.

English narration of Ray Morgan describes Mme. Peron as a "simple woman of the people...who devoted her life to the masses." Cancer recently ended the life of the 33-year-old national heroine, who rose from a small town to an un-

DISTRIBS FEAR 16M SUIT FLOOD

Newsman to Be Barred From Only One Session at TOA Convention in Wash.

All sessions of the Theatre Owners of America upcoming national convention will be out in the open, with no effort to bar reporters from the proceedings as had been done in the past.

Last year attempts were made to block newsmen from a huddle on exhib-distrib relations. This led to some loud hassling and finally to a lifting of the barriers.

Only private session on the agenda is one in which exhibs will discuss personal business experiences and generally exchange views. In this instance it's felt that the presence of press reps would inhibit the theatremen, consequently the welcome mat will be taken in for all but TOA members.

Convention, set for Sept. 14-18, at the Shoreham Hotel, Washington, will have a meeting of the legal advisory committee, headed by Herman M. Levy, as the first order of business. Opening of the trade show and meetings of the exec and nominating committees also are set for the opening day.

Board of directors meets Monday (15), with prexy Mitchell Wolfson presiding. Showing of the 20th-Fox film, "Snows of Killmanjaro," is set for Monday night.

First full convention business session begins Tuesday, with A. Julian Brylawski, convention chairman, handling the gavel. Wolfson will deliver the opening address. Elmer C. Rhoden the keynote address and Levy will discuss the American Society of Composers, Authors & Publishers. ASCAP is now underway with a new program (Continued on page 15)

Harry Sherman Forming Distrib Co. to Release 12 Action Pix Annually

Chicago, Sept. 9. Harry Sherman, independent producer, is forming a distribution outfit which he says will turn out a minimum of 12 action releases aimed not only for U. S. but also for export. Sherman met over this past weekend with nine tentative franchise-holders who will also invest and own a piece of the company, as yet unnamed. Shooting schedule will start about Dec. 1. A minimum of four of the releases will be in color.

Prospective branch setups and their managers are: Max Roth and Charles Lindau, Chicago; N. P. Jacobs, San Francisco; John Francioni, Dallas; Dan Swartz, Milwaukee and Minneapolis; Jack Zide, Detroit; Bernie Mills, New York and Washington, D. C.; Selma Mitchell, Cincinnati, representing the Lee Goldberg estate; John Bohn, Indianapolis. Sam Seldelman, formerly of United Artists and Eagle-Lion, will be in charge on foreign distribution.

Selznick, DeSica to Do Italo Pic With Jen Jones

Hollywood, Sept. 9. David O. Selznick and Vittorio DeSica will jointly produce "Terminal Station," starring Jennifer Jones, starting in Rome Oct. 10. DeSica will direct from Cesare Zavattini's story and script acquired by Selznick. Wolfgang Reinhardt will be associate producer.

DeSica is now here working with Selznick on script changes but leaves next week for Italy to work with Zavattini. Selznick follows in a fortnight.

Snaper, Myers Attend West Va. Allied Parley

Wilbur Snaper, Allied States prez, and board chairman Abram F. Myers are attending the annual convention of Allied Theatres of West Virginia in Clarksburg. Two-day meeting gets underway today (Wed.).

TOA's Distrib Brush

Looks like the distribution execs are being given the brush by Theatre Owners of America. In past years many of the sales toppers were invited to the theatre org's sales conventions to discuss sales practices.

At TOA's Washington powwows Sept. 14-18, only Metro v.p. William F. Rodgers will get the spotlight, and his subject will be arbitration.

Cinerama to Prod. Future Pix in 35m And 3-Dimension

Cinerama, which unveils its demonstration film at the Broadway Theatre, N. Y., on Sept. 30, will shoot its future productions in both conventional 35m film and in the new tri-dimensional-effect process. While its first effort, "This Is Cinerama," is a travelogue documentary designed to illustrate the new film technique, future productions will contain a story line.

Company's execs are currently mulling several properties, but are withholding definite production plans until it receives a public reaction to the process at the preem engagement.

Dual shooting, company execs feel, will not add substantially to the budget. They maintain that all it will require will be an additional camera crew, coin outlay for which will be small compared to the overall production cost. While Cinerama itself will handle the release of the new-process pix, it intends to make deals with established distributors for the release of the 35m product.

Outfit's toppers opine, that they will not be competing with themselves. As they envision the eventual setup of Cinerama, they feel that there will be many areas without equipment to handle the Cinerama films. They are weighing the possibility of setting up special Cinerama theatres in key cities. These would show Cinerama prod. (Continued on page 15)

C. P. Skouras to Forego TOA D.C. Convention

Charles P. Skouras, National Theatres prez, will duck the Theatre Owners of America convention in Washington Sept. 14-18, though he's TOA's board chairman. It's understood that Skouras is begging off because his son will be on leave from the Army at that time, and Skouras hasn't seen him for some time.

In addition to chairing a meeting of the board, Skouras also had been slated to deliver a report on a proposed industry research program. This chore now is to be taken over by R. J. McCullough, National's research and maintenance chief.

Despite Skouras' absence, National will be well represented at the TOA sessions. In addition to McCullough, attending will be Dick Dickson, southern California division manager; Elmer C. Rhoden, president of Fox Midwest; Frank H. Ricketson, head of Fox Inter-Mountain; Harold J. Fitzgerald, prez of Fox Wisconsin Amus., and Rudy Krappman, head of National's merchandising division.

Metro's 11 Till '53

Metro has set 11 releases for the balance of the year, bringing the 1952 total to 37.

That's four less than the number which M-G distributed in 1951.

SEE GOVT. ACTION SCARRING OTHERS

Film company execs this week all but shuddered over the grim possibility of a new flood of law suits paralleling the exhib anti-trust actions which have been plaguing the distributors over recent years. Fear is that operators in the 16m field may try their hand at litigation, charging illegal restriction on exhibition outlets for the narrow-gauge films.

First complaint of this nature was filed in Philadelphia Federal Court on Monday (8) by Carl Kunz, head of Kunz Motion Picture Service. Outfit, which has offices in Philly, Scranton and Baltimore, charges seven distributors with "conspiring to restrain and monopolize the distribution and exhibition of motion picture films." Kunz asks total damages of \$3,135,000 for himself and companies, of which he is president and principal stockholder.

Film company legalites say the Kunz action clearly was prompted by the Government's suit against the majority of distributors, which seeks to force the distributors to sell their pix to TV. Strange aspect of the private case, say lawyers, is the rapidity with which it came to the fore.

Some lawyers figured there would be such private suits brought to court but only, and if, the Government appeared to be making some headway with its antitrust attack. In that way, it's said, the 16m distributors might feel they could cash in on the Government's progress. For example, it's said, if the Government were successful in establishing the existence of a conspiracy, this could serve as a precedent upon which the 16m plaintiff could rely.

Film company reps profess no fear of any court victories by the 16m ops for the reason, they say, there's simply an absence of any justification for filing complaints in the first place. Cause for the distributors' ire is that defending themselves against any type of law suit is expensive and time-consuming.

RKO Decides to Slice 'Big Sky' 20 Minutes To Speed Turnover

Because its 140 minutes of running time was cutting into the b.o. receipts, RKO has decided to snip 20 minutes from "The Big Sky," the Howard Hawks production currently playing the Criterion, N. Y. Cutting was done last week and the new print will be delivered to the theatre this week. Indications are that the company will also snip other prints of the film to avoid difficulties in double-feature territory.

First sign that the lengthy running time was hurting the film's receipts occurred during the pic's preem in Chicago. It opened to great biz, but receipts fell below expectations because of the necessity of cutting down on the number of shows per day. Wishing to keep the pic's scope intact, RKO was at first reluctant to perform a snipping job. It changed its mind, however, after the Labor Day weekend, which saw a substantial number of patrons turned away at the Criterion because of the long wait.

Ref Balks Heller Co. From Selling Bogaues Pic

Los Angeles, Sept. 9. Benno M. Briuk, U. S. referee-in-bankruptcy, issued an order restraining the Walter Heller Co. from selling the Benedict Bogaues production, "My Outlaw Brother." Picture was made in Mexico, with Mickey Rooney starring, for United Artists release, Heller Co., with coin invested in the picture, had threatened to sell it to get its money back.

Disney's Profitable British Production Stirs Plans for Permanent Setup

SAG's 16m Move

Hollywood, Sept. 9. Contingent of Screen Actors Guild execs will meet Sunday (14) with George Meany, secretary-treasurer of the American Federation of Labor, and the AFL national exec council to discuss strong action against the Government's 16m anti-trust suit against the majority of film distributors.

Resolution adopted at a recent state AFL convention seeking to halt the Department of Justice action will be strongly rewritten, it's understood, for presentation to the national AFL conclave next week.

Maas to Tokyo On Censor Plan Via Int'l Board

Effort by the Japanese government to get American pic companies to serve on an international board that would censor all films imported into Nippon was one of the reasons the Motion Picture Export Assn. dispatched Irving Maas on an emergency mission to Tokyo over the weekend.

Equally important will be Maas' attempt to get a favorable break from the Japs on division of import permits between the U.S. majors, whom he represents, and the indies. Japanese government at the end of last week agreed to hold off on making the divvy until Maas arrived yesterday (Tues.).

Meantime, another MPEA rep in Japan, Col. Richard T. McDonnell, returned to Washington this week. He returned only for his daughter's wedding and is expected to go back to Tokyo shortly.

McDonnell was on a special mission concerned with getting out frozen Yank coin. He was successful in negotiating an arrangement by which about \$6,000,000 has been remitted recently. He'll continue (Continued on page 16)

Lesser's New Co. For Latin-American Pix

Hollywood, Sept. 9. Sol Lesser organized a new company, the W. H. Distributing Corp., to produce and release Latin American pictures, starting with "Cave Girl." Film will be made in Brazil with Harry Horner directing, a South American producer handling the reins and a Brazilian actress in the title role.

Associated with Lesser on the board of directors of the new company are Mike Rosenberg, Sam Grudin and Morris Pfaelzer.

Marjorie Main Illness Forces Ind. Cancellations

Fort Wayne, Ind., Sept. 9. Marjorie Main, film star, who was scheduled to appear in the Fort Wayne outdoor theatre Tuesday (9) with other filmites in a free program sponsored by the film exhibitors of that city, had to cancel this and other personal appearances in northern Indiana because of illness.

She was at the Indiana State Fair, Indianapolis, which ended Friday (5) and had been making only one appearance there daily instead of the four or five scheduled. She entered an Indianapolis hospital for observation. Although reported not seriously ill, she was advised to cancel the northern Indiana tour, and flew home Friday night.

Designed originally as an expedient to thaw his frozen coin, Walt Disney's production in England has proved so profitable he has set up an organization there to make at least three more pix and possibly to remain on a permanent basis.

All the British product will be live-action. They won't interfere with his animated product being turned out in Hollywood, but their success has encouraged the producer to attempt another live-action pic in the U. S.

Disney has made two films in Britain so far. They are "Treasure Island," which was produced in 1950 at a cost of \$1,200,000 and grossed \$2,300,000 in the U. S. and Canadian market alone, and "Robin Hood," which was made in 1951 for \$1,300,000 and which appears likely to earn \$2,500,000 in U. S. and Canada rentals.

First of the new group of three films went into production July 15. It is "The Sword and the Rose" (based on "When Knighthood Was In Flower"), with Richard Todd and Glynis Johns. Budget is \$1,500,000. Script is now being completed for the second pic, which is expected to go before the cameras next summer. It is "Rob Roy, the Highland Rogue." It will also star Todd. Third film isn't set, but may be "King Arthur."

Disney's principal aim, on which he was working on the trip abroad from which he returned to the U. S. last week, is to keep a permanent organization of production men, writers and technicians in England. (Continued on page 18)

Kramer Plans Day-Date Film-Legit London Run Of 'The Fourposter'

Hollywood, Sept. 9. Stanley Kramer plans to play his film version of "The Fourposter" in London day-and-date with the stage presentation there. Both picture and legit are set to open in the British capital in late November or early December. While in London recently, Kramer conferred with Max Thorpe, Columbia's British topper, about the preem plans.

Kramer feels that the simultaneous runs will hurt neither version. It's his contention that the pic will have a broader appeal and will snare the large audience who can't afford the legit prices. Those interested in the theatre, he feels, will see the play and will not be turned away because of the availability of the film.

Under Kramer's deal with the Playwrights Co., producer of the play, he agreed to withhold the U. S. release of the picture until after Oct. 1, when the legit outfit plans to close down the N. Y. run. Betty Field and Burgess Meredith are currently starring in the two-character legit version on Broadway. Rex Harrison and Lilli Palmer are in the film.

"Fourposter" film is set to preem in Gotham early in October, with day-and-date showings set for the Victoria Theatre on Broadway and at the Sutton, 57th St. art house. Deal with the Playwrights also called for the withholding of all national film publicity until after Oct. 1.

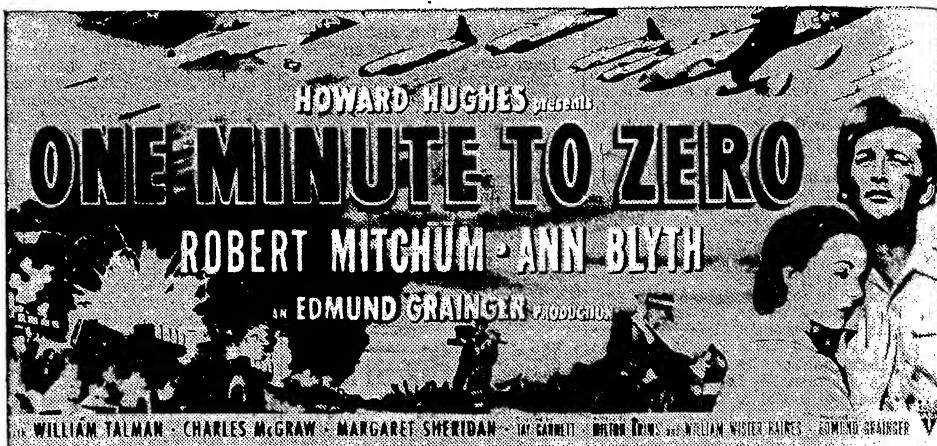
4 Directors to Handle Giant 'Masquers Revels'

Hollywood, Sept. 9. Four directors, Joe Mankiewicz, Leroy Prinz, Ralph Murphy and Nick Castle, will handle various sections of the "Masquers Revel," to be staged at the Hollywood Pantages Sept. 24 for the benefit of the Motion Picture Relief Fund. Ellen Drew, Joan Evans, Rhonda Fleming, Piper Laurie, Virginia Mayo, Ann Miller, Debra Paget and Elaine Stewart have volunteered to appear as Ziegfeld girls.

Yes, Sir! RKO Has 7

BIG MONEY PICTURES! ONE RIGHT AFTER ANOTHER. MADE EVEN

First Dates
Say Great
Boxoffice!



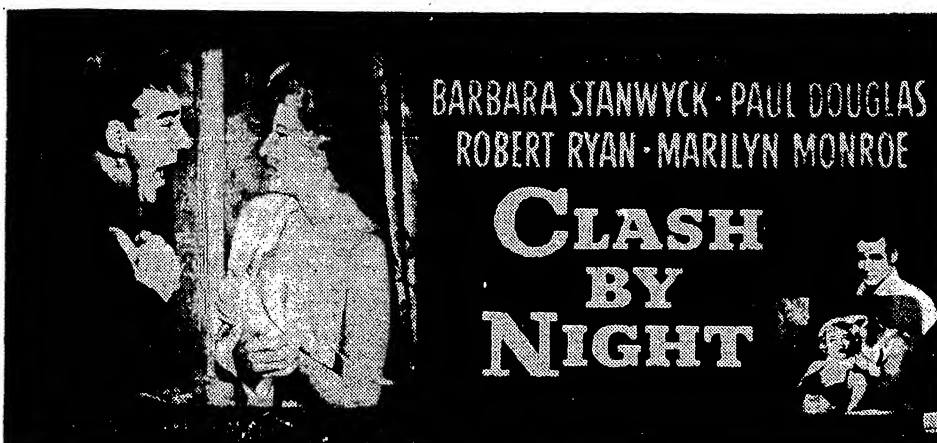
"Big, Big,
Big" Is
Right!



Top
Grosses
Everywhere!



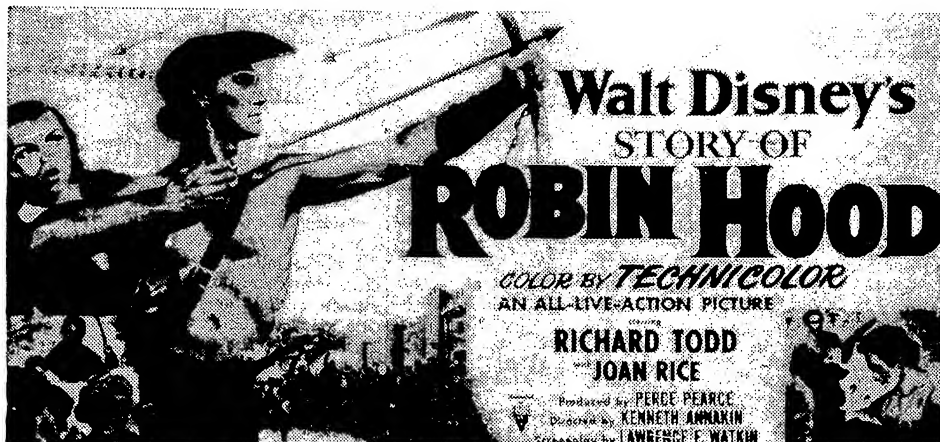
One Of
The Year's
Biggest!



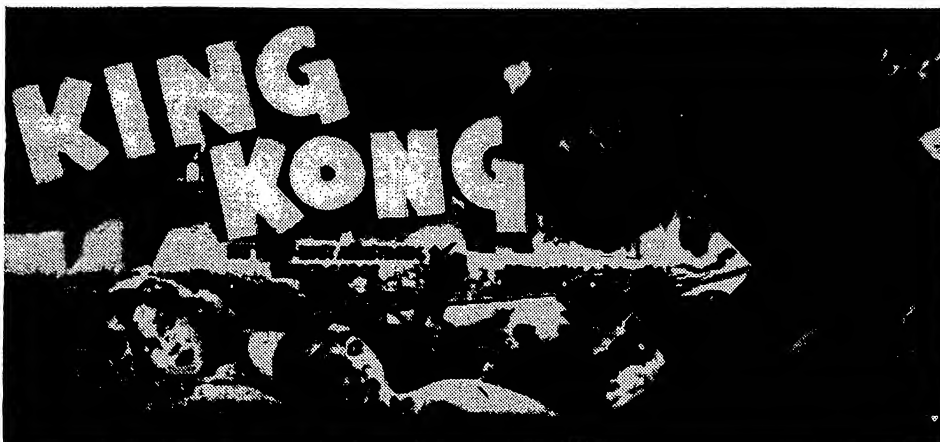
The Money Pictures!

BIGGER BY THE SHOWMANSHIP COMPANY'S HIGH-POWERED PROMOTION!

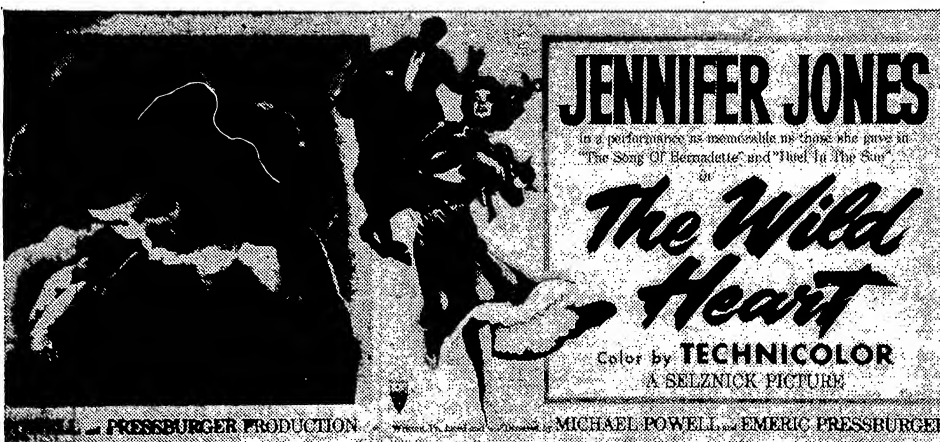
City After
City Says
"Terrific!"



The
Money Wonder
Of Show
Business!



Great Star —
Great Drama!



Next On
The Money
List!



*The
Showmanship
Company*



L.A. Fair; '1-Minute' Rousing \$41,000, 'Miserables' OK 16G, 'Hellgate' NSH 20G; 'Arms' Hot 14G, 'Widow' 18G, 3d

Los Angeles, Sept. 9.

"One Minute to Zero," playing in three theatres, is way out in front for new bills here in current week with a solid \$41,000 likely. A medium \$16,000 is seen for "Les Miserables," playing upped scale in two houses, while the combo of "Hellgate" and "Jungle" shapes mild \$20,000 in three locations.

"Park Row" is holding only two days of second frame after mild \$12,000 in first week in three sites. Holdovers mainly are on the post-holiday skids. "World in Arms" looms okay \$14,000 on third session in two houses. "Merry Widow" is in like category with \$18,000, also third round, in two spots.

Estimates for This Week
Chinese, Globe, El Rey (FWC) (2,048; 782; 861; 70-\$1.10)—"Park Row" (UA) and "Tough Girl" (Rep) (reissue) (2d wk). Stays only 2 days on holdover. First week was mild \$12,000, disappointing after nice takeoff.

Los Angeles, Ritz, Hawaii (FWC-G&S) (2,097; 1,370; 1,106; 70-\$1.10)—"Dreamboat" (20th) and "Spider and Fly" (Indie) (2d wk). Dull \$13,000. Last week, good \$26,400.

Hollywood, Wilkern, United Artists (WB-UATC) (2,756; 2,344; 2,100; 70-\$1.20)—"Big Jim McLain" (WB) (2d wk) and "Atlantic City Honeycomb" (Rep) (UA only). Mild \$16,000. Last week, below expectations at \$26,000.

Loew's State, Egyptian (UATC) (2,024; 1,538; 70-\$1.10)—"Merry Widow" (M-G) (3d wk). Okay \$18,000. Last week, good \$22,400.

L. A. Paramount, Iris, Loyola (UPT-FWC) (3,300; 814; 1,248; 70-\$1.10)—"Hellgate" (Lip) and "Jungle" (Lip). Mild \$20,000. Last week, Paramount hit city record of \$66,500 with Martin and Lewis on-stage plus "Rose of Cimarron" (20th); Loyola, "High Noon" (UA) and "Navajo" (Lip) (3d wk), fine \$6,600; Iris was second-run.

Hillstreet, Pantages, Four Star (RKO-UTAC) (2,752; 2,812; 900; 70-\$1.25)—"One Minute to Zero" (RKO) and "Fargo" (Mono) (Hillstreet & Pantages only). Solid \$41,000. Last week, Hillstreet, Pantages, "Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (4th wk) okay \$16,700.

Four Star, "Wild Heart" (RKO) (7th wk) off to \$2,200 on finale. Beverly Hills, Downtown (WB) (1,612; 1,757; 80-\$1.20)—"Les Miserables" (20th). Okay \$16,000 or over. Last week, "What Price Glory" (20th) (3d wk), above hopes at \$9,700.

Rialto, Vogue (Metropolitan-FWC) (840; 855; 70-\$1.10)—"Son of Paleface" (Par) (3d wk) and "Dangerous Assignment" (Indie) (1st wk). Modest \$6,500. Last week, \$11,200 and another \$29,300 in two ozoons and three hardtops in the Los Angeles area.

Hollywood Paramount, Palace (F&M-Metropolitan) (1,430; 1,230; 70-\$1.10)—"World in Arms" (3d wk) and "Island of Desire" (UA) (Palace only). Hotsy \$14,000. Last week, solid \$18,300.

Orpheum, Fox Beverly (Metropolitan-FWC) (2,213; 1,352; 80-\$1.50)—"Big Sky" (RKO) (3d wk) and "Jungle of Chang" (RKO). Down to \$10,000. Last week, okay \$17,000.

Wilshire (FWC) (2,296; 80-\$1.50)—"Carrie" (Par) (4th wk). Off to \$4,500. Last week, above expectancy at nice \$6,600.

Canon (ABC) (520; \$1)—"Actors and Sin" (UA) (7th wk). Thin \$1,600. Last week, \$2,200.

'Widow' Rathbone Wham \$33,000, Wash.; 'Paleface' Hep 19G, Fear' Big 9G, 3d

Washington, Sept. 9.

Despite predominance of holdovers and reissues, mainstem biz continues in upper register this week, maintaining trend of recent sessions. Two out of three newcomers are sock, with "Merry Widow" plus Basil Rathbone topping stagelows breaking all recent records at Loew's Capitol. "Son of Paleface" at Warner shapes as a holdover material, with great session. "Sudden Fear" in third and final stanza at RKO Keith's continues to amaze with sock biz. Reissue of "This Above All" at Lo-pert's Dupont, is fine for this small-seater.

Estimates for This Week
Capitol (Loew's) (3,434; 55-95)—"Merry Widow" (M-G) plus vaude topped by Basil Rathbone. Wow (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$559,200
(Based on 20 theatres)
Last Year \$522,300
(Based on 18 theatres)

'Jacks' Sockeroo \$25,000, Cleve.

Cleveland, Sept. 9.

Everybody is getting a slice of boxoffice cake, with strong product and cool temperatures helping all key stands currently. Biggest jack is going to "Jumping Jacks," smash at State to catch a holdover. Second stanza of Hipp's "Affair in Trinidad" looks stout while "Untamed Frontier," the Allen newcomer, is lively. Stillman's "Ivanhoe" on sixth lap and Palace's "Big Sky" on second are bulling their way along sturdily.

Estimates for This Week
Allen (Warner) (3,000; 55-85)—"Untamed Frontier" (U). Fast \$13,000. Last week, "Big Jim McLain" (WB) (WB), \$13,500.

Hipp (Telemagement) (3,700; 55-85)—"Affair in Trinidad" (Col) (2d wk). Fancy \$11,500 following sock \$21,000 last week.

Lower Mall (Community) (585; 55-85)—"Forbidden Women" (Indie) and "Nightmare in Red China" (Indie). Oke \$3,300. Last week, "Greatest Show" (Par), \$3,000.

Ohio (Loew's) (1,300; 55-85)—"Merry Widow" (M-G) (m.o.). Excellent \$10,000, and staying. Last week, "Tomorrow Too Late" (Burstyn), \$5,000.

Palace (RKO) (3,300; 55-85)—"Big Sky" (RKO) (2d wk). Particularly good \$10,500 after big \$18,000 last folio.

State (Loew's) (3,450; 55-85)—"Jumping Jacks" (Par). One of house's sockiest recent comedy hits. Smash \$25,000, holds. Last week, "Merry Widow" (M-G), \$18,500.

Stillman (Loew's) (2,700; 55-85)—"Ivanhoe" (M-G) (6th wk). Solid \$13,000 following \$14,000 last round.

Tower (Telemagement) (500; 55-85)—"Storm Over Tibet" (Col) and "Red Snow" (Col). Nice \$2,600. Last week, "Rains Came" (Fox) (20th) and "Leave to Heaven" (20th) (reissues), \$2,800.

H.O.s Dull Det.; 'Sky' Fair \$23,000, 'Rogers' Good 16G, 'Miserables' 12G

'DEVIL' OKAY \$13,000, BUFF.; 'AFFAIR' 12G, 2D

Buffalo, Sept. 9.

There is only one newcomer this stanza here at first-runs, "Devil Makes Three," and it is just okay at the Buffalo. "Affair in Trinidad" continues big in second Lafayette round but "What Price Glory" is sagging somewhat in its holdover at Century. "Son of Paleface" shapes oke at Paramount.

Estimates for This Week
Buffalo (Loew's) (3,000; 40-70)—"Devil Makes Three" (M-G) and "My Man and I" (M-G). Oke \$13,000. Last week, "Merry Widow" (M-G) (2d wk), \$10,000.

Paramount (Par) (3,000; 40-70)—"Son of Paleface" (Par) and "Captain Blackjack" (Indie) (2d wk). Okay \$8,000. Last week, big \$15,000.

Center (Par) (2,100; 40-70)—"Big Jim McLain" (WB) (2d wk). Held at \$7,000. Last week, fancy \$10,000.

Lafayette (Basil) (3,000; 40-70)—"Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (2d wk). Continues big at \$12,000 or near. Last week, smash \$18,000.

Century (20th Cent.) (3,000; 40-70)—"What Price Glory" (20th) (2d wk). Fair \$7,500 after great \$12,000 last week.

'PALEFACE' WOW 28G, MONT'L; 'JACKS' 17G, 2D

Montreal, Sept. 9.

"Son of Paleface" is towering above all opposition here this week with a terrific session at Loew's. "Jumping Jacks" continues very big at Capitol while "Pat and Mike" looms fast in second Palace round. "Caribbean" looks great at Princess.

Estimates for This Week
Palace (C.T.) (2,626; 34-60)—"Pat and Mike" (M-G) (2d wk). Fast \$12,000 following solid first week at \$18,000.

Capitol (C.T.) (2,412; 34-60)—"Jumping Jacks" (Par) (2d wk). Smash \$17,000 after \$25,000 in first week.

Princess (C.T.) (2,131; 34-60)—"Caribbean" (Par). Great \$15,000. Last week, "California Conquest" (Col), \$13,000.

Loew's (C.T.) (2,855; 40-65)—"Son of Paleface" (Par). Terrific \$28,000. Last week, "What Price Glory" (20th), \$20,000.

Imperial (C.T.) (1,839; 34-60)—"Cripple Creek" (Col) and "Gobs and Gals" (Col). Good \$8,000. Last week, "Aaron Slick" (Par) and "Atomic City" (Par), \$6,000.

Orpheum (C.T.) (1,048; 34-60)—"Island of Desire" (UA) and "Confidence Girl" (UA) (2d wk). Fine \$8,000, after hefty first at \$9,000.

'Affair' Lively \$11,000, L'ville

Louisville, Sept. 9.

Mostly holdovers here this week, and film houses have the State Fair as opposition. On the bright side, weather is considerably cooler, temperatures, and patrons are getting back into the September routine. Of the new product, "Affair in Trinidad" looks nice at State, while "Woman of North Country" is mild at Strand. "Big Jim McLain" at Mary Anderson is one of the strongest holdovers.

Estimates for This Week
Kentucky (Swiftow) (1,000; 54-75)—"What Price Glory" (20th) and "Rose Bowl Story" (Mono) (2d wk). Still strong at \$5,000 after last week's sturdy \$6,500.

Mary Anderson (People's) (1,200; 54-75)—"Big Jim McLain" (WB) (2d wk). Nice \$6,000. Last week, neat \$7,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Son of Paleface" (Par) (2d wk). Likely nice \$11,000 after initial week's tremendous \$18,000.

State (Loew's) (3,000; 54-75)—"Affair in Trinidad" (Col). Only new product in town landing nice \$11,000. Last week, "Merry Widow" (M-G), solid \$13,000.

Strand (FA) (1,200; 54-75)—"Woman of North Country" (Rep) and "Tough Girl" (Rep) (reissue). Modest \$3,500. Last week, "Beware, My Lovely" (RKO) and "Bal Tabarin" (RKO), \$5,000.

H.O.s Dull Det.; 'Sky' Fair \$23,000, 'Rogers' Good 16G, 'Miserables' 12G

Biz is so-so this week with holdovers putting the damper on things. "Big Sky" looks fair at the Fox. "Story of Will Rogers" shapes good at the Madison. "Les Miserables" is okay at United Artists. Holdovers are topped by "Son of Paleface" and "Big Jim McLain," latter especially stout.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95)—"Big Sky" (RKO). Fair \$23,000. Last week, "Sudden Fear" (RKO) and "Narrow Margin" (RKO) (2d wk), fine \$18,000.

Michigan (United Detroit) (4,000; 70-95)—"Son of Paleface" (Par) and "Lady in Iron Mask" (20th) (2d wk). Nice \$16,000. Last week, \$22,000.

Palms (UD) (2,961; 70-95)—"Big Jim McLain" (WB) and "Duel at Silver Creek" (U) (2d wk). Holding at fancy \$14,000. Last week, \$19,000. Picked up pace late in week.

Madison (UD) (1,900; 70-95)—"Will Rogers" (WB). Good \$16,000. Last week, "Affair in Trinidad" (Col) and "Just Across Street" (U), \$10,000 for third week downtown.

United Artists (UA) (1,900; 70-95)—"Les Miserables" (20th) and "Rose Bowl Story" (Mono). Okay \$12,000. Last week, "Dreamboat" (20th) and "Holiday for Sinners" (M-G) (2d wk), \$8,500.

Adams (Balaban) (1,700; 70-95)—"Merry Widow" (M-G) (2d wk). Down to \$9,000. Last week, solid \$14,000.

K.C. Sturdy; 'Untamed' Fat \$16,000, 'River' Slow 5G, Hope Great 10G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,763,300
(Based on 24 cities, 215 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,597,000
(Based on 26 cities, and 225 theatres.)

'Dreamboat' Lush \$11,000, Philly

Philadelphia, Sept. 9.

Weekend biz continues high but a lack of new product is hurting the week's total. There are only three newcomers this stanza. It is smooth sailing for "Dreamboat," with great session at the bandbox Trans-Lux. "Les Miserables" is proving a pleasing surprise with a trim total at Midtown, and may hold. "Brigand," third new entry, is mild at Stanton. "Merry Widow" is still sock in second Arcadia round while "Sudden Fear" is continuing in great fashion in third week at Goldman. "Son of Paleface" looms fine in second Fox week.

Estimates for This Week
Arcadia (S&S) (625; 80-\$1.20)—"Merry Widow" (M-G) (2d wk). Sock \$15,000 after \$16,000 opening stanza.

Boyd (WB) (2,360; 50-99)—"Just For You" (Par) (3d wk). Holding at \$10,000. Last week, good \$13,000.

Fox (20th) (2,250; 50-99)—"Son of Paleface" (Par) (2d wk). Nice \$18,000. Last week, mighty \$28,000.

Goldman (Goldman) (1,200; 50-99)—"Sudden Fear" (3d wk). Still big with \$10,000. Last week, wow \$20,000.

Mastbaum (WB) (4,360; 50-99)—"Where's Charley?" (WB) (2d wk). Dull \$9,000 after first 10 days drew so-so \$18,000.

Midtown (Goldman) (1,000; 50-99)—"Les Miserables" (20th). Happy \$13,000. Last week, "Untamed Frontier" (U), \$9,200.

Randolph (Goldman) (2,500; 50-99)—"Affair in Trinidad" (Col) (3d wk). Trim \$12,000. Last week, \$18,000.

Stanley (WB) (2,900; 50-99)—"Big Jim McLain" (WB) (2d wk). Off to \$11,000. Last week, fair \$16,000.

Stanton (WB) (1,473; 50-99)—"The Brigand" (Col). Mild \$7,000. Last week, "Feudin' Fools" (Rep) and "Woman of North Country" (Rep), \$8,500.

Trans-Lux (T-L) (500; 85-\$1.20)—"Dreamboat" (20th). Lofly \$11,000. Last week, "Diplomatic Courier" (20th) (8th wk), fine \$4,000.

'Paleface' Hotsy \$15,000 In Denver; 'Widow' 14G

Denver, Sept. 9.

Biz shapes very strong here this week for many theatres. "Merry Widow" is socko at Broadway and "Son of Paleface" looms big at Denham, to pace field. "Both will hold. "Ring" paired with "Man From Black Hills" goes to Isis for grind run after two nice weeks at Rialto with first-run scale. "Anybody Seen My Gal" shapes good in two houses.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—"Three for Bedroom C" (WB) and "Rose of Cimarron" (20th), day-date with Tabor, Webber. Fair \$6,500. Last week, "Don Bother To Knock" (20th) and "Shores of Tripoli" (20th) (reissue) (2d wk), \$6,000.

Broadway (Wolfberg) (1,200; 50-85)—"Merry Widow" (M-G). Sock \$14,000. Holds. Last week, "Lovely to Look At" (M-G) (4th wk), \$6,000.

Denham (Cockrill) (1,750; 50-85)—"Son of Paleface" (Par). Big \$15,000. Stays. Last week, "Carrie" (Par) (2d wk), \$8,500.

Denver (Fox) (2,525; 50-85)—"Anybody Seen My Gal" (U) and "Sea Tiger" (Mono), day-date with Esquire. Good \$15,000. Last week, (Continued on page 20)

Kansas City, Sept. 9.
Tempo of trade at first-runs is sturdy with "Untamed Frontier" in Fox Midwest houses as outstanding newcomer. "Son of Paleface" at Midland both are strong holdovers, with possibly another week in sight for "Paleface." The weak spot is the Missouri with a slow take from "The River." Some of year's best weather currently helping biz.

Estimates for This Week
Kimo (Dickinson) (504; 50-75)—"Tembo" (RKO) (2d wk). Nice \$1,600. May hold again. Last week, \$2,000.

Midland (Loew's) (3,500; 50-75)—"Merry Widow" (M-G) (2d wk). Holding steady at \$8,000. Last week, hefty \$15,000.

Missouri (RKO) (2,650; 50-75)—"The River" (UA) and "Captive City" (UA). Won't go over \$5,000, rock bottom, as arty film shows no power in this big first-run. "River" recently played at Kim solo. Last week, "Big Jim McLain" (WB) and "Confidence Girl" (UA), nifty \$9,000.

Paramount (Tri-States) (1,900; 50-75)—"Son of Paleface" (Par) (2d wk). Bob Hope comedy continues great at \$10,000. May play another week. Last week, giant \$15,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Untamed Frontier" (U) with "Stolen Face" (Lip) added at Tower and Granada. Fat \$16,000. Last week, "World in His Arms" (U) and "Kansas Territory" (Mono), \$17,000.

Vogue (Golden) (550; 80-85)—"Seven Days to Noon" (UA). Moderate \$1,500. Last week, "City Lights" (UA) (reissue), same.

'Dreamboat' Fine \$12,000, Pitt; 'In Arms' Solid 7G, 'Paleface' 10½G, Both 2d

Pittsburgh, Sept. 9.

Downtown is dotted almost exclusively by holdovers this week, and all are doing well. Only new entry is "Dreamboat" at the Stanley, and it is getting over. "Son of Paleface" at Penn, "World in His Arms" at Harris and "What Price Glory" at Fulton, all in second stanzas, are holding up strongly while "Sudden Fear," in h.o. session at Warner, after a previous week at Stanley, continues very sharp.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—"What Price Glory" (20th) (2d wk). Shooting for slightly better than \$5,000, sturdy. Last week, big \$9,000.

Harris (Harris) (2,200; 50-85)—"World in His Arms" (U) (2d wk). Much better than expected on strength of opening week. Solid \$7,000 on top of great \$10,500 opener.

Penn (Loew's) (3,300; 50-85)—"Son of Paleface" (Par) (2d wk). Bob Hope starrer tapering off but there will be no complaints with \$10,500, enough to send it to smaller Ritz after stay here. Last week, hefty \$14,500.

Squirrel Hill (WB) (900; 50-85)—"Hunchback Notre Dame" (RKO) (reissue). Old shocker heading for fine \$3,000 here or very close. Last week, "Island Rescue" (U) (2d wk), \$1,700.

Stanley (WB) (3,800; 50-85)—"Dreamboat" (20th). Got happy notices from crit, and had an excellent weekend. Good \$12,000. Last week, "Big Jim McLain" (WB), NSG \$9,000.

Warner (WB) (2,000; 50-85)—"Sudden Fear" (RKO) (m.o.) (2d wk). Joan Crawford meller stronger than anything house has had in long time. Playing second week here after a previous one at Stanley, very sharp \$7,000. Could stay but won't because "Our Lady of Fatima" (WB) is set to open upped-price run Friday (12). Last week, big \$8,000.

'Lure' Lively \$15,000, Toronto; 'Charley' 11G

Toronto, Sept. 9.

Sock here currently is "Lure of Wilderness" and topping town among newcomers, with "Where's Charley" just fair. Holdovers that are still healthy include "Son of Paleface," "Dreamboat" and "Diplomatic Courier."

Estimates for This Week
Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Carson City" (WB) and "Hurricane Pilgrim Hill" (IFD). Oke (Continued on page 20)

Kids' Return to School Hurts Chi; 'Somebody'-Daniels Tall at \$60,000, 'Widow' Rugged 30G, 'Rogers' 16G

Chicago, Sept. 9.

With return of the kiddies to school last week, the bottom seemed to have fallen out of Chicago Loop biz. However, weekend business was sharp, compensating in part.

The Chicago went all out and brought in Betty Hutton, Charles Curran, Charlton Heston and Lydia Clarke, Blossom Seeley, and Benny Fields, Jan Sterling and others to boost word preem of "Somebody Loves Me." With upped prices and aided by potent vaude bill headed by Billy Daniels should do excel to \$60,000. "Merry Widow" at Palace shapes tall \$30,000. State-Lake's "Story of Will Rogers" and "Captain Pirate" shapes slight \$16,000. "Les Miserables" and "Brigand" at United Artists, also seems light with \$13,000.

Holdovers also are not so bright with "Jumping Jacks" at the Woods leading second weekers with big session. Roosevelt also appears sturdy with "Big Jim McLain" and "Cripple Creek." Oriental, however, is off to mild takings with "What Price Glory." Both art houses continued to do well with "Encore" in sixth week at Surf and seventh frame of "Young and Damned" at World.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25)—"Somebody Loves Me" (Par) with Billy Daniels topping stagershow. Hot \$60,000. Last week, "Has Anybody Seen My Gal" (U) plus Rosemary Clooney onstage, ditto. Grand (RKO) (1,500; 55-98)—"Lost in Alaska" (U) and "Untamed Frontier" (U) (2d wk). NSG \$8,000. Last week, nice \$15,000. Oriental (Indie) (3,400; 98)—"What Price Glory" (20th) (2d wk). Mildish \$15,000. Last week, oke \$23,000.

Palace (Eitel) (2,500; 98)—"Merry Widow" (M-G). Tall \$30,000. Last week, "Greatest Show" (Par) (17th wk), great \$25,000. Roosevelt (B&K) (1,500; 55-98)—"Big Jim McLain" (Rep) and "Cripple Creek" (Col) (2d wk). Fancy \$18,000. Last week, socko \$24,000. State-Lake (B&K) (2,700; 55-98)—"Will Rogers" (WB) and "Captain Pirate" (Col). Mere \$16,000. Last week, "World in His Arms" (U) (2d wk), big \$20,000. Surf (H&E Balaban) (685; 98)—"Encore" (Par) (6th wk). Holding very well at \$5,000. Last week, \$6,000.

United Artists (B&K) (1,700; 55-98)—"Les Miserables" (20th) and "Brigand" (Col). Not drawing well at modest \$13,000. Last week, "Island of Desire" (UA) and "Holiday Sinners" (M-G) (2d wk), hep \$10,000. Woods (Essaness) (1,073; 98)—"Jumping Jacks" (Par) (2d wk). Fell off somewhat but still very sharp \$28,000. Last week, wow \$42,000.

World (Indie) (587; 98)—"Young and Damned" (Indie) (7th wk). Mexican picture is still drawing at \$3,500. Last week, \$4,000.

Holdovers Hobble Hub; 'Ali Baba' 12G; 'Fear' Big 15G, Hope 12G, H.O.

Boston, Sept. 9. Downtown majors are loaded with holdovers this stanza with "Sudden Fear" smash in third frame at Memorial and "Merry Widow" in second week at State and Orpheum shaping strongest. Newcomer, "Son of Ali Baba" (U) looks good at Boston. "Big Jim McLain" is fairly good for second week in two houses.

Estimates for This Week

Astor (B&Q) (1,500; 50-95)—"Affair in Trinidad" (Col) (4th wk). Should nab about \$4,000 in 5 days. Last week, satisfactory \$7,000. Beacon Hill (Beacon Hill) (682; 50-90)—"Actors and Sin" (UA). Opened Sunday (7). Last week, "High Noon" (UA) and "The Prowler" (UA), neat \$4,700 for initial attempt at billing second-runs here. Boston (RKO) (3,000; 40-85)—"Son of Ali Baba" (U) and "Pirate Submarine" (Lip). Good \$12,000. Last week, "What Price Glory" (20th) and "Last Train Bombay" (Col) (2d wk), fancy \$13,000. Exeter (Indie) (1,300; 60-80)—"Island Rescue" (U) and "Ivory Hunter" (U) (2d wk). Near \$7,000 following nice \$9,000 for first. Fenway (NET) (1,373; 40-85)—"Big Jim McLain" (WB) and "Rose Bowl Story" (Mono) (2d wk). Down

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Glory' Fast 22G In Mild Frisco

San Francisco, Sept. 9.

Post vacation slump plus balmy weekend is hitting first-run biz here this session. Absence of many newcomers also is crippling overall total. "What Price Glory" shapes nice for 9-day run at Fox while "Untamed Frontier" is rated good at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Big Jim McLain" (WB) (2d wk). Off to \$9,000. Last week, big \$18,000. Fox (F&M) (4,651; 65-95)—"What Price Glory" (20th) and "Kisenga" (Indie). Nice \$22,000 in 9 days. Last week, "Big Sky" (RKO) (2d wk) 5 days, \$7,200. Warfield (Loew's) (2,656; 80-1.50)—"Ivanhoe" (M-G) (6th wk). Holding at \$16,000. Last week, hefty \$18,000. Paramount (Par) (2,646; 65-95)—"Son of Paleface" (Par) (2d wk). Down to \$12,000. Last week, great \$22,000.

St. Francis (Par) (1,400; 65-95)—"Where's Charley?" (WB) (2d wk). Fair \$9,000. Last week, \$11,000. Orpheum (No. Coast) (2,448; 65-95)—"Untamed Frontier" (U) and "Stardust and Sweet Music" (Rep). Good \$11,000 or near. Last week, "Captain Pirate" (Col) and "Wall of Death" (Indie), \$7,500. United Artists (No. Coast) (1,207; 65-95)—"High Noon" (UA) (6th wk). Looks good at \$7,000. Last week, solid \$7,500. Stagedoor (A-R) (3,700; 85-1)—"Tomorrow Is Too Late" (Indie) (2d wk). Holding at \$4,300. Last week, strong \$5,200. Clay (Rosenner) (469; 65-85)—"Tomorrow Too Late" (Indie) (2d wk). Continues big at \$3,200. Last week, \$4,100. Larkin (Rosenner) (400; 65-85)—"Tomorrow Too Late" (Indie) (2d wk). Trim \$3,800. Last week, \$4,400.

'Affair' Robust \$11,000, Port; 'Widow' Hep 14G

Portland, Ore., Sept. 9.

Despite some expensive transient name attractions and continued hot weather biz continues very stoutly here. "Merry Widow" and "Affair in Trinidad," both new this stanza, shape strongly.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Big Jim McLain" (WB) and "Holiday for Sinners" (M-G) (2d wk). Big \$7,000 in 6 days. Last week, \$13,000. Guild (Parker) (400; 65-90)—"Les Miserables" (Indie) (2d wk). Good \$2,000. Last week, \$3,300. Mayfair (Evergreen) (1,500; 65-90)—"What Price Glory" (20th) and "Stronghold" (Indie) (m.o.). Fine \$5,000 in 5 days. Last week, "Don't Bother to Knock" (20th) and "Rains Came" (20th) (reissue) (m.o.), \$4,400. Liberty (Hamrick) (1,850; 65-90)—"Merry Widow" (M-G) and "You for Me" (M-G). Lush \$14,000 or over. Last week, "Robin Hood" (RKO) (2d wk), \$6,600. Oriental (Evergreen) (2,000; 65-90)—"Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col). Tall \$5,500. Last week, "Son of Paleface" (Par) and "Wild Stallion" (Mono), \$5,800. Orpheum (Evergreen) (1,750; 65-90)—"Son of Paleface" (Par) and "Wild Stallion" (Mono) (2d wk). Fine \$7,000. Last week, \$12,000. Paramount (Evergreen) (3,400; 65-90)—"Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col). Lofty \$10,500 or over. Last week, "Son of Paleface" (Par) and "Wild Stallion" (Mono), \$11,200.

'Caribbean' Bangur 10G, Seattle; 'Glory' Ditto

Seattle, Sept. 9.

City is loaded with holdovers this session, and it is being reflected at the boxoffice. Lone newcomers are "Caribbean," which shapes stout at Coliseum, and "What Price Glory" which looks good at Paramount. Top holdover is "One Minute to Zero," still solid in second Liberty week.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Caribbean" (Par) and "Masacre Hill" (Indie). Swell \$10,000. Last week, "Don't Bother to Knock" (20th) and "Smoky Canyon" (Col), \$15,000 in 10 days. Fifth Avenue (Evergreen) (2,366; 65-90)—"Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (3d wk-6 days). Sturdy \$7,000. Last week, \$3,300. Liberty (Hamrick) (1,650; 65-90)—"One Minute to Zero" (RKO) (2d wk). Solid \$8,000 after smash \$13,500 opener. Music Hall (Hamrick) (2,282; 65-90)—"Lovely Look At" (M-G) and "Holiday for Sinners" (M-G) (3d wk). Good \$6,000 in 6 days. Last week, big \$9,000. Orpheum (Hamrick) (2,599; 65-90)—"Jim McLain" (WB) and "Old Oklahoma" (Rep) (2d wk). Off to \$5,500. Last week, nice \$9,600. Palomar (Sterling) (1,350; 65-90)—"Jumping Jacks" (Par) and "Woman of North Country" (Rep) (2d runs). Okay \$3,500. Last week, "Leave To Heaven" (20th) and "Shores of Tripoli" (20th) (reissues), \$3,000. Paramount (Evergreen) (3,039; 65-90)—"What Price Glory" (20th) and "Army Bound" (Mono). Good \$10,000. Last week, "Dreamboat" (20th) and "Sea Tiger" (Mono) (2d wk), nice \$6,500.

'Dreamboat' Sock \$20,000, St. Louis

St. Louis, Sept. 9.

With more than 10,000 attending the dentists' convention here and great weather over the weekend, biz at mainstem houses continues very strong. "Dreamboat" is heading for a socko session at the huge Fox. "World in His Arms" paired with "Jumping Jacks" still is solid in third session here. "Merry Widow" continues fine in second Loew's week while "Lure of Wilderness" is okay as a moverover to the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 80-75)—"Jumping Jacks" (Par) and "World in His Arms" (U) (3d wk). Good \$10,000 after fine \$13,000 second session. Fox (F&M) (5,000; 60-75)—"Dreamboat" (20th) and "Rainbow Round Shoulder" (Col). Socko \$20,000. Last week, "Lure of Wilderness" (20th) and "Outcasts Poker Flat" (20th), \$19,500. Loew's (Loew) (3,172; 50-75)—"Merry Widow" (M-G) (2d wk). Fine \$14,000 following wow \$20,000 opening stanza. Missouri (F&M) (3,500; 30-75)—"Lure of Wilderness" (20th) and "Outcasts of Poker Flat" (20th) (m.o.). Neat \$11,000. Last week, "What Price Glory" (20th) and "Feudin' Fools" (Mono), \$10,000. Pageant (St. L. Amus.) (1,000; 90)—"The River" (UA) (2d wk). Good \$3,000 after fine \$4,000 for initial frame. Shado Oak (St. L. Amus.) (800; 90)—"Blithe Spirit" (Classic). Big \$5,000. Last week, "Outcasts Islands" (UA) (3d wk), socko \$4,500.

'Show' Great \$14,000, Prov.; 'Alaska' Hot 10G

Providence, Sept. 9.

"Lost in Alaska" and "Greatest Show" shape standout, both being sturdy. RKO Albee's "Son of Ali Baba" also looks nice. Back to school movement isn't helping biz any either.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Son of Ali Baba" (U) and "The Jungle" (Indie). Nice \$9,500. Last week, "Sudden Fear" (RKO) and "Kansas Territory" (Mono), big \$11,000. Majestic (Fay) (2,200; 44-65)—"Lost in Alaska" (U) and "Duel at Silver Creek" (U). Sturdy \$10,000. Last week, "What Price Glory" (20th) and "Wagons West" (Mono), \$7,000. State (Loew) (3,200; 44-65)—"Affair in Trinidad" (Col) (2d wk). Just fair \$6,500. First week, nice \$12,000. Strand (Silverman) (2,200; 44-65)—"Carrie" (Par). Opened Monday (8). Last week, "Greatest Show" (Par), carried 3 extra days for sock \$14,000.

Hefty Holdovers Hold Up B'way; 'Monkey,' Lone Newcomer, Nice 90G; 'Ivanhoe' 146G, 6th, 'Crimson' 68G, 2d

Despite the return of thousands of students to school, near-end of the vacation season and virtually 100% holdover situation, Broadway first-run business continues very strong currently. Theatres were favored with cool, fall-like weather part of the week. On the other hand, the boxoffice had to contend with the crucial Giants-Dodgers five-game series in the National League pennant race and the launching of a couple of top TV shows, both over the past weekend. The television launchings had little effect, managers reporting comparatively as stout trade on Saturday as the previous Saturday which took in Labor Day weekend.

"Monkey Business" with Kyle MacDonnell, George De Witt and iceshow topping the stage layout shapes nice \$90,000 at the Roxy. This is the lone new entry of the week aside from the weekly change at the Palace.

"Crimson Pirate" with Louis Armstrong and his All-Stars, Gordon Jenkins band and Ballantine heading the stage bill is holding with big \$68,000 in second stanza at the Paramount. "Ivanhoe" with stagershow continues in sock fashion at \$146,000 in sixth session at the Music Hall which is as big as some opening weeks at the Hall. Another ace is "Quiet Man," which is heading for smash \$59,000 in third frame at the Capitol. It continues there indefinitely.

Stamina displayed by "Sudden Fear" at the State continues to amaze. Although in its fifth round, it looks to finish the current week at great \$28,000 after going over expectancy to \$34,000 in its fourth session. Another longrun champ is "High Noon," which is holding at big \$21,000 although in seventh frame at the Mayfair. Second week of "Devil Makes Three" is off to just okay \$12,000 at the Globe. "Big Sky" still was big with \$18,000 in its third round at the Criterion.

"Miracle of Our Lady Fatima" continues very strong at around \$18,000 in third Astor week. Same pic slipped sharply late in its second week at the nearby Bijou and declined to around \$4,000 in third week to wind up its run there on its upped-scale, two-a-day run, today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50)—"Miracle of Our Lady Fatima" (WB) (3d wk). Third session ending today (Wed.) continues very strong pace at around \$18,000 after great \$23,000 for second week. Continues indef. Bijou (City Inv.) (589; \$1.20-\$2.40)—"Miracle of Our Lady Fatima" (WB) (3d-final wk). Off to less than \$4,000 after \$7,000 for second session. Second round was disappointing for Labor Day week, with biz dropping sharply starting Tuesday (2). Hence, the decision to halt run. High scale and fact that it could be seen right around corner for less probably cut in. Capitol (Loew's) (4,820; 70-\$1.50)—"Quiet Man" (Rep) (3d wk). Third round ending today (Wed.) continues in smash fashion with about \$59,000. Second session hit terrific \$72,000, considerably over hopes. Longrun is assured, based on first three sessions, with six to eight weeks probable. Criterion (Moss) (1,700; 50-\$1.85)—"Big Sky" (RKO) (4th wk). Third stanza ending Monday (8) held at big \$18,000 after sock \$27,000 for second week. Fine Arts (Davis) (468; 90-\$1.80)—"Stranger in Between" (U) (4th wk). Third session ended Monday (8) still was very big with \$6,900 after \$7,800 for second week. Globe (Brandt) (1,500; 50-\$1.50)—"Devil Makes Three" (M-G) (2d wk). Off to around \$12,000 in initial holdover frame ending tomorrow (Thurs.). First was fine \$16,500. Mayfair (Brandt) (1,736; 50-\$1.50)—"High Noon" (UA) (7th wk). Still in chips with big \$21,000 after solid \$24,000 for sixth stanza. Stays on. Normandie (Normandie Theatres) (592; 95-\$1.80)—"Encore" (Par) (24th wk). The 23d week ended last night (Tues.) was okay \$5,000 after fine \$8,000 for 22d round. Goes two more weeks to round out highly successful 25-week run. "Magic Box" (Mayer) opens Sept. 24, being the second film to play this new house. Palace (RKO) (1,700; 75-\$1.40)—"My Man and I" (M-G) with 8 acts of vaude. Heading for fine \$24,000. Last week, "Woman of

North Country" (Rep) with vaude, big \$26,500.

Paramount (Par) (3,664; 80-\$1.80)—"Crimson Pirate" (WB) with Louis Armstrong and his All-Stars, Gordon Jenkins arch. Ballantine heading stagershow (3d-final wk). Second session ended last night (Tues.) held at big \$68,000. First week was smash \$101,000. "Big Jim McLain" (WB) due in next.

Park Avenue (Reade) (583; 90-\$1.50)—"Mons. Farbe" (Indie). Initial week ends Saturday (13). Started out nicely. In ahead, "Brandy for Parson" (Mayer) (3d wk-8 days), oke \$4,000.

Paris (Indie) (568; \$1.25-\$1.80)—"Casque D'or" (Discina) (4th wk). Third round ended Sunday (7) held at \$8,000, fancy, and same as second week. Holds indef.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Ivanhoe" (M-G) with stagershow (6th wk). Continues in sock style at \$146,000 after sensational \$172,000 for fifth week, one of greatest fifth weeks ever at the Hall and making the biggest first five weeks in the house's history. Goes a seventh, natch! "Because You're Mine" (M-G) set to come in next but likely not for several weeks.

Rivoli (UAT) (2,092; 70-\$1.50)—"Les Miserables" (20th) (4th wk). Fourth round ending today (Wed.) looks like around \$9,000 after okay \$13,000 for third week. "Snows of Kilimanjaro" (20th) opens Sept. 17.

Roxy (20th) (5,886; 80-\$2.20)—"Monkey Business" (20th) with Kyle MacDonnell, George De Witt, iceshow topping stage bill. Climbing to nice \$90,000 or near in first week ending tomorrow (Thurs.). Holds, of course. In ahead, "What Price Glory" (20th) plus Mel Torme heading stagershow (2d wk), topped initial round with boost from preview of "Business" to hit fancy \$94,000.

State (Loew's) (3,450; 55-\$1.50)—"Sudden Fear" (RKO) (5th wk). Still smash with \$28,000 or close after terrific \$34,000 way over hopes, for fourth week. Current showing is especially big in view of pic opening in many spots in nearby New Jersey at lower scale. Sutton (R&B) (561; 90-\$1.50)—"Man in White Suit" (U) (23d wk). Still very strong with \$6,500 in 22d session ended Monday (8) after \$7,500 for 21st week.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Lady Vanishes" (UA) (6th wk). Holding at \$4,800 after stout \$5,400 for fifth frame.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Ivory Hunter" (U) (4th wk). Third stanza ended Sunday (7) held at sock \$10,000 after \$11,500 for second week. Continues on indef.

Victoria (City Inv.) (1,080; 70-\$1.80)—"Affair in Trinidad" (Col) (7th wk). Sixth round ended last night (Tues.) was still sturdy at \$17,000. Fifth week was big \$23,000.

H.O.s Slow Up Mpls. But 'Widow' Big 10G; 'Lure' Sharp 8G, 'Show' 5G, 3d

Minneapolis, Sept. 9.

Continued wintry weather and rain on the weekends are helping to keep grosses at a relatively high level. Strength of the product now being put on display, however, is the main reason for improved biz tone. Third week for "Greatest Show" on popsicle run at Lyric still is great while "World in His Arms" still is nice in third Gopher round. "Son of Paleface" shapes okay in second week at Radio City. "Merry Widow," one of few newcomers, is good at Century. "Lure of Wilderness" is fast at State.

Estimates for This Week Century (Par) (1,600; 50-78)—"Merry Widow" (M-G). Sockeroo \$10,000. Last week, "You for Me" (M-G), \$3,500.

Gopher (Berger) (1,000; 50-76)—"World in His Arms" (U) (3d wk). Has been a strong entry and likely to go still another canto. Nice \$4,000. Last week, \$4,800.

Lyric (Par) (1,000; 50-78)—"Greatest Show" (Par) (3d wk). Still powerful at \$5,000 or near. Last week, \$8,000.

Radio City (Par) (4,000; 50-76)—"Son of Paleface" (Par) (2d wk). Brisk \$6,000. Last week, \$14,000. RKO-Orpheum (RKO) (2,800; 40-76)—"Big Sky" (RKO) (2d wk). Faded after big initial stanza and stepped aside after four days for

(Continued on page 20)

Marilyn Monroe



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Miss America

IN

"MONKEY BUSINESS"

"DON'T BOTHER TO KNOCK"

"WE'RE NOT MARRIED"

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Yank Distribs Mulling Plan To Reissue Some Recent Clicks in Arg.

Buenos Aires, Sept. 2.
The end of August represented four months since American film distributors last managed to wrest exhibition permits from the Entertainment Board here and, it now looks as though distributors soon will have to start reissuing some of the more recent material on their shelves. However, most distributors still have new films awaiting release out of those imported after July of last year when the Johnston-Cereijo pact came into effect and importing films was renewed after a two-year interval.

It looks certain that reissues of some of the bigger pictures seen late last year and early this year likely will be tried since sturdier boxoffice biz looms for them than on initial release here. This is because of the type of film theatres in which they were originally shown. This resulted from the highly competitive situation resulting from the sudden arrival of so much product after the long famine. This forced some distributors to build up a "third line" circuit comprising longrun houses which were suddenly elevated to the status of first-runs, although they had few of the earmarks of deluxe theatres.

However good a picture may be, local patrons prefer their entertainment in deluxe surroundings when they pay for top admission prices. This meant that many first-rate pix, released in the third-line circuit, did not make much dent at the boxoffice.

Now that the supply of product is running out as a consequence of the Entertainment Board's refusal to grant exhibition permits, the bigger circuits are ready to entertain bids from distributors they had broken off relations with last year. Latter are now sitting pretty because they have more product to offer, including some films they may re-release because seen by so few the first time around.

The Entertainment Board is showing grim determination in its enforcement of protectionist policies. It has just pounced on the Lococo Circuit, charging that the 2,000-seat Metropolitan management had infringed the protectionist law. As a penalty the house will be shuttered for five days (including a full weekend). According to the Board the theatre had suspended exhibition of Cosmos Film's "Where the Swamps Rise."

'All Flags,' 'Andersen,' 'Papers' Entries For Royal Command Show

London, Sept. 9.
Viewing of entries submitted for this year's Royal Command film performance begins Thursday (11). All titles have to be submitted by that date and prints, of course, must be available. Date of final selection cannot be determined until it is known how many pix have been entered.

More than the usual secrecy is being maintained this year, as there has always been some reticence on the part of the producers to reveal titles of pictures, since rejection is considered damaging. One known British entry is Renown's production, "The Pickwick Papers." Hollywood contenders will include Samuel Goldwyn's "Hans Christian Andersen," although there is some doubt as to whether the print will arrive here in time, and Universals "Against All Flags," the Errol Flynn starrer in Technicolor. Chaplin's "Limelight" will not be among the candidates.

Annual royal junket is to be held this year at the Empire, Leicester Square, Oct. 27.

Hotel Strike Sloughs Mexico Tourist Trade

Mexico City, Sept. 2.
Tourist trade, just opening up big for the fall season, has been dealt a jolt by the threatened strike of top hotels throughout Mexico in sympathy with the striking staff of the Hotel Casablanca, Acapulco, tourist agencies here say. The Acapulco strike is in progress.

Impending general hotel strike has dented the major part of Mexico's tourist biz, that of U. S. trippers. Many hotel reservations were cancelled.

MSA (Yank Agency) Plans Helping W. German Pix

Berlin, Sept. 2.
For several weeks negotiations have been underway between the Mutual Security Agency, the successor to Marshall Plan Aid in Germany, and Berlin film producers. It is reported that the MSA may allocate a portion of the Deutsche marks, set aside to support the city of Berlin, for the local film industry.

Support will be made available in the form of cash credit. Berlin film industrialists plan to use the money to set up a film financing company to be known as the Allgemeines Film Union. The board of directors for the union will consist of two pix producers, two other men associated with the film biz, a finance expert and a senate official.

U.S. Pix Dominate German Key Spots

Berlin, Sept. 2.
The recent boxoffice trend in eight German key cities—Berlin, West, Duesseldorf, Frankfurt, Hamburg, Hannover, Cologne, Munich and Stuttgart—showed the American films on top with 46.6% of dates. German films (excluding reissues) were next strongest, with 24.3%. Third best was France while British pix reached only 3.3% and Italian features, 2.2%.

The German pic "Klettermaxe" (Max the Climber) kept the No. 1 spot. U. S. pix held strongly, "Camille" (MG) won second place, while "Ghost of Zorro" (Rep) was sixth, "Blue Veil" (RKO) was ninth and "Treasure Island" (RKO) 12th.

Adventure films were preferred most boxoffice-wise as summer entertainment, with 33.2%, followed by comedies and dramas.

32,255 U.S. TOURISTS IN BRIT. LAST MONTH

London, Sept. 2.
The American tourist traffic to Britain continues to break records. The July influx of 32,255 visitors was 43% ahead of the same month a year ago and followed an increase of 46% in American traffic in June. In the first seven months of this year, 98,472 visitors had checked in from the U. S. This was 33% more than last year.

Total intake of visitors to Britain up to July amounted to 427,000, which is 2½% more than last year.

Nip Exhib Group Squawks On Cost of Native Films

Tokyo, Sept. 2.
Protesting that film rentals are too high, the Exhibitors Assn. of Nara (southern Honshu, Japan) Prefecture has threatened to shut down 27 film houses under its control unless rentals are lowered. The associations gripe was directed primarily at distributors of Japanese-made films. However, its ultimatum also went to Metro, Paramount and other American distributors.

Pointing out that weekly rentals for second-run shows run from \$400 to \$500, and for bigger productions \$800 to over \$1,000, the exhibitors' spokesman said that such rates were prohibitive in their comparatively sparsely populated, rural territory in view of the competition being presented by dual houses.

Phillips Back To London Astor

London, Sept. 2.
After a six-month touring season, mainly of one night stands, the Sid Phillips band is returning to the Astor Club in Berkeley Square. It resumes there Sept. 15. Phillips left the Astor Jan. 5 and was followed by the Paul Adams combo. He still has a few outstanding dates to play, which will be filled by arrangement with the Astor.

R. L. Grant, Fuller's G.M., Killed in Auto Crash

Sydney, Sept. 2.
Richard Lyall Grant, 40, general manager of Fuller's Theatres, was killed in an automobile accident near here Saturday (30). His wife, Lily, was seriously injured in the crash.

Grant had been associated with the Fullers for many years, first under the late Sir Benjamin Fuller and then his son, A. Ben Fuller, with whom he also held an interest in country cinemas. The Fullers have been planning a lineup of big stageshows here this year.

New Hassle Brewing On Employment of 2 Yank Actors in Brit. Films

London, Sept. 2.
A new row is blowing up here over the employment of two Americans in British films. In both cases, Equity opposition has been overruled and work permits have been issued by the Ministry of Labor.

The two players involved are Jeffrey Hunter, who is starring in the 20th-Fox production, "Able Seaman Jones," which is based on "Brown on Resolution," and Rock Hudson, who has been brought over for David E. Rose's Coronado production, "Toilers of the Sea." Hudson has already started work in the film.

Although this aspect of the controversy has not been made a public issue it is understood that several Equity leaders are arguing that the producers can't claim that the employment of these two thespians will give the pictures additional marquee strength to facilitate their distribution in the U. S. This argument was used with force a couple of years back when Irene Dunne was brought over to play the Queen Victoria role in "The Mudlark," and when Virginia Mayo filled the Lady Hamilton role in "Captain Horatio Hornblower." In both these cases Equity also was overruled by the Ministry of Labor.

Equity opposition to the employment of Hunter is based on the claim that a typically British story has been revamped to accommodate him. They contend that to pervert the story and to switch the principal character from a British midshipman and turn him into a Canadian is not justified. Likewise, they argue in regard to Rock Hudson that it is hardly appropriate for an American to play the role of a Channel Islander of the 19th Century.

See Mex Cinema B.O. Cut Slicing Into Yank Intake

Mexico City, Sept. 2.
U. S. product likely will get considerably less coin from this market. Possible slump stems from the orders Marco Aurelio Galindo, new chief of the municipal amusements department, has given local cinemas to slash their prices.

Exhibitors had hoped that price hikes would be authorized. Reductions ordered are for ace first-runs to drop 11c to 46c. They had charged 57c for years. Second-run house price ceiling is reduced to 30c and 40c, according to the kind of pic exhibited. Subsequent top is now 15c to 23c.

While these new tariffs apply only locally they are quite a jolt to cinemas and producers, including American pix. Cinemas in the provinces also are worried. They fear that their municipal governments will follow the example set by the Mexico City administration. Many provincial film houses charge as much as local cinemas had been.

'Trouble Makers' Tryout

London, Sept. 9.
Hal Cooper arrived here last week from New York for the production of "The Trouble Makers," which opened a tryout at Brighton last night (Mon.) and moves into the West End Strand on next Tuesday (16). Play is by George Bellak, who is also directing.

Production is being presented in London by Desmond O'Donovan. If it clicks here, Cooper will subsequently stage it on Broadway. The London version will star Gene Lyons, from American TV; Joseph Tomelty and Thora Ald.

London Pix Biz Brisk; 'Scaramouche' Sock \$19,000, 'Dreamboat' Fast 8½G, 'Just for You,' 'Affair' Start Solid

Lane's Welsh 'Well' Looks Good for London Run

London, Sept. 9.
Lupino Lane presented "Wishing Well" at the Comedy Theatre last Thursday (4), playing the leading role. It's a sentimental Welsh comedy of rehabilitation of unhappy people, with the author, E. Eynon Evans, making his first London stage appearance as a rustic psychologist.

Well acted, with chief support given by Mary Horn, Patsy Smart, Marilyn James, Barbara Marsha, Violet Blythe and Douglas Argent, show is commendably directed by John Warrington, and disarms criticism. Play was cordially received and has reasonably good chance for a run.

\$4,927,941 Profit For Odeon Last Yr.

London, Sept. 9.
Odeon Theatres (J. Arthur Rank) preliminary results for the year ending last June 28 show a trading profit of \$17,912,378. Net profit after taxation, amounts to \$4,927,941. No dividend was declared on the common stock but a bank overdraft was reduced by \$6,800,000 and now stand at approximately \$19,000,000. Taxes totaled \$7,033,994.

Earnings include \$1,100,786 profit on the disposal of investments including Universal holdings, recently acquired by Milton Rackmil. Gaumont-British, the extensive theatre, production and distribution subsidiary, net profit is about \$1,900,000 although gross profit was \$8,006,263. The ordinary dividend was set at 7½%.

British and Dominions Film Corp., which controls the group's studios and film laboratories and helps to finance film production, reports a net profit of \$261,427, with no divvy paid. It reported a gross or trading profit of \$927,897.

City reaction to the improved trading results has been generally favorable. However, there is a natural disappointment among stockholders who again find there is no ordinary dividend to be declared, particularly since stockholders of Associated Gaumont-British Picture Corp. are to fare better this year and receive 7½% as against 5% last year.

GREATER UNION SEES SLIGHT SLIPOFF IN BIZ

Sydney, Aug. 26.
Greater Union Theatres, one of two top Aussie film chains, which is headed by Norman B. Rydge, showed a biz decline of £10,000 (\$22,300) in the financial year just ended, with the consolidated net profit listed at £140,754. This covers the four holding companies under the loop's tent, Greater J. D. Williams, Spencers, Wests and Amalgamated Pictures. Financial report states that the profit was affected by increased taxation.

Dividends, however, remain the same, £100,000 being paid out to stockholders.

Four holding companies receive the 5% preference dividend, amounting to £25,000, and half the common dividend, totalling £37,500. The J. Arthur Rank Organization, partners in Greater Union, will get £37,500, with balance of profit, £40,754, added to the carry forward account which is now listed at £697,930.

Galindo New Mex Prods. Chief

Mexico City, Sept. 2.
The Mexican Assn. of Motion Picture Producers is now headed by Cesar Santos Galindo, manager of the Churubusco-Azteca studios. He succeeds Jesus Grovas. Gonzalo Elvira is the new vicepres and Juan Bañdera is treasurer.

London, Sept. 2.
Despite a belated warm spell biz in West End cinemas holds brisk. Several new entries are helping while many holdovers continue strong.

Topping the newcomers is "Scaramouche" which teed off with a socko \$19,000 in its opening week at the Empire. "Affair in Trinidad" also had a strong opening with a hefty \$4,700 in first weekend (4 days) at the Gaumont. "Just for You" is rated nice for initial weekend (3 days) at the Plaza with \$4,500. "Dreamboat" looms solid \$8,500 for first round at the Odeon, Marble Arch. Disappointing is "Story of Will Rogers," slow \$3,000 in first Warner stanza.

Strong in holdover class is "Thing From Another World" with \$5,900 in fourth week at London Pavilion. After its socko \$14,000 opening week at the Odeon, Leicester Square, "World in His Arms" held big at \$8,300 in second round, while current (3d) week is \$8,400.

Estimates for Last Week

Carlton (Par) (1,128; 70-\$2.15)—"Son of Paleface" (Par) (4th wk). Holding firmly with fine \$5,700 this frame. Stays on.
Empire (M-G) (3,099; 55-\$1.70)—"Scaramouche" (M-G) (2d wk). First stanza was resounding \$19,000 and holding strongly with \$6,700 in second weekend (3 days). Holds, natch.
Gaumont (CMA) (1,500; 50-\$1.70)—"Affair in Trinidad" (20th). The Rita Hayworth starrer, garnered plenty publicity and opened to smash \$4,700 in initial weekend of 4 days. Continues.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Room for One More" (WB) (3d wk). Dipped this frame after healthy start, with modest \$3,000. "Importance of Being Earnest" (GFD) returns Sept. 4.

London Pavilion (UA) (1,217; 50-\$1.70)—"Thing From Another World" (RKO) (4th wk). Best film at this theatre for months, with \$5,900 this frame, surprisingly big for length of run. Stays another week with "Rainbow Round My Shoulder" (Col) opening Sept. 12.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"World in His Arms" (GFD) (3d wk). Playing to strong \$8,400 this frame to top second week. Got smash \$14,000 opening round. Released in U. S. by Universal. "Les Miserables" (20th) due in Sept. 4.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Dreamboat" (20th) (2d wk). Good \$3,900 for second weekend (4 days) after strong \$8,500 opening week. "Meet Me Tonight" (GFD) opens Sept. 5.

Plaza (Par) (1,902; 70-\$1.70)—"Just for You" (Par). Nice \$4,500 in initial weekend of 3 days for Bing Crosby pic. Stays a second. Ritz (M-G) (432; 90-\$2.15)—"Ivanhoe" (M-G) (6th wk). Continues strong attraction at \$4,000 this round. Holds.

Warner (WB) (1,735; 50-\$1.70)—"Will Rogers" (WB) (2d wk). Opened slowly at around \$3,200 for first frame and barely hit \$1,600 on second weekend. "Objective Burma" (WB) opens Sept. 4.

MPEA Vienna Closing Brings Hot Competition, Top Films Into Austria

Vienna, Sept. 2.
Metro's new Vienna rep, Robert Schmitt, is taking hold fast with the official fadeout of the Motion Picture Export Assn. Austrian operation. With the combined Metro-20th office under Schmitt and Paramount-Warner under Lou Kanturek, former MPEA chief, competition for playing time is waxing strong.

Other American producers have appointed local exchanges to represent them. Net result seems to presage nearly double the former number of American pix will be imported in next 12 months with a consequent battle for bookings.

All studios have announced strong lineups, including top films this country has long wanted to see such as "Gone With the Wind" (M-G) and "Greatest Show on Earth" (Par). Prospects are for over 200 American pix in the next year against somewhat less than half that number imported through MPEA in the year ended last month.

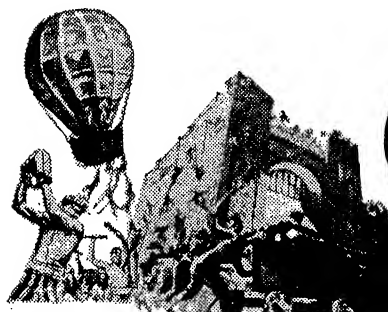
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Inside Stuff—Pictures

Newspapers are justified in giving more space to sports, professional or otherwise, than they do films or other amusements. Robert U. Brown, editor of *Editor & Publisher*, declared last week in his "Shop Talk at Thirty" column. Comment was made in answer to a column by Paul Bruun in the *Miami Beach Florida Sun*, who wrote that space given to professional sports was all out of proportion and that more ought to be given motion pictures and local amusements.

Brown's view is based, he said, on the "public's interest." He points out that "controversy and conflict are the basic ingredients of all news. Neither exists in amusements of any kind, with rare exception, and both are predominant in any sporting contest." Brown also notes that although millions of adults and children see films regularly "there probably won't be more than a handful in a million who can tell you the names of anyone connected with the picture except the two leading stars. They won't even know whether it was a Paramount, RKO, Warner Bros., etc., picture."

On the other hand, Brown says there are probably thousands of these same people "who can tell you the names, batting averages, and other statistics of every player on their favorite team."

Genuine entertainment values in the newest Soviet film import, "The Grand Concert," prompted the N. Y. Times to remark editorially on Monday (8) that the film critics (including the Times' Abe Heller) have "justly praised all the Russian artists" concerned with the picture's production. In recommending "Concert," which is current at the Stanley, N. Y., the paper notes: "Whatever we may feel about Joseph Stalin and his henchmen, we will never, it is hoped, lose our appreciation for Russian music, Russian ballet and Russian literature." But, it's pointed out, "we have a right to ask that it be an art whose value lies in its essence and not in its propaganda." Times also observes that the film demonstrates the "purest, most blatant sort of Great Russian nationalism. . . . Anyone who thought that Russian nationalism was permitted to die a natural death during the Second World War will get a salutary shock at the Stanley Theatre."

With editorial support from important newspapers mounting for the industry's fight against the Government's antitrust suit for the release of 16m films to television, film biz received an important boost this week from Collier's magazine. In its Sept. 20 issue, which hits the newsstands tomorrow (Thurs.), Collier's blasts the Dept. of Justice's suit in a full-page editorial accompanied by a cartoon.

The cartoon depicts a shotgun marriage, with the groom as "Hollywood's Investment," the bride as "TV" and the Justice Dept. as the holder of the shotgun. Terming the suit foolish and disquieting, the magazine says that the Justice Dept. is attempting to give an undue and unfair advantage to a new industry over one already established. "We can't see how it serves the public interest," Collier's says.

Story in last week's VARIETY that "liberal applications of showmanship" had hyped the b.o. of the Israel Exposition in New York brought forth the added info that four former film exploitation and publicity men were largely responsible for it. Quartet, who work under Meyer Steinglass, head of public relations for Israel Bonds, are Syd Gross, former publicity topper for Film Classics, Eagle Lion and the Rivoli, N.Y.; Steve Strassberg, who was Gross' assistant at FC and EL and prior to that was with Republic; Mel Strauss, former field man for Selznick and Columbia; and Bill Slater, formerly with United Artists, Universal, Paramount, Columbia and RKO Theatres.

Although Columbia hasn't had sufficient smalltown playing experience yet with "Affair in Trinidad," it appears certain to outgross domestically the company's previous high Rita Hayworth coin-grabber, "Gilda." "Trinidad" looks ahead for about \$3,500,000 in U. S. and Canada rentals. "Gilda" got \$3,200,000. Col has been comparing "Trinidad" with "Born Yesterday," which will do about \$4,000,000. "Born" has done better in big towns, but "Trinidad" is seen gaining considerable ground in the sticks.

Financial difficulties of the Nasser brothers were erroneously attributed to the Nassour brothers in the Aug. 27 issue of VARIETY in a story concerning a bankruptcy court decision on the television future of "A Kiss for Corliss." Film was one of four "distressed" pix made by the Nassers and on which they are seeking to recoup some of their coin through release to video. The Nassours, builders of an independent studio which subsequently was bought by KTTV, are also indie film producers but they have no connection with the Nassers.

Findings in Lebedoff Verdict

Continued from page 5

clearances condemned in the Paramount consent decree case had its counterpart here in a local phase." Judge Nordbye declared in his decision. "The Minnesota Amus. Co., a Paramount affiliate, knowingly aided and assisted in, and was a part of, the system which the distributors formulated and was a recipient of the preferential runs and clearances adopted thereunder."

Judge Nordbye decided that the Lebedoffs suffered the financial damage because the defendants—Loew's, Inc., Paramount Pictures, RKO-Radio Pictures, 20th-Fox, Universal, Warner Bros. and the MAC—conspired to deprive one of the Lebedoffs' two local neighborhood theatres, the Homewood, of its area first-run and give it to a competing independent house, the Paradise, owned by the late W. A. Steffes. Also, because of the clearance discrimination in the local affiliated Paramount theatres' favor and against the Homewood.

"The court has no difficulty in finding from the evidence that the defendants combined and conspired to establish and did establish a uniform system of runs and clearances in Minneapolis, and that this system denied the plaintiffs a free market in which to deal," asserted Judge Nordbye in his decision.

Judge Nordbye made much of the fact that the Homewood's area first-run was taken away from it and given to Steffes' Paradise, located within walking distance of it, after Steffes filed antitrust, conspiracy suit against major distributors and the Paramount theatre cir-

cuit here to upset an allegedly discriminatory zoning system of runs and clearances. This system was set up by the Minneapolis Film Board of Trade in 1934, adopted by major distributors and favored the local affiliated Paramount theatres.

After receiving the first-run for his Paradise, which then became the only Minneapolis independent theatre to enjoy the preferred affiliated circuit's run, Steffes dropped his suit and took in as a Paradise Theatre partner Bennie Berger, present independent exhibitors' organization president, the court points out in the decision.

TOA Convention

Continued from page 7

of collecting public-performance fees from exhibs covering chaser music; i. e., recorded music played during intermissions and at openings and closings.

Distrib-exhib relations, arbitration, the Government's 16m antitrust suit, theatre television, concessions, drive-in, admission taxes, research and the Council of Motion Picture Organizations will be taken up at subsequent huddles.

Convention will come to a close with the usual banquet, with film company presidents among those on the dais. Motion Picture Assn. of America prez Eric A. Johnston will be principal speaker. Tenor Morton Downey will be featured on the entertainment program.

'QUIET MAN' IN TWO HIKED-PRICE TESTS

Republic's "The Quiet Man," John Ford production, this week appeared headed for the special licensing treatment that brings upped scales at the b.o. National policy hasn't been stated yet, but James R. Grainger, sales v.p., disclosed that the pic will play at advanced admissions in two Coast houses beginning Oct. 2.

These so-called pre-release engagements are at the United Artists Theatre, Los Angeles, and the Fox Wilshire, Beverly Hills. Expectation is that similar pre-release runs will follow, particularly in the two Coast dates click.

'O. Henry' in Art Spots As Word-of-Mouth Hypo

Twentieth-Fox is giving "O. Henry's Full House" the art-house treatment, the first major production from the company to be handled in this fashion. Company's aim, apparently, is to build word-of-mouth for the pic via long runs in the smaller theatres before playing the more conventional spots.

"Full House" already has been set for two art situations, the Beverly Canon on the Coast, where it opens Sept. 18, and the Fine Arts, New York, where it bows in early next month.

Film is offset in production makeup, being comprised of five separate vignettes, each with star names.

WB Philly Theatre Sold For 75G as Market

Philadelphia, Sept. 9. Warner Circuit's Lindy Theatre, Southwest Philly natn., has been sold to Nathan Rosenberg for \$75,000. The theatre will be discontinued, and will be converted into a supermarket.

Building contains two stores and offices.

Loew's 20c Divvy

Loew's board last week voted 20c on the common stock, payable Sept. 30 to stockholders of record on Sept. 16.

Ginerama

Continued from page 7

uct only, with a reserved-seat policy.

Conversion of theatres, requiring the installation of three projection booths, oversized curved screen and stereophonic sound projection, is a costly operation. It's estimated that the job at Broadway Theatre will cost about \$50,000.

With the consumer advertising campaign being launched over the weekend, the boxoffice at the Broadway will open Monday (8) for the sale of reserved seats.

Merian C. Cooper and Robert L. Bendick are the producers of "This Is Cinerama." Lowell Thomas, board chairman of the production company, serves as narrator.

Film Reviews

Continued from page 6

The Eva Peron Story—precedented theatrical and political career.

Virtually endless funeral cortege through Buenos Aires' rain-swept thoroughfares was covered by 14 cameras. Occasionally, there are cinematic digressions to recall Mme. Peron's Foundation, her home for migratory workers, school for nurses, campaigns for women's suffrage and other pet projects.

Documentary ends upon a camera sweep of the mourning masses. At this point commentator Morgan poses the question: "Where now to place their hopes, their dreams?" While the commentary reportedly has been changed slightly for American audiences, it's said to retain the general character of the original Argentine voice accompaniment.

Morgan handles his chores competently. However, the camera-work is of varying quality. Editing of Sol Grecco is somewhat choppy. Musical score and other technical work done by the Emil Velazco Studios are adequate. On the whole, "The Eva Peron Story" appears to have only cursory interest for most American filmgoers. Picture's best market obviously will be found in Latin-American audiences. Glib.

Johnston Plans in Flux

Instructions by the Motion Picture Export Assn. board last week dispatching Eric Johnston to Paris to renegotiate a pact with the French government may mean the end of his plans for going to Brazil. MPEA prexy had been planning a South American trip this fall in an attempt to ease new restrictions imposed in Rio.

He'll leave for Paris following conclusion of present talks in Washington on a new Anglo-U. S. agreement. There's only a slight possibility that either the French or Brazilian problems could wait so he could attempt handling both.

French Hassle

Continued from page 5

excess that the French were playing them for suckers. As soon as they agreed to what they considered the already harsh terms offered, the French backed away and tried for an even stiffer deal.

At that point the MPEA board balked and announced "the complete breakdown of current negotiations." It instructed Johnston to go to Paris and deal with the situation "as he sees fit." There's a long-distance possibility that could mean an eventual embargo of film shipments to France, as occurred with England when it tried an overly-tough deal in 1948, but that's thought unlikely.

What the French went back on was an agreement that if the Yanks accepted a cut in import licenses to 90 from last year's 121, they would be allowed to remit at once \$1,200,000 of their frozen funds at the official rate and all the rest at the capital account rate, which is slightly less favorable.

MPEA went for the 90-pic ceiling in order to get its coin out at once, only to be told that the French had determined that the strain on its dollar balances would be too great. It offered instead to permit immediate remittance of the \$1,200,000, but that the other coin would have to be spread over 13 months at the rate of \$200,000,000 francs a month.

SIMPP and some of the MPEA member companies have been highly critical of the handling of the negotiations. They feel that the present unfavorable situation results from the initial offer by the Americans to provide a subsidy of about \$480,000 a year to the French to help their producers and to promote Gallic product in the U. S.

Both SIMPP and the State Dept. refused to accept the subsidy idea and finally some of the majors joined them. That resulted in the necessity of renegotiating and the French took advantage of the situation to send the Yanks into retreat on the terms. In the midst of negotiations, a decree was issued in Paris which had the effect of instituting the 80-film ceiling.

SIMPP's attitude is that by accepting the decree and kicking out the objectionable subsidy feature, State Dept.'s requirements have been met and thus it should take a hand. Indies would like to see Johnston take second position to State in the resumption of negotiations.

Johnston will go to Paris following completion of the current talks in Washington with British reps on a new Anglo-U. S. film agreement.

'No Leadership'

Continued from page 3

way of the "potential dangers" inherent in the Government's complaint and want quick action. Some are looking to COMPO particularly for the leadership, feeling that the industry org now is sufficiently well heeled to carry on a fight. There's also some speculation that COMPO might be in a better position to move if the chief exec's job were centralized instead of being handled by three persons.

Some theatre men, Richey continued, are thinking in terms of fighting the suit in a manner paralleling the current campaign to repeal the Federal admissions tax. This latter is being done via personal contacts with lawmakers in every territory with the aim of winning sympathy for the industry's tax burdened position. But if the battle against the Government suit is pursued in the same way there still must be the leadership and coordination which are lacking, the exhibs point out.

Gladys Glad Sues U for 650G On Hellinger's Films

Universal failed to devote its "best efforts" in marketing three Mark Hellinger productions, executors of the producer's estate charged in a \$650,000 damage suit filed against the distributor last week in N. Y. Federal Court. Plaintiffs are Gladys Glad Gottlieb, Hellinger's widow, now the wife of Canadian film exec Arthur Gottlieb; attorney Martin Gang and the Bank of America National Trust & Savings Assn.

Pictures involved in the action are "The Killers," "Brute Force" and "Naked City." The executors claim that Universal breached an Oct. 1, 1945, distribution contract covering the three pix by failing to provide a "fair and accurate" accounting of the films' earnings. "Killers," according to the papers, grossed over \$3,000,000. "Brute Force" about \$2,800,000 and "City" around \$4,000,000.

Complaint also alleges that the defendant made excessive print charges, assessed improper deductions against rentals, violated its fiduciary duties and failed to allocate any earnings from the three pictures in the foreign market.

For assertedly failing to furnish an accounting when reissue rights to "The Killers" were sold to Realart in 1946, the executors want \$200,000 from Universal. Another \$50,000 is asked for the company's failure to use its best efforts in booking the same picture.

Similarly, \$300,000 is sought on U's alleged negligence in booking "Brute Force" and "Naked City." Damages of \$100,000 are asked for the company's asserted infringement of the title of "The Killers" in "Abbott & Costello Meet the Killers," which the distrib also released. Complaint winds up with a request for a declaratory judgment defining rights of parties concerned.

Greshler Into Distrib Of Foreign-Made Pix

Abner J. Greshler, Hollywood agent-producer, has consummated a deal for world-wide distribution rights to the British-made "Emergency Call," whose United Kingdom rights are retained by Butler Films, Ltd.

Thriller, which features Anthony Steel, Jack Warner, Joy Shelton and former lightweight champ Freddie Mills, was produced by Ernie Roy and directed by Lewis Gilbert. Greshler, incidentally, has an agreement with Gilbert to direct a couple of films that Greshler will produce in England.

"Call" is the first of a series of foreign-made pix that Greshler plans to take over for global release.

TV-ers Return

Continued from page 3

directly comparable to the preceding week, since that was the Labor Day holiday. They were very strong, however, appearing at least equal to the stanza following Labor Day last year.

Other lesser shows which premed over the past weekend included "Mama," "A Grown Family" and fights from Madison Square Garden on Friday night, "Battle of Ages," Saturday night, and "See It Now" and "This Is Show Business" Sunday night.

British Pact

Continued from page 3

that the agreement turned out more generous for the Americans than was foreseen. Dickering will continue only how close they can get to the present arrangement. They have a bargaining point in that by cutting down their production in England they'll create hardship on film workers there that will result in political repercussions. British, undoubtedly, will try to cut the list of 28 uses to which Yank frozen money can be put, aside from production.

Exhibits Seek TV Licenses

Continued from page 3

and may require a choice where other qualifications are equal.

In the past, the Commission has favored non-newspaper applicants against newspaper applicants (other qualifications being equal) as broadcast licensees in the interest of fostering diversification of the media of mass communications. In one instance, an applicant with both newspaper and theatre interest was turned down in a competitive hearing for a radio frequency on the grounds that it was preferable to have an applicant without such identifications.

Tough Policy Questions

Some tough policy questions will have to be decided by the FCC in forthcoming hearings involving theatre applications. One of these is whether, other qualifications being equal, a radio station applicant should be favored over a theatre applicant. It can be expected that theatre applicants will argue that there is greater "conflict of interest" in having a radio and TV station under the same ownership than in having a video station and a theatre.

Where the radio applicant also has newspaper interests it will doubtless be contended that he is doubly undesirable from a media monopoly standpoint as a TV licensee.

Approximately 35 theatre chains or individuals are involved in the applications thus far filed, which embrace 26 states and the territory of Hawaii. The highest number of applications are for New York and Illinois, with five each.

The applications follow:

ALABAMA

Mobile — Giddens & Rester (WKRQ), for VHF 5. Kenneth Giddens and Travis Rester, principals, have theatre interests.

ARKANSAS

Little Rock — Great Plains Television Properties, for UHF channel 23. Company is 50% owned by Scheffert & Burger; Little Rock Telecasters, for UHF 17. Company is 45% owned by E. H. Rowley, prexy of Rowley United Inc. (theatres in Ark., Okla. and Tex.), and 5% owned by Kenyon Brown, Texas theatre operator.

COLORADO

Denver — Denver Television Co., for VHF channel 7. Company is 34% owned by John M. Wolfberg; Denver chain operator; Aladdin Radio and Television Co. (KLZ), for VHF 7. Substantial interests in company are held by Harry E. Huffman and Frank H. Ricketson, theatremen. Ricketson is prexy of Fox Inter-Mountain Theatres, Inc. In addition, Ted Gamble owns 20% of KLZ.

CALIFORNIA

Stockton — KXOB, Inc., for VHF 13. Company is 15% owned by Sherrill C. Corwin.

FLORIDA

Tampa — Orange Television Broadcasting Co., for VHF 13. Mitchell Wolfson of Wometco Theatres is minority stockholder.

Jacksonville — Florida-Gorgia Television Co., for VHF 12. Wometco owns 10% of stock, Mitchell Wolfson owns 5% and Sidney Meyer (co-owner with Wolfson of Wometco) owns 5%.

Fort Myers — Fort Myers Broadcasting Co., for VHF 11. Daniel Sherby, part owner of Castle Outdoor Theatre Co., Cleveland, has minority interest.

GEORGIA

Columbus — Martin Theatres of Georgia, Inc., for UHF 28.

ILLINOIS

Springfield — Great Plains Television Properties, for UHF 20. Scheffert & Burger, owners of P. News Theatre, hold 50% of stock through an operating company, Trans-

continental Properties, Inc. WMAV-TV Inc., for VHF 2. Sherrill C. Corwin holds 10% of stock. Harrisburg — Turner Farrar Assn., for UHF 22. Company is subsidiary of Turner-Farrar Theatres, Illinois chain.

Rockford — Greater Rockford Television, Inc., for VHF 13. Roland F. Gran heads company; Winnebago Television Corp., for UHF 39. Company is headed by Harry Balaban, prexy of H. & F. Balaban Corp., theatre operators in Illinois and Michigan.

INDIANA

Evansville — Premier Television Co., for UHF 62. Company is 99% owned by Grand-Carroll Corp., which is owned by Fine family.

Fort Wayne — Fort Wayne Tele-

vision Co., for UHF 33. Company is subsidiary of Alliance Theatres.

IOWA

Sioux City — Great Plains Television Properties, for UHF 36. Scheffert & Burger hold 50% interest; Siouxland Television Co., for VHF 9. Arthur Sanford holds 55% of stock.

KANSAS

Wichita — Mid-Continent Television Co., for VHF 3. Company is headed by Sherrill C. Corwin; C. W. C. Co., for UHF 16. Company is owned by Stanley H. Durwood, chain operator in Kansas and Missouri.

KENTUCKY

Henderson — Ohio Valley Television Co. (WSON), for UHF 30. Malco Theatres' and subsidiary company hold 81% in interest.

Paducah — Columbia Amus. Co., for VHF 6. Company operates chain of theatres in Kentucky.

LOUISIANA

New Orleans — WSNB, Inc., for UHF 20. Company is 50% owned by Paramount Gulf Theatres.

MICHIGAN

Battle Creek — W. B. Butterfield Theatres, for UHF 64.

Flint — W. S. Butterfield Theatres, for UHF 16.

MINNESOTA

Duluth — Lakeland Telecasters, for VHF 6. Company is owned by Rolando F. Gran; Great Plains Television Properties, for UHF 38. Company is 50% owned by Scheffert & Burger.

MISSOURI

St. Louis — St. Louis Amus. Co., for VHF 11. Company is Fauchon & Marco subsidiary.

NEBRASKA

Hastings — Strand Amus. Co., for VHF 5. Company operates theatre in Florida and Nebraska.

NORTH CAROLINA

Asheville — Community Television Co., for VHF. Company is controlled by Carl Bamford, local theatre operator.

OHIO

Mansfield — Ferguson Theatres, for UHF 36.

NEW JERSEY

Asbury Park — Atlantic Video Corp., for UHF 58. Principal stockholder is Walter Reade, prexy of Walter Reade Theatre chain.

NEW YORK

Albany — Patron Broadcasting Co., for UHF 23. Company is 55% owned by Scholze Chain Theatres.

Buffalo — Copper City Broadcasting Corp., for VHF 7. Company is controlled by Kaitel Theatres Inc. Jamestown — Chautauque Broadcasting Corp., for UHF 58. Gary L. Cohen, theatre operator, holds 25% interest.

Niagara Falls — Cataract Theatre Corp. holds 50% in a company which has applied.

Schenectady — Fabian Theatres, for UHF 35.

OREGON

Portland — Mount Hood Radio and Television Broadcasting Corp., for VHF 6. Ted Gamble, prexy of Gamble Enterprises, which operates theatres in Ohio, Indiana and Pennsylvania, holds 43.5% of the company's stock. Sherrill C. Corwin holds 11%.

OKLAHOMA

Oklahoma City — Video Independent Theatres, for VHF 9.

NEW MEXICO

Albuquerque — Greer & Greer (John Greer and wife), for VHF 7. John Greer is 51% owner of a company operating four theatres in Albuquerque and has theatre interests in Santa Fe and Denver.

Santa Fe — Greer & Greer, for VHF 7.

PENNSYLVANIA

Johnstown — Rivoli Realty Co., for UHF 54. Walter M. Thomas, theatre operator, holds stock in the company.

TENNESSEE

Chattanooga — Southern Television Co., for VHF 12. Moser Lobowitz, prexy of Independent Theatres, holds 37.5% interest in the company. Joel W. Solomon, secretary-treasurer of Independent, holds 12.5%.

TEXAS

Beaumont — Lufkin Amus. Co., for VHF 4.

Lubbock — Lindsey Television Co., for VHF 5. Company is 80% owned by Lindsey Theatres, Inc.

Lufkin — Fox-Capital Broadcasting Co., for VHF 9. E. L. Korth, prexy of Lufkin Amus. Co., holds 5% interest in company.

Wichita Falls — Rowley Brown Broadcasting Co., for VHF 6. The Rowley Theatre family own 80% of

the stock and Kenyon Brown the remaining 20%.

WASHINGTON

Seattle — Mount Ranier Radio and TV Broadcasting Corp., for VHF 7. Ted Gamble holds 43% of the stock. Sherrill C. Corwin holds 11% and Ralph E. Stoklin 22%.

WISCONSIN

Madison — Bartell Broadcasters, Inc., for JHF 33. Stock is owned by Gerald and Melvin Bartell, and David and Lee Beznor, all of whom have theatre interests.

Green Bay — Valley Telecasting Co., for VHF 6. Roland F. Gran has stock in company.

Milwaukee — Milwaukee Area Telecasting Corp., for VHF 12. Roland F. Gran is 50% owner. Loron E. Thurwachter, theatre operator, holds 10%.

HAWAII

Honolulu — Hawaii Broadcasting System, for VHF 9. Consolidated Amus. Co., Ltd., holds 56% of stock; Royal Television Co., for VHF 2. Company is owned by Herman and Louis Rosen, Ralph Davis and Helen Speck, all officials in Royal Amus. Ltd.

In addition, United Paramount Theatres has applied, via purchase, for the five TV stations owned by ABC.

Fight Telecast

Continued from page 4

otherwise be dependent on newspapers for results.

Theatres which have nixed the bout to date have a two-way squawk. One is the charge being asked by IBC itself and the other is the increase from 15c to 25c per seat demanded by TNT as a charge for its services and the lines which it must lease from American Tel & Tel.

Deal being asked by IBC is source of objection from some circuits since the per-seat-old charge goes up on a sliding scale from \$1.15 to \$1.35 as the ticket sales increase. Houses which sell fewer than 1,000 duets pay \$1.15, those that sell 1,500 to 2,000 pay \$1.25, and those that sell over 2,000 pay \$1.35.

While the theatres claim they are thus being penalized because of size, the other side of the pie is said to be that this is exactly the same as most standard sliding scale film deals. It allows houses which sell fewer seats to get off the hook on their overhead before increasing the proportion of take to IBC.

As for the increase in TNT's cut—which is added to the IBC take cited above—it points out that it must undertake to lease two full networks, one in the east and one in the west. Eastern theatres are being forced to participate in this increase because without the western houses TNT figures it couldn't line up sufficient coin for IBC to guarantee the fight to any theatre.

Engineers employed by TNT are now experimenting to find the best method of making a film off the line in Chi for relay. It is thought probable that the Paramount or General Precision systems will be used. In any case, two pix will be made so that if there is any breakdown in one, the other will serve as insurance.

The Walcott-Marciano battle from Philly Sept. 23 will be the first coast-to-coast big-screen event. It will go to houses in Los Angeles, San Francisco, Seattle, Denver and Kansas City. Western circuit previously stopped at Omaha because of lack of availability of lines.

\$3.60 Price In Chi

Chicago, Sept. 9. Balaban & Katz is putting \$3.60 price tag on admissions to the telecast of Joe Walcott-Rocky Marciano fight, which will be big-screened at three Chi B&K theatres. Essaness' Crown will also carry bout, with main-floor duets pegged at \$4.80.

Previous B&K top for fight telecasts was \$2.40. But with Theatre Network Television charging \$1.35 per seat for heavyweight go, with line charges extra, B&K execs feel they must hike prices to come out on top.

Circuit's Tivoli, Uptown and Marbro will beam the fight, likewise the Paramount in Hammond, Ind. Prices are not yet set at latter house.

Seattle Debut

Seattle, Sept. 9. Walcott-Marciano battle debuts big-screen theatre television here at Hamrick's Orpheum, seating 2,599. House is probably selling fight \$2 to \$4, exclusive of tax.

Amusement Stock Quotations

For the Week Ending Tuesday (9)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	21	10 1/4	9 3/4	9 3/4	- 1/2
CBS, "A"	39	36 1/2	35 1/4	35 3/4	- 1 1/2
CBS, "B"	21	36 1/4	35 1/4	35 1/2	- 1
Col. Pic.	16	12 3/4	12	12 1/4	- 1/4
Decca	110	9 3/4	8 3/4	8 3/4	- 3/8
Eastman Kodak	130	45 1/4	44 3/4	44 3/4	+ 1/8
Loew's	120	13 3/4	13 3/4	13 3/4	- 1/4
Paramount	58	25 3/4	24 1/2	24 1/2	- 1/4
Philco	114	32 1/2	31 3/4	31 3/4	- 1/2
RCA	433	27 3/4	26 3/4	26 3/4	- 3/4
RKO Pictures	205	37 1/2	36 1/2	36 1/2	- 1/8
RKO Theatres	182	3 3/4	3 3/4	3 1/2	- 1/8
Republic	40	3 3/4	3 3/4	3 3/4	- 1/8
Rep., pfd.	6	10 1/4	10	10 1/4	- 1/8
20th-Fox	102	16 1/4	15 3/4	15 3/4	- 3/8
Un. Par. Th.	131	13 3/4	13 1/2	13 1/2	- 1/4
Univ.	12	12 3/4	12 1/2	12 3/4	- 1/4
Univ. pfd.	1.3	63	61	61	- 17 1/2
Warner Bros.	36	12 3/4	12 3/4	12 3/4	- 3/8
Zenith	49	7 3/4	7 1/4	7 1/4	- 3/4
N. Y. Curb Exchange					
Du Mont	67	16 1/2	16	16 1/8	+ 1/8
Monogram	8	27 1/2	27 1/2	27 1/2	+ 1/2
Technicolor	43	22 1/2	22 1/4	22 1/2	+ 1/2
Over-the-Counter Securities					
Cinecolor			11 1/2		
Cinecolor Industries (Pathe)			3 1/2		
U. A. Theatres			5 1/4		
Walt Disney			7 1/2		

(Quotations furnished by Druefus & Co.)

TV Innovations

Continued from page 1

(Leave of program); (3) clients can be selective in their markets; or (4) the residual benefits stemming from subsequent re-runs can make telefilms a profitable venture. But even the "go west" trend in TV production is a hangover from last season's thinking, though taking on an accelerated pace.

Despite the high cost tab for web time, which means an average of \$125,000 for 30 minutes on a 52-week basis, NBC goes into '53 enjoying a nighttime SRO status, with CBS not far behind. Later week is still saddled with the Tuesday night opposite Milton Berle and Saturday night opposite

Dan Aykroyd. NBC is technically abandoning the idea of trying to convert 10 a. m. to 11 p. m. into lucrative, sponsored segments and with the afternoon Kate Smith show as its only remaining financial click to date, CBS-TV is basing its hopes on Arthur Godfrey to make some economic sense and show out of daytime television, the new NBC, having both more time and more money than its competitors.

NBC-TV's program schedule is being revamped into a successful operation. It network has any innovations up their programming sleeves for the '53 '54 season, they've managed to keep them an airtight secret.

Programwise, the here-we-go-again overtones are pronounced in all the facets of program schedules. CBS, having discovered a gold mine in the situation comedy formula with "I Love Lucy," "My Friend Irma," "Mama," "Life with Luigi," etc., and in the less making contact with NBC-TV's program schedule. NBC-TV's program schedule is being revamped into a successful operation.

NBC continues in the "spectacular conscious" vein, with reprise of "Colgate Comedy Hour," the Saturday night "All Star Revue" (offering repeat of the same faces save for some sporadic Tallulah Bankhead, George Jessel guest shots), the "Show of Shows" display, etc. There's little evidence of any diminution in the overabundance of panel-quizz shows, which inundate all the network schedules, all trying to duplicate the "What's My Line" click.

Religious Revival? Now that Bishop Fulton Sheen is solidly entrenched in the Tuesday night "steeples" of opposite Berle, this season may find an old-fashioned revival of religious-tinged shows on TV. DuMont has already copped with shapes up a second major try, with a \$500,000-financed series of half-hour film programs. This is "The Life" sponsored by the Roman Catholic Missionary Society in cooperation with the National Council of Churches in the U.S.A. (the Protestant faith's major thrust to match the Bishop Sheen influence in TV.)

On the vocal front, it's still Dinah

Shore and Perry Como having the field practically to themselves, with no new names of star calibre projected into the new season's lineup. At the moment they're building up June Valli for possible TV stardom via her addition to the "Hit Parade" roster of personalities.

If this is TV's "reprise season," some are inclined to put the blame on the fact that the TV ascendancy into a whopping financial bonanza became an almost overnight reality, thus inviting the accompanying suggestion that "this must be what they want, so why look elsewhere." Whatever the reasons, TV is ushering in the new season precisely where the other left off—with more of the same continuing through the October roster of performers.

Maas to Tokyo

Continued from page 7

work to be done approximately another \$5,000,000 is impounded.

Maas was employed some months before the MPEA's permanent rep to Tokyo, but his departure was delayed while Maas worked on the broken coin problem. He's expected to be there only five or six weeks on present problems and then to go back later to take up his permanent post there.

Censorship plan proposed by the MPEA—and objected to by the Japanese government—is unique. Instead of setting up a government censorship board, as with other countries, the Japanese want to set up a board of censors, which will be made up of representatives of the Japanese government and the MPEA.

The MPEA position is that it does not want to be in the position of approving or disapproving the films of France, England and other countries, and it doesn't want them to be in the position of making decisions on the matter.

Association of Japanese film makers want to form a board that would screen incoming product. MPEA position is that it does not want to be in the position of approving or disapproving the films of France, England and other countries, and it doesn't want them to be in the position of making decisions on the matter.

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THE CHAMPIONS!

(Marge and Gower Champion are the fastest-growing musical stars in the industry! M-G-M of course!)

They were
GREAT in
M-G-M's "SHOW BOAT"

They were
TERRIFIC in
M-G-M's "LOVELY TO LOOK AT"

And NOW They're
SENSATIONAL
in M-G-M's

"EVERYTHING I HAVE IS YOURS"

Be at the Trade Shows Sept. 18th when M-G-M presents its BIG, NEW, TECHNICOLOR MUSICAL with New, Young stars. It's the answer to America's demand to see this talented young pair in a vehicle of their own! Don't miss the CHAMPION musical!

M-G-M presents
"EVERYTHING I HAVE IS YOURS" starring MARGE and GOWER CHAMPION • DENNIS O'KEEFE • with Monica Lewis Dean Miller • Color by Technicolor • Written by George Wells Additional Dialogue by Ruth Brooks Flippin • Directed by Robert Z. Leonard • Produced by George Wells

TV Not 'Prime Irritant'

Continued from page 5

accepted in the home, even as radio."

Harry Arthur, of the Fanchon & Marco circuit, has these opinions on the question of video: "I believe that our business is suffering from causes that are more fundamental than TV. . . . people would still patronize motion picture theatres, if they had the money, in preference to TV, although TV will always have its place, perhaps to a greater extent than radio. TV could not compete with motion picture theatres if we had personalities comparable to the ones we had in the past—say, 25 years ago, and of course 25 years younger—and if admission prices were drastically slashed so they would still be the cheapest form of entertainment."

Robt. Selig Doesn't Fear TV
Robert W. Selig, assistant to the proxy of Fox Intermountain theatres, with GHQ in Denver, noted: "So far, this area, ranging in the great inter-mountain sector all the way from the Canadian line to the Mexican border, has not fully felt the impact of television. It is here; but it is here only in part."

"We have tried to study and benefit by the experience of others in anticipation of television. We are not fearing it nor are we running from it. We intend to meet it head on, using it to our advantage where we can; and vigorously competing with it at the same time."

"We have what we believe will be an effective, hard-hitting campaign which will draw a sharp comparison between the advantages of a viewer of television and a viewer of a motion picture. . . ."

"Certainly, in our thinking about television must be large-screen television, third dimensional pictures, now patron services and comfort, fresh approaches to advertising and exploitation and, of course, continued improvement of product to make movie attendance more exciting and compulsory."

More concerned about the encroachment of TV is Edwin Silverman, of Essaness Theatres, who writes from Chicago: "The time when the public will have digested the novelty of TV home entertainment is quite distant, if not a wispy mirage. This is due to the fact that the convenience of TV in your living room, plus man's natural laziness, overrides the lack of quality. Not many share my opinion, but I am convinced that if, by utilizing Eidophor or some similar system, the motion picture theatre provides sufficient big events, including sporting events, we will help grossing nationally (and Hollywood will simultaneously benefit as will big league baseball, prizefight promotion, or any other source from which boxoffice entertainment emanates). Remember, home TV coasted along for years until that added something—sports—came into the home. We have to use the same formula to entice them back to the theatres. The public still likes motion pictures. This is proven by their patronage of drive-ins, which is akin to modern packaging of a commodity in any other line of business."

B. O. Ruined by Trade Practices, Claims Selig

On the subject of quick playoffs, Selig says: "I believe that most of our own trade practices are destroying or disturbing business as much as television. Particularly do I refer to the shortened availabilities, which means the continual encroachment on first-runs and which destroys the rental possibilities for the distributors and profit possibilities for the first-run theatres."

"I also believe that the accelerated liquidation, which brings about the creation of dozens of day-and-date subsequent run availabilities in the community, destroys the boxoffice potential of a given picture because there is no choice for the public. He either sees that picture or he sees nothing."

The subject of "middle-grade" films drew this comment from Snaper: "The solution, as to middle-grade films, is perhaps a most difficult one to distributor and exhibitor—where to play them and how to play them. We used to be able to bolster them with giveaways, gimmicks, bingo, etc. These no longer are successful in many areas. The obvious answer is to play them and duck."

According to F&M's Arthur, "the trouble with the vast quantity of

the middle-grade films is that they are the wrong subjects. We should get back to the fundamentals of entertainment—escapist, if you are to call it that. We should make many more low-budget pictures with promising personalities who can graduate into big films. I do not think they have to make better pictures or bigger ones. By and large the average is about the same as it always has been, if you would eliminate the problem, propaganda and the psychiatric pictures. . . . Great impetus can be given the business by major studios making many more "B" pictures; comb the highways and byways for new, young and fresh talent, and present them often."

Fox Inter-Mountain, according to Selig, uses the middle-grade picture to advantage. "We use these pictures," he said, "with other activities, such as car giveaways (we now are giving away three automobiles in every one of our territories on the midweek changes), cash clubs and special events which we create for the midweek change."

'Streamling' Only

Helps Distributors—Snaper

On distrib streamlining, Snaper says that consolidation of distributor facilities will be to the benefit of the distributor, not the exhibitor.

"I do not think there is much to 'streamlining' distribution," Arthur asserts. "The amount that could be saved is infinitesimal compared to what can be saved in the studios."

R. B. Wilby, of Wilby-Kinney Theatres, writes from Atlanta: "Distributors have ceased to be wholesalers and become retailers, specialty salesmen. Their costs are catching up with them, so they talk of pooling part of their business to reduce those costs. And it will probably work as long as there is the present shortage of pictures and the seller's market. But I am not so naïve after all of these years as to expect exhibitors to share in any savings."

Silverman and Fox Inter-Mountain's Selig see some possibilities in streamlining, but make no comment as to the possibilities of savings for exhibitors. Selig: "We think that the consolidation of backroom exchange facilities by all companies would be a great step forward in reducing expense and improving efficiency. We see no reason for this not to go forward at once since it would not create any unemployment problem, but on the other hand would consolidate a function which need not be spread over many exchanges."

'Impossible' to 'Maybe'

On Pic Selling by Mail

Question of selling by mail brings comments of "Impossible" to "maybe." Snaper: "Selling by mail—impossible!! A basis not requiring regular calls by salesman already being used by some companies in specified areas. The salesmen today don't call on exhibitors regularly. Many accounts throughout the country are not called on for periods of months, and somewhere difficulties exist between salesman and exhibitor, the months stretch into years. It is my sincere belief that the contact and relationship of salesman-exhibitor that has been lost in the past few years has been harmful. If salesmen had the right to make a deal with the exhibitor without the necessity of having homeoffices, contract departments, clerks, etc., send them back for another \$2.50, much time, money and effort would be saved. However, as to the business of any savings by distribution to the benefit of the exhibitor customers, please, how naïve can we be!"

Arthur terms the idea of mail-selling as ineffective. "One thing," the F&M exec declares, "that kept the exhibitors on their toes in bygone years was the constant visits by film salesmen full of enthusiasm and their terrific sales talks. The film salesmen inspired and imbued the exhibitor with a desire to go out and exploit and advertise his pictures to get the most out of them."

"The concentration of selling in the homeoffices, making nothing but officeboys of the local representatives, who do most of their contacting by telephone or mail, has gone a long way toward bringing on lethargy on the part of all exhibitors."

"They ought to get some of the oldtime style salesmen and put

them out on the road, calling on the exhibitors, talking to them, pepping them up—not sit in the office and call the exhibitor on the telephone and ask him how much he wants to bid for Joe Palooka's latest opus."

Silverman reveals that it seems to him "that a great deal of selling of marginal accounts can be done by mail." He was successful with direct-mail campaigns way back in the days of Select Pictures. "Furthermore," he notes, "the distributor has ascertained that with bidding the salesman does not have to call, but the postman will ring twice" if the exhibitor wants the picture."

Studio Salaries Still

'Excessive'—Silverman

Comments by the exhib toppers on other aspects of the business are as follows:

Silverman: "The entire business, whether it be stockholders or key personnel, must cut the cloth to fit the pattern of a new amusement era. Good entertainment will continue to pay off, but because ours is a volume business, it can't stand steady losses with which it has been confronted. Therefore, it is my guess that the big studios will be in dire straits unless they offer the possibility of participating profits to those who are entitled to it, in return for decreased original capital investments. The business can no longer stand excessive salaries, whether represented by exhibitors or production salaries, and last, but not least, featherbedding."

Arthur: "Another anti-film boxoffice irritant is the cost of babysitters. You will remember before theatres became so high-toned and snooty, they welcomed children in arms and children with their parents, but during the war years, this was discouraged. In fact some theatres put up signs saying 'babies in arms not admitted,' and charged high and sometimes adult prices for children."

Wilby on Advertising

Wilby: "We simply need to cause people to think they want to see more pictures than they now think they want to see. And that, of course, is advertising or exploitation, or what you will call it."

"Not very long ago I had occasion to look at the picture pages of most of the large papers in the country. In almost every case they were a conglomeration of posters, with unconvincing smart-alecky 'catch-lines' running up to about 22 words. I do not think that that sort of things creates very much desire to see a picture. So the theatre is dependent upon the desire created either by the mass publicity preceding the release ("Quo Vadis," "Greatest Show," etc.) or just by the known salable values (star, well-known story, and what not). And that leaves an awful lot of them unsold."

"For my own part I think that good copy, whether for radio, newspapers or television, can help more than any other one thing."

Disney

Continued from page 7

He hopes thus to take advantage of the successful group he gathered together for his first pic, instead of seeing them scatter after each film and running into difficulty engaging top talent.

Thus he left in England Perc Pearce, his American aide, who was in charge of production of "T.J." and "Robin Hood" and who is performing a similar chore on the next three. Lawrence E. Watkin wrote the scripts of "T.J.," "Robin Hood" and "Sword and the Rose," and is now doing "Rob Roy."

Ken Annakin, who directed "Robin Hood," is likewise doing "Sword" and will do "Rob Roy." Production crew is similarly being held for all the pics.

Immediately after completion of "Rob Roy," Disney will start on "20,000 Leagues Under the Sea," to be made in live-action in the U. S. It will be done partly at the studio and partly off the coast of Florida or the Bahamas.

Meantime, the studio is working on three animated features. "Peter Pan" will be released next spring; "Lady and the Tramp" in 1954 and "Sleeping Beauty" in 1955.

Incidentally, "Lady" and the Tramp" is a story of life seen through the eyes of dogs. "Lady" in the title is a cocker who falls in love with an unpedigreed "tramp."

Par-DuMont Findings Filed

Continued from page 5

tory or agreement between the "A" and "B" directors and a long history of delegation of power to Dr. DuMont and Paul Raibourn to work as a team on important company affairs.

Raibourn's activities in DuMont, according to the brief, show that he has been "an active and dynamic influence in DuMont's financial and other affairs." Bureau pointed out that Raibourn is DuMont's chief financial officer with responsibility to see that funds, securities, receipts and disbursements are properly handled.

Bureau also asserted that Raibourn's power in supervising DuMont's financial operations "penetrates, by his direct participation, or by his supervised delegation of his duties, into every aspect of the company's affairs." Finally, the brief states, "although Paramount's competitive ventures in the TV field have generated acrimony and extended negotiations looking toward an end of their DuMont relationship, the fact remains that Paramount and the DuMont group are still firmly wedded. Unless Paramount takes over the election of all the members of the board by a successful proxy contest, or conversely relinquishes its preferred position as a stockholder, this relationship. . . will continue."

Until the control issue, which has been pending for nearly four years, is resolved, neither DuMont nor Par will be permitted their full complement of five TV stations—the limit allowed one owner by the FCC. DuMont now has three stations and Par one.

DuMont, through its counsel, Roberts & McInnis, told the Commission that it is Class A stock of which Par holds 2.8%, which controls the company, chooses its president (Dr. Allen B. DuMont) and elects five of its eight directors.

Leadership of Dr. DuMont, the company declared, has converted Class A stockholders into "a coherent force" in support of the DuMont management.

DuMont's brief pointed to admissions by Par proxy Barney Balaban, in testimony at the hearings, that he has been unable to influence Dr. DuMont's policies on dividends, financing and expenditures. It further asserted that Dr. DuMont was never subservient to Par's wishes, even when it was a small company. And today, it added, DuMont is actively competing with Par in the manufacture and development of electronic equipment (Par holds a 50% interest in Chromatic TV Labs, which is developing the Lawrence Tricolor tube) and in distribution of TV programs. In Los Angeles, it pointed out, DuMont has a TV affiliate which competes with Par's video outlet, KTLA.

DuMont's Reasons

DuMont's findings gave the following reasons why Par's three directors cannot exercise control over the DuMont board:

1. Dr. DuMont makes sure no meetings are held without the DuMont majority present.

2. Par has been unable to influence policies which Dr. DuMont was determined to invoke.

3. Paul Raibourn, Par member on the DuMont board and DuMont treasurer, relies on company auditors and does not sign checks.

4. Board determines who shall write checks and usually selects Dr. DuMont or Stanley Patten, vice, a DuMont man.

5. DuMont's future plans for broadcasting expansion are independent of Par.

6. DuMont doesn't need Par for financing future expansion and doesn't need its consent.

7. Under Securities Exchange Commission policies, veto powers held by Par over changes in the corporate charters do not constitute control.

8. Par's right to solicit Class A proxies does not give it control on basis of the FCC approval of CBS-Hytron merger and purchase of Crosley by AVCO.

9. Minority representation on the board has never been considered control by FCC in regulation of telephone companies.

Finally, DuMont argued, no single right accorded Par gives it any influence whatever in controlling DuMont policies; therefore aggregate of these influences are not controlling.

Contrasting Par's relationship with theatre subsidiaries in pre-divorce days with its interest

in DuMont, brief asserted that Par owned 50-100% of voting stock and elected at least half of directors of the theatre companies. It further declared that while Par determined dividend policies of theatre subsidiaries, it was unable to get DuMont to pay a particular dividend in 1951 and was unable to stop DuMont from issuing 250,000 shares of Class A stock in 1950, which provided DuMont with \$5,650,000 of working capital.

Brief quotes Dr. DuMont as relating that Balaban, prior to joining the DuMont board, "pleaded for the same kind of affiliation or partnership relationship" he had with his theatre associates and that Balaban "lamented" Dr. DuMont rejection of a partnership status.

Raising Coin Via Stock, Loans
Paramount's brief, filed through Arnold, Fortas & Porter, while acknowledging that Par has power to veto amendments to DuMont charter, pointed out that "A" directors, without amending the charter, can raise several million dollars by issuing stock already authorized and additional sums through loans.

"Thus," brief declared, "Paramount could not prevent DuMont from applying for construction permits for additional stations or from carrying out any other presently contemplated expansion."

As to its right to solicit "A" proxies, brief admitted that Par "could conceivably gain control of DuMont" by such solicitation but this possibility of a change in voting control "is a danger faced by the management of any corporate licensee whose stock is widely distributed."

But anyway, the brief asserted "it is unlikely that Paramount could wean away any of Dr. DuMont's associates or many of the stockholders whose votes they cast. It is generally conceded that successful management cannot be defeated in a proxy fight."

But "even if control could be exercised in some manner," brief argued, the fact is that it has not been. Paramount has not solicited proxies and does not intend to. It has approved every recommendation that Dr. DuMont has made to amend the certificate of incorporation to authorize issuance of additional stock. Paramount's "B" directors lost each of the three disputes that have arisen between the "A" and "B" directors.

Pointing to the Commission's contention that actual exercise of control is not necessary if the "right or power" to control is present, brief concludes that "this way may be true where control actually exists" but doesn't apply to a situation "where affirmative steps must be taken by a person before he even acquires the power."

In the DuMont situation, brief argues, "Paramount does not exercise any power of control and cannot have such power unless it takes affirmative action such as engaging in a proxy fight, purchasing more Class A stock, etc. Unless and until such things occur, Paramount has no power to control DuMont even if it should desire to do so."

'Uncle Tom'

Continued from page 3

illegally making use of its version of "Uncle Tom's Cabin," made in 1927. A musical background was added to the pic shortly after the introduction of sound, U said.

Charging that Underwood had duped the film from an old print, U said that Underwood had added a narrator who read the titles. Film outfit claimed that Underwood had removed all U credits and had added instead "Howard G. Underwood presents 'Uncle Tom's Cabin.' Produced by Howard G. Underwood, Copyrighted 1950."

U also pointed out that an additional title claimed the film was the original production made at a cost of \$500,000. Actually, the filmery said, the pic cost more than \$2,000,000.

Strange aspect of the case is that the film has been showing in hundreds of theatres and drive-ins and has been doing tremendous biz, often outgrossing many present-day pictures. Following issuance of the writ, the marshal seized the prints in Underwood's garage. They will remain impounded pending a hearing on U's request for a permanent injunction and damages.

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THE U.S. NAVY MANS HER GUNS!**

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bait the trap that would
wreck the might of
the Spanish Main and
scuttle the
Pirate Fleet!

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U-I Makes the Pictures with the **BUILT-IN Profit!**



Clips From Film Row

NEW YORK

David and Wilbur Snaper took a long-term lease on the 800-seat Palace, Netcong, N. J., from Fred Falkner who's retiring to Florida. Deal was consummated through Berk & Krungold. Same brokers also recently disposed of Falkner's Liberty Theatre in Bernardsville, N. J. Wilbur Snaper is prez of the Allied Theatre Owners of N. J. and heads National Allied as well.

Leo Wilder moves from head of Warner Bros. homeoffice still department to post of assistant to Eve Siegel, fan and national magazine contact. Nat Gertsman advances from assistant to head-of-still dept.

LOS ANGELES

Azteca Films bought exclusive U. S. releasing rights to "The Shawl of Soledad," Mexican picture recently shown at Venice Film Festival.

Columbia is reissuing "Mine With the Iron Door," filmed in 1930.

Goodman & Kaufman Distributors closed a deal for West Coast distribution of British-made feature, "Brandy for Parson."

Jerry Wald's "The Lusty Men" will be released by RKO in 80 film houses day-and-date throughout Texas on Oct. 2 following world preem in Dallas Oct. 1.

Monogram-Allied Artists will hold its first national sales convention in six years in Chicago, Sept. 24-26, with Morey Goldstein presiding.

DENVER

Fox Intermountain Theatres will drop the management agreement with William Fox-Isis Co., on the Isis next March. Move is made as part of the compliance with the federal court decree telling the company to dispose of certain houses. With Wolfberg Theatres operating the Paramount, the decree will be complied with. In Denver, the company must still dispose of one of three houses, the Aladdin, Webber or Esquire.

Frank Monaco, Universal head shipper, to assistant booker.

Paul Rothman sold his interests in the Lee Theatres to Lem Lee, and will enter other business.

Paul Thompson, cashier at Metro, has gone with Lee Theatres as office manager.

ALBANY

John Gardner, owner of the Colony in Schenectady, opened the Turnpike Drive-in between Schenectady and Albany. The Turnpike has a capacity of about 400 cars.

Gerry Atkin now has dual assignment as manager of Ritz and advertising director of Warner theatres here, in Troy and Utica. Switch to the Ritz is latest economy move made by circuit upstate.

CHICAGO

Balaban & Katz has repacked its lease on the Regal.

Censor board reviewed 92 films in August classifying two for adults only and rejecting two foreign pix.

Strand Theatre, Brookfield, Ill., reopens Sept. 14 after six-month shuttering. Arnold Lund takes over house from Don Royce. A. Becker, former operator of the Vet, is new house manager.

The Vogue, East Chicago, Ind., which was dropped by Manata & Rose circuit, picked up by the

Hartley Corp. Hal Malone named manager.

In spite of a slight upbeat in city tax collections, July receipts continued to show a decline in theatre levies. Tax bureau reported \$75,000 take against \$96,000 last year and a seven-month total of \$664,000 against \$743,000 in like period of 1951.

Eddie Spear is back at Monogram as city sales manager.

Twentieth-Fox is going before Judge Michael Igoe to ask for an unlimited extension for "Snows of Killmanjaro" showing in Chicago.

Illinois-Indiana Theatres held its annual fall sales meeting at Michigan City, Ind. last week with return to old fashion salesmanship as theme of session.

PHILADELPHIA

Jack Beresin, Variety Clubs International chief Barker, heads industry phase of forthcoming United Fund Campaign.

Judge William H. Kirkpatrick, in U. S. District Court, has set Nov. 19 as the trial date for the Independent Poster Exchange suit against National Screen Service.

Warner's 2,700-seat Earle set to reopen with a vaude-film policy Sept. 26.

Ted Schlanger, Warner's zone manager, is back in action after a bout with virus.

Norman Silverman, Republic branch manager, hosted Victor McLaglen while the star was in Atlantic City for preem of "Quiet Man."

DALLAS

Movietime tours are scheduled to get under way in Texas in October. Present plans call for two units to organize here and go out to the smaller Texas cities Oct. 27.

R. J. O'Donnell, veepee of Interstate Theatre Circuit, is in Hollywood conferring with Jerry Wald, producer and other RKO executives, on the local world preem of Wald's rodeo pic, "The Lusty Men," slated for October release. Plans call for a group of 20 Texas born screen and rodeo stars to attend the opening.

The Twin Drive-In opened at Amarillo; it's considered the largest ozoner in the state.

J. Robert Bell, assistant manager of the Crest here, resigned and is now in New Orleans, where he is undergoing basic training at the Naval Air Base.

Jack Veeren named manager of Northwest Highway Drive-In here, being transferred here from Houston where manager of Irvington Drive-In. Both are operated by Claude Ezell & Associates.

Robert J. O'Donnell, general manager of the Interstate Theatre Circuit and Col. H. A. Cole are heads of the 1952 Texas theatres Crippled Childrens Fund drive which opened Aug. 31.

Fred Cannata, general manager of Horwitz Theatres in Houston, announced remodeling of the Iris there at a cost of \$50,000. It is the oldest circuit house.

CALGARY, ALTA.

Green Acres Drive-In Lethbridge, Alta., sold by Green Acres Drive-In Theatre Co., Ltd., Calgary, to Majestic Theatres, Ltd., Lethbridge. Majestic is owned jointly by Lethbridge Theatres, Ltd., and Famous Players Canadian Corp.

New ozoner at Swift Current, Sask., is the Swift Current Drive-In, operated by Douglas Burke and Robert Dahl.

Theatres here and in Lethbridge, Alta., banned admission to children under 16 because of polio.

PITTSBURGH

Irving Shiffman, former manager of Lippert exchange in New Haven and before that a salesman for Eagle-Lion in Albany, joined UA sales staff here; takes over post vacated by resignation of Irving Frankel.

George Tice, with Columbia for years, went with Monogram as a salesman. Tice at one time headed the local Col exchange; at time of his resignation recently he was city salesman.

Highland Theatre in Natrona Heights leased by Mr. and Mrs. Julius Burin and Joe Benedick. Burin was projectionist under Benedick and is continuing his booth duties.

Martin H. Seed, ex-film salesman and theatre manager here and in Ohio, now is Pennsylvania salesman for Mack Shirt Corp. of Cincinnati. He is the son of Harry Seed, who recently retired as WB division sales chief in Chicago.

Joseph Gellman, manager of the

Plaza in Duquesne for many years, acquired the Edward H. Fey insurance agency in that town.

Another Pittsburgh film publicist switched to the ad business, with appointment of Ken Hoel, long-time head of ad-publicity for the Harris circuit, to newly-created post of director of public relations for G. Norman Burk agency. Hoel quit his Harris post after nearly 25 years; also handled ad-publicity for two ice shows controlled by Harris outfit. Joe Feldman left Warners early this year after nearly 24 years to become a partner in biz of Julius Dubin, called Dubin and Feldman, Inc.

Md. Censorship

Continued from page 4

screen does not include obscenity, immorality and inciting to crime."

The statement brought a quick reply from Joseph I. Breen, v.p. of the Motion Picture Assn. of America and administrator of its Production Code. He declared:

"The charge in the annual report of the Maryland State Censor Board that there has been a relaxation in the motion picture industry's voluntary code of self-regulation is completely without foundation."

"Not only has there been no relaxation of the standards of good taste and decency represented by the Code but there will be none. Hollywood, as it has done in the past, will continue to provide clean and wholesome entertainment."

The views of the Maryland censors certainly are not shared by responsible and public-spirited groups all over the country.

For example, 13 national organizations, representing 40 million American women, recently reported that they found 78% of motion pictures suitable for family audiences—the greatest percentage in the history of reviewing films by these groups.

Further, a recent report by The Very Rev. Msgr. Patrick J. Masterson, executive secretary of the National Legion of Decency, commends the high moral standards of American motion pictures.

Even other censors do not agree with the Maryland Board. According to the Ontario Censor Board, which reviews American pictures, our films have attained a high level in good taste and handling of adult themes. Less material of an objectionable character was observed than ever before."

UA Billings

Continued from page 5

\$450,000 each was chalked up. This figure had been the previous high for the past five years.

Last week's total billings, with foreign department money included, totaled \$760,000.

Credited with a substantial portion of the take is a quartet of films, consisting of, "African Queen," "High Noon," "Island of Desire" and "Outcast of the Islands." "Desire" had been playing the Loew's circuit in New York but revenue from these dates is not included in the week's billings because Loew's has yet to make its settlement on UA's b.o. cut.

UA currently has films in 46 theatres in the Loew's, RKO, Trans-Lux and Brandt circuits in Gotham. Leading the list is "Noon," Stanley Kramer production, which is now in its seventh week at Brandt's Mayfair.

TORONTO

(Continued from page 10)

\$12,000. Last week, "Capt. Black Jack" (IFD) and "Talk About Sexing" (M-G) \$10,000.

Erington (FP) (1,080 40-80)—"Diplomatic Courier" (20th) (2d wk.) Good \$7,000. Last week, \$8,000.

Imperial (FP) (3,373; 50-80)—"Son of Paleface" (Par) (2d wk.) Nice \$12,000. Last week, \$23,000.

Loew's (Loew) (2,748; 50-80)—"Lovely Look At" (M-G) (3d wk.) Fair \$9,000. Last week, \$14,000.

Odeon (Rank) (2,390; 50-90)—"Lure of Wilderness" (20th): Sock \$15,000. Last week, "Don't Bother to Knock" (20th) (2d wk.) \$7,700.

Shea's (FP) (2,396; 40-80)—"Where's Charley?" (WB). Fair \$11,000. Last week, "Greatest Show" (Par) (3d wk.) \$12,500.

Tivoli, University (FP) (1,436; 40-80)—"Dreamboat" (20th) (2d wk.) Good \$11,000. Last week, \$10,000.

Uptown (Loew) (2,743; 40-80)—"World in Arms" (U) (2d wk.) Oke \$6,500. Last week, \$10,500.

Picture Grosses

MINNEAPOLIS

(Continued from page 11)

"Apache Drums" (U) and "Saddle Tramp" (U) (reissues) which opened yesterday (Mon.). Four days of "Big Sky" (RKO) was moderate \$4,000. Last week, first for "Sky" was \$10,000.

RKO-Pan (RKO) (1,600; 40-76)—"Farmer's Daughter" (RKO) and "Bagdad" (U) (reissues). Great campaign for "Farmer's Daughter" and it's bearing fruit at \$5,500. Last week, "Duel at Silver Creek" (U) and "Last Train From Bombay" (Col), \$5,500.

State (Par) (2,300; 50-76)—"Lure of Wilderness" (20th). Virile \$8,000. Last week, "What Price Glory" (20th) (2d wk.) \$6,500.

World (Mann) (400; 85-120)—"Carrie" (Par) (2d wk.) Lusty \$4,000. Last week, \$5,400.

'McLAIN' BIG \$11,000, INDPLS. 'CARRIE' 8½G

Indianapolis, Sept. 9. Back-to-school movement has film biz on quiet side at first runs here this week. "Big Jim McLain" at Indiana is okay to lead town. "Carrie" at Circle is fair. "Merry Widow" looks tepid in holdover at Loew's.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-76)—"Carrie" (Par) and "Royal Journey" (UA). Only \$8,500. Last week, "What Price Glory" (20th) and "Red Snow" (Col); modest \$9,000.

Indiana (C-D) (3,200; 50-76)—"Big Jim McLain" (WB). Nice \$11,000. Last week, "Son of Paleface" (Par), \$13,000.

Loew's (Loew's) (2,427; 50-76)—"Merry Widow" (M-G) (2d wk.) Slow \$6,500 after moderate \$11,500 opener.

Lyric (C-D) (1,600; 50-76)—"Woman of North Country" (Rep) and "Old Oklahoma Plains" (Rep). So-so \$4,500. Last week, "Greatest Show" (Par) m.o., big \$6,500.

WASHINGTON

(Continued from page 10)

\$33,000, with best opening day in four years. Last week, "Sally and St. Anne" (U) plus vaude, nice \$21,000.

Columbia (Loew's) (1,174; 50-80)—"Watusi" (Indie) and "Cajun" (Indie) (reissues). Big \$7,500. Last week, "Whistle Stop" (Indie) and "Pitfall" (Indie) (reissues), \$6,500.

Dupont (Lopert) (372; 50-85)—"This Above All" (Indie) (reissue). Fine \$4,000. Last week, "No Resting Place" (Indie), slow \$2,000 in 5 days.

Keith's (RKO) (1,939; 50-85)—"Sudden Fear" (RKO) (3d-final wk.) Great \$9,000 after big \$12,000 last week.

Palace (Loew's) (2,370; 50-80)—"What Price Glory" (20th) (2d wk.) Okay \$13,000 after big \$21,000 last week.

Playhouse (Lopert) (485; 50-81)—"High Treason" (Indie) (3d wk.) Steady \$5,500 after \$6,000 last week. Holds.

Metropolitan (Warner) (1,200; 50-80)—"Cripple Creek" (Col). Pleasant \$5,500 best in recent weeks. Last week, "Narrow Margin" (RKO), \$3,500.

Warner (WB) (2,174; 55-80)—"Son of Paleface" (Par). Great \$19,000, and stays. Last week, "Big Jim McLain" (WB), \$14,000.

DENVER

(Continued from page 10)

"Where's Charley?" (WB) and "High Sierra" (WB), \$12,000.

Esquire (Fox) (742; 50-85)—"Anybody Seen My Gal" (U) and "Sea Tiger" (Mono). Nice \$3,000. Last week, "Where's Charley?" (WB) and "High Sierra" (WB), \$2,500.

Orpheum (RKO) (2,600; 50-85)—"Big Sky" (RKO) (2d wk.) Slow \$8,000. Last week, \$10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Big Jim McLain" (WB) (2d wk.) Off to \$9,000. Last week, big \$16,000.

Rialto (Fox) (878; 50-85)—"Ring" (UA) and "Man From Black Hills" (Mono) (2d wk.) Fair \$2,500. Last week, record, \$7,500.

Tabor (Fox) (1,967; 50-85)—"Three for Bedroom C" (WB) and "Rose of Cimarron" (20th). Fair \$6,000. Last week, "Don't Bother to Knock" (20th) and "Shores of Tripoli" (20th) (reissue, \$6,500).

Webber (Fox) (750; 50-85)—"Three for Bedroom C" (WB) and "Rose Cimarron" (20th). Mild \$3,000. Last week, "Don't Bother to Knock" (20th) and "Shores of Tripoli" (20th) (reissue), fair \$3,000.

'Sky' High \$19,000 In Cincy; 'Miserables' Hep 11G, 'Dreamboat' Big 16G

Cincinnati, Sept. 9.

Stout returns are continuing this week for downtown theatres. Flagship Albee retains top position with lofty figure for "Big Sky." Palace has smooth sailing on "Dreamboat" and "Les Miserables" is a lively new bill at the Capitol. Holdover of "What Price Glory" and also "High Noon" are pleasing at the Grand and Lyric.

Estimates for This Week
Albee (RKO) (3,100; 55-75)—"Big Sky" (RKO). Boff \$19,000. Last week, "High Noon" (UA), same. Capitol (RKO) (2,000; 55-75)—"Les Miserables" (20th). Looks hefty \$11,000. Last week, "We're Not Married" (20th), \$11,500.

Grand (RKO) (1,400; 55-75)—"High Noon" (UA) (m.o.). Hotly \$7,500. Last week, "Affair in Trinidad" (Col) (m.o.), ditto.

Palace (RKO) (2,600; 55-75)—"Dreamboat" (20th). Swell \$16,000 or close. Last week, "Big Jim McLain" (WB), \$14,000.

Crosby Bright \$12,000, Balto; 'Widow' Fat 14G

Baltimore, Sept. 9.

Strong lineup of product is reflecting itself in upped activity all along the downtown sector here this week. In front position is "Merry Widow" at the Town. Good activity also is reported for "Just For You" at Keith's and the Stanley's "Son of Paleface."

Estimates for This Week
Century (Loew's-UA) (3,000; 20-70)—"World in His Arms" (UI) (2d wk.). Maintaining strong pace at \$6,000 after big \$9,700 opener. Keith's (Schanberger) (2,460; 20-70)—"Just For You" (Par). Fine \$12,000 for Bing Crosby pic. Last week, windup of 18 days of return of "Greatest Show" (Par) at pop prices brought run total to fine \$34,400.

Mayfair (Hicks) (980; 20-70)—"You For Me" (M-G). Opening tomorrow (Wed.). Last week, "Montana Territory" (Col) and "Tale of Navajos" (M-G), average \$4,200.

New (Mechanic) (1,800; 20-70)—"What Price Glory" (20th) (2d wk.). Sliding off at \$5,000 after fairish \$7,900 opener.

Stanley (WB) (3,280; 25-75)—"Son of Paleface" (Par). Nice action at \$12,000 or near. Last week, "Jim McLain" (WB) 9-day run was \$11,300.

Town (Rappaport) (1,500; 35-70)—"Merry Widow" (M-G). Strong \$14,000. Last week, "Sudden Fear" (RKO) (2d wk.), big \$5,500.

BOSTON

(Continued from page 11)

to about \$3,800 after strong \$5,500 for first.

Memorial (RKO) (3,000; 40-85)—"Sudden Fear" (RKO) and "Capt. Black Jack" (Indie) (3d wk.). Great \$15,000 after staunch \$25,000 for second. May hold a fourth.

Metropolitan (NET) (4,367; 40-85)—"Son of Paleface" (Par) and "The Jungle" (Lip) (2d wk.). Dipped to good \$12,000 for Bob Hope pic after strong \$20,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Merry Widow" (M-G) (2d wk.). Okay \$15,000 shapes after big \$23,800 for initialer.

Paramount (NET) (1,760; 40-85)—"Big Jim McLain" (WB) and "Rose Bowl Story" (Mono) (2d wk.). Okay \$10,000 after sold \$15,000 for first.

State (Loew) (3,500; 40-85)—"Merry Widow" (M-G) (2d wk.). Not bad \$7,500 indicated after oke \$11,500 for first.

New York Theatres

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PARAMOUNT



SEE PAGE 49

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VIDEO'S 'DISPLACED PERSONS'

TVA Claim of SAG Freezeout on Pix Commercials May Stall AFRA Tieup

Television Authority charged this week that the Screen Actors Guild is freezing it out of negotiations for television film commercials. This phase of the TVA-SAG wrangle may stall approval of TVA's merger with the American Federation of Radio Artists.

TVA wants to join SAG in its negotiations for TV film spots, but the screen guild answered that it will negotiate alone, although it would protect the interests of all performers. George Heller, TVA national executive secretary, told VARIETY that "television performers should get more than a polite assurance that TVA's scales for live performing won't be undercut by the results of SAG's negotiations."

Heller said that a large number of TVA members are doing tele film spots in places where SAG is not organized, and "these members should have something to say about the course of the talks." He added that "we feel joint SAG-TVA negotiations would give the performers added strength and secure a better contract."

Dispute may affect TVA-AFRA merger plans, because the screen guilds have a large vote in the Associated Actors & Artists of America, which so far has failed to approve a TVA-AFRA wedding despite overwhelming votes for such a merger in TVA and AFRA referendums.

Actors Equity, which has been opposing a TVA-AFRA get-together, had said it would reverse its stand if certain conditions were met. One of the conditions is settlement of the TVA-SAG jurisdictional row. Equity said it would call a conference on the problem and TVA and AFRA accepted its invitation, but a powwow hasn't materialized yet. The AA's has also been mulling the question, but no decision has been reached and another confab is set for today (Wed.). Indications are not too hopeful for a TVA-SAG settlement soon, judging from the parties' stand on the tele film question.

Meanwhile, TVA is going ahead with its plans for its special convention at the Park Sheraton Hotel, N. Y., Sept. 25-27. Balloting for delegates wound up yesterday (Tues.). AFRA held its special convention at the same hotel last month, with a resolution urging a TVA-AFRA wedding the most important decision emerging.

Frigidaire Buys 'Intrigue' in Can.

"Foreign Intrigue," the European-made series of vidpix that has entrenched itself as one of the more solid commercial TV entries in this country, also has the distinction of becoming the first U.S.-sponsored show on the newly-inaugurated Canadian video channels.

"Intrigue" was sold by J. Walter Thompson, which controls the package, to the Canadian Broadcasting Corp., which in turn negotiated a deal with the Canadian subsid of Frigidaire for weekly sponsorship of the series on CBLT, Toronto. Program bows tonight (Wed.) in the 9 to 9:30 p.m. segment. Station officially went on the air this week.

Mennen Buys Jack Barry Five-Minute Moppet Strip

A five-minute vidpix strip has been bought by Mennen products from Jack Barry-Dan Enright Productions. Show is tagged "Oh, Baby!" and features Barry and moppets in satiric jibes at a variety of current foibles.

Series goes into production this week in the east, with the pix due to preem last week in October. Mennen is handling the pix on a station-by-station basis. Agency is Gray.

COAST SWITCH BRINGS N. Y. AXE

The new broadcasting season is bringing in its wake the first major batch of television "DP's"—casualties of the continuing exodus of New York-berthed shows to the Coast. With more and more sponsors growing film-conscious and spreading their Hollywood wings, the job situation along N. Y.'s Madison Ave. and at the major networks is becoming increasingly acute. Key men heretofore involved in practically all facets of creative production are job-hunting in large numbers.

The wholesale axings at NBC-TV in recent weeks are due largely to the fact that there aren't sufficient Gotham-originating shows to take care of them. Indicative of the "go west" programming trend—either switching of live shows to the Coast or decision of sponsors to convert live properties into film—is the casualty list among set designers at NBC-TV. Within the past two weeks it's reported that eight such designers were given their walking papers. It's been customary to assign a designer to two separate shows per week, indicating that, with the official ushering in of the fall TV season this week, there are 16 fewer programs originating out of NBC-TV's Manhattan studios.

Some of the agencies involved in TV production have been giving their creative staffs the alternative of shifting their base of operation to the Coast (where agency activity is taking on a new importance reminiscent of the late '30's, when all the major radio shows went west) or turning in their credentials. Most of them have joined the Hollywood parade as "displaced persons" rather than join the job-hunting brigade in the east, even though it has meant uprooting of their families.

N.Y. FILM-RADIO 'HANDS' TIEUP BOWS NEXT WEEK

"Joining Hands" campaign, in which WNBC-WNBT (N.Y.) and the Organization of the Motion Picture Industry of N. Y. City will plug each other, kicks off Monday (15).

The two stations will give daily listings of popular films currently playing in neighborhood houses. WNBC will carry the calendar of features on Skitch Henderson's two shows, 12:45-1:30 p.m. and 11:15 p.m. to midnight. On WNBT, the tele listing of pix will be handled by Morey Amsterdam on his "Breakfast With Music" at 9 a.m.

Additionally, a weekly half-hour program at 12 noon Sunday tees off Sept. 21. It will be a variety show, "Hollywood, U.S.A.," including taped interviews with stars, producers and other filmites and music from soundtracks.

In return, OMPI will prepare and distribute trailers and posters boosting these programs in the participating theatres, including over 500 houses in some 30 chains. Pact, inked by Ted Cott for WNBC and Fred J. Schwartz for OMPI, runs for 13 weeks, with option to renew.

Fairbanks Readies TV Prod.

London, Sept. 2. With production scheduled to start rolling in October, Douglas Fairbanks, Jr., is currently scouting for an available studio in which to lens his TV features for the National Broadcasting Co. Under the terms of his NBC deal, Fairbanks must deliver the first six pix in N. Y. by the end of 1952.

Fairbanks announced the names of execs and studio personnel who are to be associated with him in this telepic organization. They include Tom White, former executive head of Pinewood studios, and Sir Edwin Herbert, a solicitor. Colin Leslie has been appointed executive assistant to Fairbanks and Peter Marriot was made his personal assistant.

Mutual's TV Film Web Plans Novel Sales Patterns, Mebbe Cuffo Time

Sam Lake to Guild Films As General Sales Mgr.

Sam Lake, biz manager and assistant to topper Ralph Cohn, has resigned from Screen Gems, Columbia's vidpix subsidiary, to assume the post of general sales manager of Guild Films, telepic distrib. Burton Hanft, formerly of Col's legal department, moves into the Screen Gems post.

One of Lake's first duties will be to visit the Guild offices in Hollywood, Chicago and Cleveland and to set up an office in Atlanta. He leaves on this tour in about two weeks.

Among vidpix Lake will peddle for Guild are "Invitation Playhouse," "Guild Theatre of the Air," "Lash of the West" and the Guild sports library.

RKO Thumbs Down On 'All Star' Satire Of 'Clash by Night'

Hollywood, Sept. 9. RKO crackdown halted plans of NBC-TV's "All Star Revue" to satirize film "Clash By Night" on the kickoff program Saturday (6) starring Dennis Day. Producer Jerry Wald had given "All Star" supervisor Joe Bigelow the green light on the project, but warned he'd have to get RKO's permission.

Studio, which released the Wald film, nixed the plan to have guest Paul Douglas, who starred in film, reenact the role on the video satirization with Corinne Calvet, another guest, taking off the Barbara Stanwyck role.

Flock of video satirizations last year prompted beefs from exhibs who resented ride of pix in general, specifically those in current release. Dean Martin and Jerry Lewis, on Colgate's "Comedy Hour," aroused nationwide exhibit indignation, and finally had to apologize, for a skit lampooning the film industry beset by video competition.

POLITICOS GET PRIORITY VS 'JEWELERS' THEATRE'

"Jewelers' Theatre," the International Silver-Hamilton Watch alternating sponsorship vidpix series, won't be able to get into the New York market until Nov. 11. It goes into the Tuesday 10:30-11 p.m. slot on WCBS-TV, N. Y.

Reason is that this time, one of the few availabilities in the CBS-TV key, has been bought for alternate weeks by the Democratic Party. WCBS-TV is keeping the other open periods for the Republican party, in case the GOP should want the equal time to reply to the Dems.

Geo. L. George Joins Shamus Culhane Vidpix

George L. George has been named producer-director in charge of sponsored films for Shamus Culhane Productions, Inc. Sponsored pix will be a new activity for Culhane, which up to now has concentrated on TV commercial spots.

George was director of the Academy Award-winning featurette, "Toward Independence," made for the U. S. Signal Corp. He has produced a number of other short films and was in production abroad before the war.

Thomas F. O'Neil, Jr.'s plans for a Mutual film tele network have stepped into high gear and are being shaped up around several novel plans.

A half-dozen different plans, suggested by stations, advertisers and agencies, have been considered, although nothing final has been settled on. One of the approaches suggested by stations calls for the bankroller to provide the film shows, which the stations would carry on a cuffo basis. However, the stations would get the right to rerun the vidpix for a second cycle without payment to the sponsor. It would be an attractive deal to the affiliates, it's felt, since they could get more from this arrangement than they would get on a straight time sale to a network spender.

However, it's understood, while several variations of this plan have come up for discussion, they have disadvantages which militate against them, such as sponsors' wanting to hold on to second run rights, union regulations on re-payment for repeats, etc.

O'Neil, prexy and board chairman of Mutual; Theodore Streibert, former WOR (N. Y.) prez and now topper of General Telecasting; Dwight Martin, General Telecasting general manager; and John Sutherland, indie film producer who came east from Hollywood last month to work with O'Neil, have been meeting almost daily to shape up MBS' film tele web plans. It's likely that they will decide on several methods of networking their shows, rather than one, since one of the main goals that O'Neil is trying to achieve is that of flexibility.

According to a spokesman for O'Neil, other aims of Mutual videowise are: (1) providing a good program service to prospective affiliates; and (2) providing service in periods not covered by the other networks. That, of course, would put the stress on daytime, fringe time, local option time and even post-midnight shows. It's significant, for example, that WOR-TV pioneered with a live show in the post-midnight stretch.

4th Vidpic Group Set Up in H'wood

Hollywood, Sept. 9. A new telefilm producers organization has been formed by producer Phil Tucker, who recently was put on the unfair list by the Screen Writers Guild. Tucker says the SWG slapped him for not paying scribbles "whether they meet my needs or not. I cannot find out if a writer can do the kind of work I want, until after I pay for it." He said he told the SWG he considers this stand "Un-American." He hopes to line up 10 or 15 producers in the new association.

"It's inconceivable," he says, "that four or five people representing a group of working people can throttle an entire industry; yet that is what they propose. I feel we should strengthen the independent producers' stand and present our own problem before a panel of disinterested people who think it's high time producers started making demands on unions. We have just as many mouths to feed as writers do; have just as many expenses, in addition to which we take a gamble with our money."

Objective of new group would be to "maintain equitable standards in working conditions throughout the industry for all people involved, not just a minority that has long overrun its welcome."

Town, already has three telefilm associations, National Society of Television Producers, headed by Louis D. Snader; Television Film Producers Assn., headed by Hal Roach, Jr., and Alliance of Television Film Producers, now struck by the SWG.

Ralston Quits Televideo To Form Indie Vidfirm

Hollywood, Sept. 9. Gil Ralston has broken with Screen Televideo Productions, where he has been producer for the past year, and is forming a partnership with Arthur Ripley for telefilming of two series now in preparation. He decided to go on his own when Televideo refused him a term deal.

Jacques Braunstein, secretary-treasurer of Televideo, will continue production with Rudy Abel, associate with Ralston, as his aide. Ralston was executive TV producer for Procter & Gamble before joining Televideo. Ripley, associated with him in production, directed many theatrical films.

Web Film Shows

Sign SAG Pact; Vote Reissue Pay

Hollywood, Sept. 9. Screen Actors Guild has signed collective bargaining contracts with practically all filmed television shows on national networks, according to John Dales, Jr., SAG executive secretary. Latest companies to sign Guild agreements are Desilu Productions, Dudley Pictures, Key Productions, McCadden Productions, Murphy-Thomas Productions, New World Productions, Rovani Films, Showcase Productions, Tower Productions and Volcano Productions. Other recent signers were Bracken Productions, Donlevy Development Co., Frank Ferris Co., Hour Glass Productions, Theodore Kosloff, National Repertory Theatre, Pennant Productions, Quality Pictures, Visual Drama Voglin Corporation, Wrather TV Productions and Wizard Telepictures.

Clauses in the Guild's TV contracts provide additional payments to players for reuse of their shows on television, and separate payments to actors in case the films are shown in theatres. Minimum salaries are \$70 a day and \$250 a week for single role in single picture, \$320 for two films in a week and \$375 for three films in a week.

LIVE SKATECASTS, FILM HIGHLIGHTS SET AT WPIX

National Roller Derby League has inked WPIX (N.Y.), for two live telecasts weekly during the 1952-53 season. Skatecasts will be on Thursday and Friday nights at 10 p.m. to conclusion, starting Oct. 9, with a Sunday afternoon pickup added later in the fall.

Meanwhile, WPIX is beaming films of previous derby highlights on Sunday at 10-10:30 p.m. These films are being sold on a syndication basis.

Jack Burnett, formerly sports director for WGN and WBBM, Chi, and later with Foote, Cone & Belding, is in the syndicate which recently purchased the New Jersey franchise for the National Roller Derby League which was formerly owned by Leo Seltzer. Roller Derby Associates is franchising all clubs in the National League. Heading the N. J. syndicate is Stephen Du diak, of Clifton, N. J.

Hurwood's Vidpix Deals

Robert Hurwood, Bank of America veepee who supervises disposition of films foreclosed by the institution, is due in New York early next week to wrap up release deals for some 13 pictures.

Hurwood, it's understood, will huddle with six major distribution companies.

Telepix Reviews

GRUEN PLAYHOUSE

(Out of the Dark)

With Ludwig Donath, Mari Aldon, Henry Brandon, Selena Royle, Toni Gerry

Producer: Revue Productions
Distributor: MCA-TV Ltd.
Director: George Jenkins
Writer: Axel Gruenberg
GRUEN WATCH CO.
30 Mins.; Tues., 10 p.m.
KTLA, Hollywood

"Out of the Dark" is one of the better entries in the preponderance of Iron Curtain melodramas being churned out by the telepix producers at assembly-line rate these days. TV has found the Iron Curtain an ideal place to locate its mellers; and sheer repetition of the same theme several times is rapidly wearing out the welcome for this trend, with saturation point already reached, so that usually the outcome of the yarn is self-evident long before the final blurb.

All the ingredients of a chase story are supplied in "Out of the Dark," which conceals escape of four from behind the Iron Curtain with the aid of underground worker. Suspense is provided in that until finale the under-rigger is suspected of being a traitor, chiefly because he's cagy about disclosing his actual role until they hit the border. Escape is accomplished with such ease, through mere bribing of a guard, it makes for unbelievable.

However, strong thesping performances plus good direction by George Jenkins and low-key lensing of Ellsworth Fredericks combine to make it fairly diverting telefare. Ludwig Donath as the underground worker punches his portrayal across with great conviction, and Mari Aldon, Henry Brandon, Selena Royle and Toni Gerry are excellent as the four who escape.

Axel Gruenberg's teleplay was okay, if not particularly plausible, chiefly due to his realistic characterizations. *Daku.*

SUNKIST PREMIERE PLAYHOUSE

(Bundle at Wells Fargo)

With John Qualen, Irving Bacon, Mike Mazurki, Irene Ryan
Producer: Screen Televideo
Director: Leigh Jason
Writer: Frank L. Moss
30 Mins., 9:30 p.m., Fri.
SUNKIST
KTLA, Hollywood

"Bundle at Wells Fargo" sets some kind of negative record for telepix, for it's doubtful if anyone before turned out a half-hour of telefilm without a moment of entertainment. This story of a couple of prospectors who after 30 years of mining decide maybe a woman is important, too, may have been intended as a satire, but whatever its intent it missed on all counts.

Story deals with courtship of a mail-order female by the pair, and through it all stalks an Indian chief who also acts as errand boy for the two prospectors. Indian decides he wants the squaw and brings his tribe to attack his friends when she says no. One of the prospectors buys off the Indian with gifts, to save the dame, and so she weds him. This is the fantastic melange which adds up to as boring a vidpic as has ever been seen.

John Qualen, Irving Bacon, Mike Mazurki and Irene Ryan were the thespis stuck with this one, and only Miss Ryan manages at times to whip the mediocrity of Frank Moss' script. Leigh Jason's direction is as dull as the plot, and there was no visible effort on his part to salvage a very bad story.

Written by Stu Thompson was the only good feature. *Daku.*

CHEVRON THEATRE

(The Juvenile Genius)

With Robert Paige, Gordon Oliver, Peter Votrian, Ann Doran, others
Distributor: MCA-TV Ltd.
Producer: Revue Productions
Director: Richard Irving
Writer: Nelson Bond
30 Mins., 9 p.m., Fri.
CHEVRON STATIONS
KTLA, Hollywood

Narrative about a nine-year-old boy prodigy who knows everything about everything provides entertaining half-hour in this latest Chevron Theatre telepic. Well-

constructed vidpic moves along at a fast pace, and benefits from several skilled thesping performances, under able directional guidance of Richard Irving.

Moppet easily solves a top-level government experiment; knows far more than the adults he's in contact with, including his uncle and a neighbor, a chemist. They're awed by the boy, and the nabe finds him thoroughly obnoxious. It develops the boy is about 200 years ahead of his time, and the grown-ups begin to worry he might use his knowledge in the wrong direction. The juve solves even this problem with his perfection of a time machine, with which he projects himself into the future a couple of centuries.

Robert Paige is excellent as the nabe annoyed at the genius; Peter Votrian delivers strongly as the boy, and Gordon Oliver and Ann Doran turn in competent performances in lesser roles.

Richard Irving's direction is cohesive and he makes the most out of Nelson Bond's meaty teleplay. Ellsworth Fredericks' lensing is outstanding. *Daku.*

TV Films in Production

as of Friday, Sept. 5

ARROW PRODUCTIONS

KTTV Studios, Hollywood
Second set of 13 in "Ramar of the Jungle" 26 half-hour jungle adventure telepic series to resume in Oct.
Cast: Jon Hall, Mollie Maule, Ray Montgomery, James Fairfax.
Producers: Harry S. Rothchild, Leon Film producer: Rudolph Flothow
Director: Wally Fox
Assistant director: Wilbur McGaugh
Script director: Dan Hall
Camera: Clark Ramsey
Film editor: Dwight Caldwell
Sally editor: Sherman Lowe
Writers: Eric Taylor, Sherman Lowe, Orville Hampton

WM. BOYD PROD'NS, INC.

11700 Ventura Blvd., Los Angeles
Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin Abbe, Tommy Carr

JACK CHERTOK PRODS.

General Service Studios, Hollywood
"LONE RANGER" half-hour western series now shooting.
John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Directors: Paul Landres, Holly Morse

COSMAN PRODUCTIONS

Hal Roach Studios, Culver City
"I AM THE LAW" series of 30-minute adventure dramas shooting six in series with George Raft starred.
Producer-director: Jean Yarbrough
Executive producer: Pat Costello

BING CROSBY ENTERPRISES

RKO-Palco, Culver City
Shooting "REBOUND" series of half hour adult dramas based by Packard Motor Car Corp.
Producer: Bing Crosby
Associate producer: Basil Grillo
"A CHAIR ON THE BOULEVARD" in preparation.
Half hour series of adult drama films for "CROWN THEATRE" now shooting.

JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"FORBIDDEN JOURNALS" series of half-hour situation comedies currently shooting for General Electric sponsor.
Producer: Dick Mack
Director: Hal Walker

DESILU PRODUCTIONS

General Service Studios, Hollywood
Shooting "OUR MISS BROOKS" half-hour comedy series sponsored by Philip Morris for fall season.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Virginia Vance, etc.
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Producer: Harry Belafonte
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half hour situation comedies now shooting.
Cast: Barbara Britton, Richard Denning, Francis De Sales, etc.
Producer: Federal TV Corporation.
Director: Ralph Murphy

FRANK FERRIN PRODUCTIONS

6328 Sunset Blvd., Hollywood
"SMILING ED'S GANG" series now shooting. Ed McConnell, Nino Marcel head cast.
Producer: Frank Ferrin
Associate producer: Ralph Ferrin
Assistant director: Don Olsen

FILMCKRAFT PRODS.

8451 Melrose, Hollywood
GROUCHO MARX started in 39 half-hour audience participation film productions now shooting once a week for NBC.
Desoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

420 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 32

UNION WON'T DISMISS KSTP 'UNFAIR' CHARGE

Minneapolis, Sept. 9.

Although the St. Paul musicians' union, AFL, requested the action, the St. Paul Trades and Labor assembly, AFL, has refused to remove radio and TV station KSTP from its "unfair" list.

KSTP union technicians struck in April, 1950, following a wage dispute, and they're still out and picketing the station. They now claim the station has them locked out.

Some musicians' union members worked for KSTP before the strike. The union was prompted to make its request to the Trades and Labor assembly because of the prospects for KSTP employment members.

In announcing that the assembly voted against removing KSTP from the "unfair" list, E. D. McKinnon, its secretary, also said that the vote was followed by a decision to make another sizable contribution to the technicians' strike fund in the now more than two-year fight to obtain a union agreement with the station.

Schenectady—Don Tuttle is new director of farm broadcasting for WGY. He succeeded Merle Galusha.

New York

Marion Parsonnet, vidfilm producer, back in Gotham after having wrapped up seven pix in the "Doctor" series for Procter & Gamble on the Coast. He's resuming production at his Long Island City studios . . . Henry Morgensthan, 3d, associate producer with Parsonnet, started a two-week tour of duty as a reserve officer with the AM-TV branch of the Army's public information department in the Pentagon . . . Bernard J. Prockter, topper of Prockter Productions and PSI-TV, sails today (Wed.) on the Queen Mary for a five-week trek to Europe. He'll arrange for vidpic productions in Italy, France, England and Germany and also pick up properties for lensing in the U. S.

Hollywood

"America's Finest" is the label pinned on series Jennings Lang is prepping for Revue Productions, MCA vidpic subsid. Lang, who's been working on the series for months, has lined up Joan Crawford and Ray Milland for star array so far . . . "The Silent Butler,"

episode in "Mr. and Mrs. North" series, is being shot at Goldwyn studios by Federal Telefilm. Barbara Britton and Richard Denning top John W. Loveton production . . . Back from a vacash at Apple Valley, Frank Wisbar began casting "War Correspondent," by Forrest Kleinman, and "Never Let Me Go," by Sam Ross and Harold Jack Bloom, the "Fireside Theatre" telepic to roll at Eagle-Lion studios Sept. 15 . . . Charlita set for roles in Revue Productions' vidpic, "Border Corsairs," and "Perilous Trail," and Gigi Perreau stars in Revue's "Goodbye to the Clown" Norman Colbert, supervising film ed of Filmcraft, set as head editor of series of Community Chest dramatic films being prepped for TV and theatres . . . Gene Autry skied in from N. Y. . . "Badmen of Rimrock," by Milt Raison, and "Outlaw Territory," by Oliver Drake, set as next two "Range Rider" telepics, rolling this week with William Berke directing, Jack Mahoney and Dick Jones starring . . . Screen Writers Guild to determine whether vidpic producer Phil Tucker goes on its unfair list, for paying scribes \$250 a week, where SWG wants a \$500 minimum. His Lea-Tuck Telefilm company just wound a pilot, "Fabulous Murphys" . . . Motion Pictures for Television's Dave Wolper, in charge of coast operations, sold firm 26 pix with option for 26 more to KFEL in Denver, with about \$5,000 involved in first sale of feature film to the Denver outlet . . . Teleblurb section has been set up by Adrian Weiss Productions . . . Warner Anderson planned to Gotham to star in 10 "The Doctor" telepic for Marion Parsonnet . . . Phil Arnold set for "Cowboy G-Man" series toplining Russell Hayden and Jackie Coogan . . . Jack Daly set for "Feud at San Felipe," Revue Productions' telepic . . . Warren Lewis, producer of Douglass' "Terry and the Pirates," at RKO Pathe studios, began recasting series inasmuch as principals of original plot are not available now . . . Mark Goodson and Bill Todman of N. Y. are due in Nov. 1 to set up studio facilities, line up leading man and crew for production of "Buffalo Bill" series, to be produced by Vincent O'Connor. Vidpic will be sold on a syndicated basis . . . Alf Kjellin set for role in "Suit Club," "Racket Squad" telepic shooting at the Hal Roach studios . . . Paul Garrison resumes production on series, "Love Themes," in December . . . William Morris agency has taken over distribution of "Rocky Jones, Space Ranger," identification series produced by Roland Reed . . . Interstate Television prexy G. Ralph Branton in Gotham on biz in connection with his "Ethel Barrymore Theatre of the Air" series . . . Pat O'Brien to Denver Sept. 15 to m.c. opening of first TV station there . . . Buddy Ebsen joins Joan Blondell in Mexico City in co-star in her telepic series, "Calamity Jane" . . . Marvin Miller snagged a featured role with George Raft in Cosman Productions' "I Am the Law" . . . Mary Alan Hokanson set for role in Screen Gems' "Turnip's Blood," in "Ford Theatre" series . . . Gil Ralston bowed out as producer of Screen Televideo, after his pact expired and he was unable to draw long-term from Screen Associates, angeling company. Jacques Braustein and Rudy Abel will handle production for ST, located at Eagle-Lion studios. Ralston joins Arthur Ripley in new company.

SAG GROUP TO TALK TELEBLURB PACT IN N.Y.

Hollywood, Sept. 9.
Screen Actors Guild sent a committee to N.Y. to negotiate with film producers and national advertising agencies for an agreement covering actors in TV commercials. Chief demand is for restrictions on the number of times a filmed TV plug may be shown. SAG wants additional payments to actors for reuse of the films.

Committee consists of Richard Carlson, George Chandler, John Dales, Jr., Kenneth Thomson and William Berger.

'Comedy Cameos' Returns

"Comedy Cameos," sponsored by Cameo Curtains, via Product Services agency, which was on last season, will return to WJZ-TV, N.Y., tomorrow (Thurs.).

It will be aired Thursdays at 11:15 p.m. and Sundays at 4:45 p.m.

LINDSLEY PARSONS PRODS.

KTTV Studios, Hollywood
Shooting "THE FILE OF JEFFREY JONES" series of half hour adventure telepic.
Producer: Lindsley Parsons
Director: Lew Landers
Associate producer: Warren Douglas

PATHSCOPE PRODUCTIONS

580 Fifth Ave., New York City
Now shooting "THE HUNTER" series of 13 half-hour telepics, sponsored by R. J. Reynolds Tobacco Co. through William Esty, Barry Nelson heads cast.
Producer: Ed Montague
Production Supervisors: Walter Raft, Robert Drucker
Director: Oscar Rudolph

ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
Shooting "MY LITTLE MARGIE" series of half-hour comedies. Gale Storm and Charles Farrell set leads.
Producer: Hal Roach, Jr.
Associate producer: Guy V. Thayer, Jr.

REVEU PRODUCTIONS

Eagle Lion Studios, Hollywood
Half hour series of "ADVENTURES OF THE CARROLLS" telepic now shooting for Revue Prods.
Producer: Revue Productions
Directors: Richard Irving, Norman Lloyd.
Series of 26 "THE BAKER, USA," vidpic, starring Alan Hale Jr. and Randy Stuart now shooting.

HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City
Shooting "AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Brabin
Production executive: James Fonda
Assistant director: Emmett Emerson

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the "FORD THEATRE" series of 39 half-hour telepics.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood
Resume production of half-hour dramas in October.
Producer: Screen Televideo Prods.
Prod. supervisor: Rudy E. Abel
Half-hour telepic dramas shooting.
Supervising film editor: Bernard Matis

DON SHARPE ENTERPRISES

RKO-Palco Studios, Hollywood
Series of "FOUR STAR PLAYHOUSE" half-hour telepic dramas shooting.
Producer: Don Sharpe
"MY HERO" series of comedy-dramas starring Robert Cummings to shoot after Sept. 22.
Producer: Mort Green
"TERRY AND THE PIRATES" series also to shoot after Sept. 22.

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series resume shooting half hour telepic series Sept. 22.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinsling

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard, Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood
"FIREBIRD" series of half hour adult dramas resume Sept. 15.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood
Eight in "BOSTON BLACKIE" series of half-hour telepic shoot in August.
Directors: Eddie Davis, Sobey Martin, Geo. M. Cahan.

PARSONNET TV FILM STUDIOS, INC.

108 Larchmont, Hollywood
Casting: Jack Murtin, Fred Messenger
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Don Siegel
Asst. directors: Jack Berne, Frank Fox

MARCH OF TIME

389 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour ptx. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Beerling.
Producer: Marion Parsonnet
Director: Fred Stephani

WOV-WHOM BILINGUAL WEDDING

NBC's Soup & Soap Bid

Chicago, Sept. 9.

In one major respect the NBC radio rate formula as evolved here last week differs from the CBS blueprint—and that is in the combination day-and-night plan, with its contiguous rate discount extension for advertisers. Thus, a sponsor buying a five-day strip consisting of a minimum of 15 minutes, and another period of 15 minutes can now receive the lower contiguous rate on total program time within any one day, just as though his shows were back-to-back.

NBC frankly admits it's a gesture toward romancing major clients from other webs, with eyes, specifically, on the lucrative Procter & Gamble and Campbell Soup strips currently occupying the 7 to 8 p.m. slots on CBS. With approximately \$5,000,000 in P&G billings and \$1,000,000 in Campbell biz at stake, NBC, in effect, is serving notice that the two major clients can save about 30% on annual billings by shifting over to NBC. And with CBS promising that its rate formula won't be disturbed for another year, NBC feels there's nothing Columbia can do to match the NEC "come-on," unless the network takes the rap on the difference.

GOP Runs Into Some Costly Network Preemptions; Steps Up Politico Tempo

Network sponsorship commitments on the political front have taken on an accelerated pace, now that time is of the essence. The Democratic National Committee, controlling the purse strings on the Adlai Stevenson broadcasts, appears to have moved in ahead of the GOP-Eisenhower contingent and has knocked off some favorable segments in station option time, thus precluding the necessity of major rebates to agencies and clients for preempted time and talent. For example, the Dems have packed for all the alternate Tuesdays in the 10:30 to 11 p.m. CBS-TV slots between now and election time, where no regular major bankrolling deals are involved.

On the other hand, the Republicans are running smack into costly preemptions in negotiating for Eisenhower time. They're taking over the Wednesday night 10 to 10:45 period on Oct. 29 on both CBS radio and television for one of Ike's major TV bids. This means knocking out the Pabst fights on both mediums, involving a \$60,000 rebate on TV alone (with \$15,000 going to the International Boxing Club), and another \$20,000 for the radio preemption.

Similarly, the GOP forces shelled out over \$50,000 for the Eisenhower pickup last Thursday night via NBC-TV. This meant lopping off the Ford-sponsored "Mr. Peepers" show.

Dems' \$1,500,000 Budget

Washington, Sept. 9.

Boasting it had scored a coup in buying up \$1,000,000 worth of radio-TV time well in advance of the Chi conventions, thus cutting down on cost for preempted time, spokesmen for the Democratic National Committee backed up the

(Continued on page 36)

CBS-TV Gets Macy Parade—For Free

Last fall, when Victor Ratner was still presiding over the advertising-promotion destinies at Macy's, N.Y., the department store's annual Thanksgiving Day parade was peddled to the TV networks as a Macy package for \$100,000. There were no takers.

This year, CBS-TV is grabbing off the parade on a cuffed basis. The network will give it some production trimmings of its own to meet the exacting TV standards, and Jackie Gleason, now a CBS-TV personality, has been designated as the parade's head marshal.

Macy's and CBS have been keeping company for some months, with the department store having recently devoted a lot of its energies on display of the elaborate model of CBS' TV City opening next month in Los Angeles.

Gil Fates to G&T

Gil Fates takes over as executive director of programs for Mark Goodson-Bill Todman Productions on Monday (15).

Fates was with WCBSTV, N.Y., in 1941, and produced "What's My Line?" "We Take Your Word," "Winner Take All," "Beat the Clock," the Faye Emerson shows and others for CBS-TV.

Levenson Seeks CBS-TV Release; NBC In Overtures

Sam Levenson is seeking a release from his CBS contract, which doesn't expire until next February. CBS has failed to come up with a television slot this season for Levenson's own show and it's no secret that the comic has been miffed over the web's failure to integrate him more effectively into the CBS-TV program roster.

It's understood that NBC-TV has been making overtures to Levenson, in event he can get a release from his CBS contract, with further inducement of sponsorship guarantees.

Levenson has returned as a panelist on the CBS-TV "This Is Show Business," and this represents his only TV exposure. Should he switch to NBC, he would continue on "Show Business," since he's committed to that program for another full season under terms of a separate deal negotiated with Irving Mansfield, producer of the Lucky Strike-sponsored series.

DuMont on the Prowl For New Faces in All Creative TV Facets

A talent opportunity show in which young producers, directors, designers, choreographers and composers, as well as performers, will get a chance to showcase their skills will be launched on DuMont network tonight (Wed.) in the 8:30-9:30 p.m. slot. Idea of DuMont program chief James L. Cadigan is to give newcomers in these creative theatrical and tele fields the kind of encouragement that neophyte performers get via talent scout shows.

The prospective producers, for example, will be allowed to select props, lighting and other production aids to stage a number around a semi-pro act. A panel of show biz celebs will choose the best two production numbers offered each night for a reprise the following week. Bill Wendell will emcee. Roger Gerry will produce with Bill Dalzell scripting.

COLLABORATION SET FOR AM-TV

One of most unusual teamups of stations, affecting the two independent New York outlets in the world's largest foreign language market, is currently on the fire. It involves WHOM, which is run by Fortune Pope, son of the late Generoso Pope, and publisher of Il Progresso, the most influential Italian newspaper in America, and WOV, owned by Richard O'Dea, along with the Ralph Weil-Arnold Hartley management team.

Despite identity of the Pope family with New York's Italian segment, plans calls for WOV to take over all the Italian programming, with WHOM bowing out of that facet of operation. WOV has always ruled the roost, in terms of Italian billings. It's presumed that WOV will pave the way for WHOM to take over the other multi-language phases.

The wedding, it's known, also encompasses TV. Both stations have N. Y. video aspirations in the foreign language field. As yet no TV station in N. Y. has penetrated exclusively this major operational role, which is considered one of the most lucrative prospects in the whole video field.

Precise pattern of the WOV-WHOM collaboration is being kept under wraps, with attorneys for the stations wrestling this week with the intricate details.

There's one commercial TV channel available for the Gotham market. Just who will get it is problematical, with several bidding for the channel, including WNYC, the N. Y. municipally-owned station. It's also reported that WNEW may file a bid for the single availability.

WOV has increased its identity with the Italian market in N. Y. with its own studios in Rome, from which taped shows originate.

'Goldbergs' Gets Coke, Vitamins

NBC-TV has finally resolved the 7 to 7:15 p.m. cross-the-board program lineup and at the same time has set both the "Goldbergs" and Herman Hickman stanzas for the fall. That leaves the 7:15 to 7:30 strip as the network's lone evening concern. (Some of the affiliates had been griping over the web's failure to program the brace of 15-minute segments and were making a pitch to recapture the time.)

Coca-Cola has been packed to pick up the "Goldbergs" tab on Mondays and Wednesdays. Previously the Vitamin Corp. had been committed for the Tuesday and Thursday slots. The Friday period will be taken over by ex-Yale grid coach Hickman, who is being sponsored by General Cigar.

LINNEA NELSON BACK IN TIME BUYER SADDLE

Linnea Nelson, who resigned from J. Walter Thompson as chief time buyer about 18 months ago after more than a score of years with the agency, has come out of retirement. She checked in last week at the Kudner agency, where she's masterminding the radio-television time buying in connection with Gen. Eisenhower's campaign.

After resigning from JWT, Miss Nelson had settled down to housewife chores at her Babylon, L. I., home. She says she'll go back to it after the election.

All told, Kudner agency has increased its radio-TV staff by more than 30 persons, with Mann Hollner, former radio-TV director of Lennen & Mitchell, among the agency's newest acquisitions.

NBC Affiliates in Harmonious Chi Meet 'Buy' Discount Rate Formula, But Look to Individual Bartering

Chicago, Sept. 9.

Tough Hough

Chicago, Sept. 9.

Harold Hough of WBAP, Ft. Worth, a veteran of many an affiliate-network battle, came up with a suggestion for economy during the NBC session here last week with its stations.

Hough, surveying the battalion of brass repping the network and the 125 affiliates in for the joint huddle, asked of NBC prez Joseph C. McConnell: "Why don't you guys save us all money by sending us a postcard telling us your plans. You know you're going ahead with them anyway."

NBC Affiliates' Free TV Hours AM Bargain Point

Chicago, Sept. 9.

The NBC video affiliates who are also on the network's radio roster have seized upon the web's new radio discount plan as a bargaining point in their campaign to revise downward or wipe out completely the number of "free hours" they beam for NBC-TV.

The NBC station relations contingent is now busy negotiating with the individual AM stations on new pacts which will implement the 14% slash in payments from the network which was the NBC-suggested share of the cost of the discount formula to be borne by the affiliates. Chief movers in the drive to change the video cutoff arrangement, such as Walter Damm, WTMJ and WTMJ-TV, Milwaukee, hinted broadly that his acceptance of the radio revenue cut would hinge upon the web's willingness to bargain on the TV matter.

It's considered significant that the tele committee set up to negotiate the question called a meeting of NBC-TV affiliates just prior to the opening of the radio discussions here last Wednesday (3). The TV session lasted only about 10 minutes and was apparently called to brief the station managers on the "free time" issue before they convened to hear the networks radio proposals.

The tele group is seeking a gradual reduction from the current 24 hours monthly they are required to carry for the network for free.

'Life With Father' At 30G a Week; Ezra Stone Set as Show's Producer

Ezra Stone has been given the nod as producer for the projected "Life With Father" TV series which is slated as a CBS-TV presentation, now that negotiations have been completed with the estate of the late Clarence Day and Howard Lindsay and Russel Crouse, who authored the record-breaking legit attraction. Program will be peddled at \$30,000 a week.

Aside from the Stone designation, no other program components have been evolved as yet. Show will probably be held in abeyance until after the first of the year.

Ennds Buys 'Playhouse'

Hollywood, Sept. 9.

Ennds has bought NBC-TV's "Your Favorite Playhouse," taking off on the network from Burbank on Oct. 6.

Top names will be used in half-hour dramatic series

Top officialdom at NBC, which spent a hectic past couple of weeks whipping up its answer to CBS' discount formula, has an equally hectic couple of weeks ahead of it getting the final okay from its affiliate family. That the bulk of NBC stations will go along with the network's "rewrite" of the CBS plan, out of sheer lack of an alternative, was generally agreed upon as the 125 affiliates broke camp here last week after hearing the plan outlined by prez Joseph H. McConnell.

It was also generally conceded that the web still has a lot of bartering to go through with the individual stations before its accountants can tote up just what actual costs to the network itself will result from the rebate plan which cuts nighttime charges from 23% to 30% and ups morning bankroller costs an average of 4%.

The key to the situation, it's pointed out, is the suggested 14% reduction in payments to the outlets from the network. CBS is imposing a 15% cut. Slash is designed to have the affiliates bear part of the cost burden of the boosted discount structure.

Bargaining Days Ahead

The station men recognized, with but one exception, the inevitability of meeting the CBS competition with a similar formula. But they insisted any amendment to their affiliation contracts, necessary to formalize the cut in web payments, must be handled through individual negotiations. In short, the boys bought the discount setup with only routine squawks but they withheld carte blanche approval, hoping to bargain for a better deal individually on this matter of a

(Continued on page 36)

NBC's \$1,000,000 'Sell Radio' Fund

Chicago, Sept. 9.

Now that its nighttime radio cost slashes are on the record, NBC has set a \$1,000,000 campaign to promote the medium as a potent selling force. Details of the project were outlined to the web's affiliates last week by sales veep John K. Herbert who stressed that the network is prepared to backup with dollars its faith in the continuing future of AM.

According to Herbert's breakdown NBC has allocated some \$500,000 for its client merchandising service which has been subscribed to by 139 affiliates. Web is shelling out \$275,000 for the Nielsen Coverage Service and the

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The Uninvited

Chicago, Sept. 9.

As in the case of the CBS rate reduction conclave with its affiliates here last month, the NBC family gathering last week attracted some uninvited guests dispatched by the competition with instructions to get the story of the rate slicing proposals. The "spys" present at both meetings indicated the high interest in the industry in the two leading network's discount concessions.

For example, NBC press veep Syd Elges is still trying to figure out who that "Mister Plus" was at the luncheon briefing session he held last Thursday (4) for the trade press at the windup of the NBC parley.

Elges, however, isn't pressing the point. He had sent out his own lieutenant to "cover" the CBS meeting.

H'wood Area Seen Big Aid to Educ'l TV; Hennock Cites L.A. as School Leader

Los Angeles, Sept. 9.

In a strong appeal to utilize television as "a completely new dimension for education," FCC Commissioner Frieda Hennock called on Californians here Monday (8) to take leadership in programming for educational TV stations.

Speaking at the U. of Southern California, which recently received its permit for a noncommercial video station, Miss Hennock urged that the abundant talent resources found in Los Angeles be put at the disposal of the new station, funds for which have been supplied by the Allan Hancock Foundation.

"This area, particularly in so far as the film broadcasting industries are concerned," Miss Hennock pointed out, "is one of the leading centers of mass communications in the U. S. Here are found writers, craftsmen and technicians on a scale that stands comparison to any in the world. Here is a center from where undoubtedly much of the TV programming of the future will come."

These resources not only can but "will be" directed to the betterment of the L.A. educational station, Miss Hennock predicted. And for this reason, she asserted, the operation should "without question" be "one of the future leaders" in the entire educational TV movement.

No Horse & Buggy Age

Declaring that "modern man requires modern techniques of learning," Miss Hennock urged that education make full use of the video medium to guide the citizen of today. "Education," she asserted, "cannot dwell and dawdle in the age of the horse and buggy if it hopes to do the job that is so necessary" for modern-day America.

The L.A. educational station, which will operate in the UHF band, said Miss Hennock, "will open the doors of homes and classrooms of Los Angeles to the finest

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CBS-TV Stations Forge West Link

Hollywood, Sept. 9.

Formation of a five-city western television network affiliated with CBS stretching from Frisco and Phoenix, has been announced by Wilbur Edwards, KNXT general manager. Other cities in the skein are San Diego and Salt Lake. First program to go out over part of the newly connected web is the Harry Owens Hawaiian musical, taking off for United Airlines Oct. 6.

Stations linked to the chain are KNXT, flagship; KPXX, Frisco; KFMB-TV, San Diego; KSL-TV, Salt Lake, and KPHO-TV, Phoenix. Latter two have been connected to the network since the political conventions in Chicago.

To keep pace with the TV expansion, CBS Radio added five new western affiliates to give the network a total of 214. New transmitters are in Kennewick, Wash., Eureka, Cal., and Medford, Klamath Falls and Roseburg, Ore. Change in San Diego affiliates has KFMB replacing KCBQ.

CANADA DRY SET AS U. OF P. GRID SPONSOR

Philadelphia, Sept. 9.

Canada Dry has signed as sponsor for broadcasts of all nine University of Pennsylvania football games, with the other half of the tab still waiting to be picked up. J. M. Mathes, New York, is the agency handling the account.

Games, aired over WFIL, received highest ratings for broadcast of the Penn schedule in 1951, with Tom Moorehead and Gene Kelly at the microphones. Penn team meets Notre Dame, Sept. 27; Dartmouth, Oct. 4; Princeton, Oct. 11; Columbia, Oct. 18; Navy, Oct. 25; Penn State, Nov. 1; Georgia, Nov. 8; Army, Nov. 15; and Cornell, Nov. 27. WFIL series will also air Princeton-Dartmouth game, from Palmer Stadium, Nov. 22, an open date on the Pennsylvania schedule.

VAUGHN MONROE IN CAMEL SHIFT TO CBS

Camel cigarettes is shifting the "Vaughn Monroe Show" from NBC to CBS Radio and in its place will install an audience participation show.

Reason for the switch, made via the Esty agency, is that the sponsor feels the NBC time, Wednesdays at 8 p.m., is more suited to a quizzer format. New NBC show will probably be "Walk A Mile," which Camels has used as a summer replacement.

On Oct. 4 Monroe will go into the 7:30 p.m. Saturday spot on CBS, which the orch had in previous seasons (1946-51). Since January of this year Monroe has been on NBC. Agency figures a Saturday evening berth is a better showcase for a musical offering.

Move gives CBS Radio three half-hours sponsored by R. J. Reynolds. Others are the Bob Hawk show and "My Friend Irma" (latter is for Cavalier cigarettes).

Don't Look Now, But CBS-TV Sets Tues., Sat. Roster

Resolving the four half-hour open segments on the CBS-TV nighttime schedule, namely the Tuesday 8 to 9 hour opposite Milton Berle and the Saturday 9 to 10 slots opposite "Show of Shows," is becoming an almost weekly hassle at the network. Nothin's for sure, as far as the four half-hour periods are concerned, with hardly a week going by that the lineup doesn't undergo drastic revision.

As of last weekend, here's how the latest version read: Tuesday at 8, the new Jané Froman musical, "Canteen, U.S.A." (which had originally been intended for a Saturday night showcase); Tuesday at 8:30, the new Red Button comedy show.

Saturday night at 9 now calls for a TV version of "Meet Miss Millie" (with a new lead instead of Audrey Totter, who continues in the radio version only); and Saturday night 9:30, the Eddie Albert situation comedy, "Leave It To Dad."

AT&T APPLIES FOR NORTH-BOUND CHANNEL

Dallas, Sept. 9.

Applications to the FCC was made by the long lines department of American Telephone and Telegraph Co., for north bound television channels from Dallas and New Orleans, to permit network TV connections for programs originating in those cities.

Scheduled for completion by Jan. 1, 1953, in time for the New Year's Cotton Bowl and Sugar Bowl football games, the facilities will be available for occasional service only.

Under the proposal, the channel from here would be interconnected to the long lines transcontinental microwave system at Omaha, Neb., and the channel from New Orleans would be connected with the national network at Jackson, Miss.

Bil, Cora Baird 'Wizard' Puppets Get CBS-TV Axe

"Whistling Wizard," the Bil and Cora Baird puppet stanza, is being cancelled out of its Saturday 11:30 a.m. time on CBS-TV. Web felt that the show—which had a big puppet cast and production layout—was too expensive to sustain and it exits after Sept. 20 telecast. It has a 4.7 rating currently.

Meanwhile the skein is talking to the Bairds about doing another show. "Wizard" has been on the net almost a year, having started as a colorcast series.

Mayor Inks 2 Bills to Aid N.Y.'s TV Capital Status

As part of the campaign to keep New York as the TV capital, Mayor Vincent Impellitteri this week signed two local laws amending the city's fire, electrical and building codes to accommodate TV production and transmission.

Mayor said the bills were passed "because we want the industry to stay here, where so many of the country's most important events and ideas originate, and where skilled workers and artists can contribute so much."

Diaz Helms ABC Program Dais, Sets AM Fall Schedule

Ray Diaz, who returned from vacation last week to find himself upped to national program director for ABC radio, taking over after v.p. Leonard Reeg resigned, has started wrestling with the web's fall lineup. Major concentration is on Sunday night, built around Walter Winchell's return to his 9 p.m. slot Oct. 5.

Marlene Dietrich's "Cafe Istanbul" will probably take the 8:30 p.m. slot directly in front of the veteran gabber. Adventure series will be given a revamp, probably being set in an American city, like San Francisco, with an international flavor. "American Music Hall," which features the full ABC house orch and veepee Paul Whiteman, now in the 8-9 p.m. hour, will probably be trimmed to 30 minutes for the 8-8:30 p.m. berth until the end of the year.

The musical note will also be featured in the 7-7:30 p.m. span. A new show with Pvt. Eddie Fisher will go in at 7-7:15 p.m. followed by the Three Suns. "Time Capsule" will retain its present 7:30 p.m. spot, but the interviews will be de-emphasized in favor of playing up the dramatic phases.

The 6 p.m. hour will highlight gab, with Drew Pearson moving back to his old 6 p.m. niche when Winchell returns. He'll be followed by "Monday Morning Headlines" at 6:15 and commentator George E. Sokolsky at 6:30. "Field and Stream," currently skedded later in the evening, will be moved up to 6:45 p.m.

In the daytime Diaz will drop the soap opera concept from the 11 a.m. strip, in favor of an audience participation to lead into "Break the Bank." He's dickering with Masterson-Reddy-Nelson, indie packagers, for "Live Like a Millionaire" for the spot.

With "Original Amateur Hour" leaving the 9-9:45 p.m. Thursday niche, Thursday will get a dramatic block from 8-10 p.m. Dramatic shows will be skedded at 8 p.m. Tuesday, Wednesday and Thursday to be included in the skein's Pyramid Plan.

Diaz joined NBC in 1930 and moved over to ABC in 1942 when the Blue Network was split from NBC.

DuMont, in Daytime Expansion, Nabs Dixon In Cincy Origination

DuMont is expanding its daytime schedule, with the web grabbing off the Paul Dixon show from ABC-TV.

Dixon, who has been on ABC-TV Wednesdays at 8-9 p.m., wanted a daytime spot. He'll get the 3-4 p.m. strip on DuMont, with the show available to stations east of Omaha.

Stanza, which features Dixon, Wanda Lewis and Dottie Mack miming waxings of pop tunes, originates from WCPO-TV, Cincinnati. Mort Watters, WCPO chief, was in town early this week talking to DuMont program topper James L. Caddigan about the possibility of the web's picking up Al Lewis' "Uncle Al" show. "Uncle," aired cross-the-board at 9-10 a.m. on WCPO-TV, has an ARB rating of 12.9, with a cumulative rating of 25.4, in Cincy.

Dixon had been aired daytimes on ABC-TV when the network had the Frances Langford-Don Ameche show in the noon hour.

Television Network Premieres

(Sept. 10-20)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four video networks during the next 10 days:

SEPT. 10

Stage a Number. Talent opportunity. DuMont, 8:30 to 9:30 p.m. Sustainer.

SEPT. 13

Stars in Khaki and Blue. Variety, NBC, 7:30 to 8 p.m. Sustainer.

SEPT. 14

Quiz Kids. Quiz. CBS, 4 to 4:30 p.m. Cat's Paw Rubber Co. (Alternate weeks), via S. A. Levynne.

New York Times Youth Forum. Panel. DuMont, 5 to 6 p.m. Sustainer.

SEPT. 15

Famous Fights from Madison Square Garden. Fight films. DuMont, 9:45 to 10.

I Love Lucy. Situation Comedy. CBS, 9 to 9:30 p.m. Philip Morris, via Blow.

SEPT. 16

Milton Berle. Comedy. NBC, 8 to 9 p.m. Texaco, via Kudner.

SEPT. 20

Armed Service Football Games. Sports. CBS, 1:45 p.m. to conclusion. Sustainer.

Jackie Gleason. Comedy-Variety. CBS, 8 to 9 p.m. Participating.

41 Comm'l TV Bids Okayed by FCC Since Freezefit; 8 Educ'l Grants

Washington, Sept. 9.

WALLING EXITS NBC-TV FOR PHILLY'S WPTZ

Philadelphia, Sept. 9.

Ernest Walling, program manager of NBC-TV, has been appointed program director of WPTZ (TV) here. Move is part of general manager Ernest B. Loveman's plan to originate more programs from the station for the NBC-TV skein, as well as expanding local program operations.

"Walling, who produced "Lights Out" and "The Clock," started at WPTZ back in 1941 and was upped to executive producer in 1946. In 1949 he joined NBC-TV program department.

With issuance of six more permits last week, the FCC has now authorized a total of 41 commercial TV stations since lifting of the freeze. An additional eight permits have been granted for noncommercial educational outlets.

The new permits, all for UHF channels, included two for Reading, Pa. One of these, to radio station WHUM, gives the greenlight for construction of what is planned to be the most powerful video station in the U. S. The permittee has the only high-power Klystron amplifier in existence, providing 260 kw power through use of a 1,050-foot tower. The station plans to be on the air this year.

Other permits went to WEEU, Reading; WKST, New Castle, Pa.; WAKR, Akron; Midwest TV Co., Massillon, O., and New England TV Co., Fall River, Mass.

In addition, the Commission designated 14 applications for hearing because of competition for specific channels. This brings to approximately 150 the number of applications processed for hearings.

Among these, 23 applications were scheduled for hearings in Washington Oct. 15 and 20. They are for stations in Harrisburg, Pa.; the Tampa-St. Petersburg area, and Wichita.

Of the approximately 800 applications which have been filed since the freeze-lift, the Commission has acted on about one-fourth. First hearings on post-freeze TV applications will be held Oct. 1 in Washington. These will cover contested applications for stations in Denver, Portland, Ore.; Canton, O., and Waterbury, Conn.

BAB Target Of Twin Falls Blast

A blast at the radio-promotion ad campaign which Broadcast Advertising Bureau launched in newspapers Monday (8) has been leveled by Frank C. McIntyre, veepee-general manager of KLIX, Twin Falls, Idaho.

KLIX topper said he couldn't go along with the request of BAB prexy William B. Ryan that the local stations insert BAB-prepared ads in their local papers. "If radio is so effective," he asked, "why do we turn to newspapers to tell our story?" We tell our clients they don't need newspapers; yet you ask us to set an example for those very clients by scheduling a page or half-page ad. We feel radio commands enough attention to make newspaper advertising of this sort unnecessary. . . . We think radio is as good as your ads say it is. For that reason, we're going to use radio."

A spokesman for BAB, in the absence of Ryan, who is traveling for the radio-promotion outfit, pointed out that the drive is aimed at being an all-media campaign to

(Continued on page 37)

TV-WHILE-YOU-WAIT (UHF STYLE)

Radio Network Premieres

(Sept. 10-20)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days:

SEPT. 10

Green Hornet. Kid adventure. MBS, 5 to 5:30 p.m. Orange-Crush, via Fitzmorris & Miller.

SEPT. 13

Make Way For Youth. Talent opportunity. CBS, 5:30 to 6 p.m. Sustainer.

SEPT. 14

String Serenade. Music. CBS, 1 to 1:30 p.m. Sustainer.

The Symphonette. Music. CBS, 2 to 2:30 p.m. Longines-Wittnauer, via Victor A. Bennett.

The Choraliers. Music. CBS, 10:05 to 10:30 p.m. Longines-Wittnauer, via Victor A. Bennett.

Theatre Guild on the Air. Drama. NBC, 8:30 to 9:30 p.m. U. S. Steel, via BBD&O.

Quiz Kids. Quiz. CBS, 4 to 4:30 p.m. Sustainer.

Jack Benny. Comedy. CBS, 7 to 7:30 p.m. American Tobacco, via BBD&O.

SEPT. 15

Suspense. Drama. CBS, 8 to 8:30 p.m. Auto-Lite, via Cecil & Presbrey.

Bobby Benson. Kid western. MBS, Mon., Wed., Fri., 5 to 5:30 p.m. Kraft Foods, via J. Walter Thompson.

SEPT. 16

Dean Martin-Jerry Lewis Show. Comedy. NBC, 9 to 9:30 p.m. Liggett & Myers, via Cunningham & Walsh.

Red Skelton. Comedy. NBC, 8:30 to 9 p.m. Tandem Plan.

Sgt. Preston of the Yukon. Kid western. MBS, Tues., Thurs., 5 to 5:30 p.m. Quaker Oats, via Sherman & Marquette.

SEPT. 17

You Bet Your Life. Quiz. NBC, 9 to 9:30 p.m. DeSoto-Plymouth, via BBD&O.

Barrie Craig. Mystery. NBC, 10 to 10:30 p.m. Tandem Plan.

SEPT. 18

Truth or Consequences. Audience Participation. NBC, 9 to 9:30 p.m. Pet Milk, via Gardner.

WHUM SPARKS VIDEO PATTERN

Reading, Pa., Sept. 9. Upheaval which the introduction of ultra high frequency outlets is likely to cause in communities with VHF tele channels in indicated by events this past week here, a few days after the FCC handed WHUM attorney Paul Porter its construction permit.

Permit was handed down last Thursday (4) and on Friday set retailers said that they were being swamped with firm orders for converters. According to one dealer, "The VHF receiver has become a museum piece here."

Set-makers interest in UHF was underlined by the fact that 14 manufacturers cooperated with WHUM, which will be the first UHF outlet to get on the air, at the Reading Fair last weekend. Station televised 7,000 fair visitors on a closed circuit, with many of the receiver firms picking the test telecast on their all-wave models. Next week WHUM will have its mobile unit at the Allentown Fair.

Commercially, the outlet is showing signs of a bonanza, with a large number of national and local sponsors already inked, according to prexy-general manager Humboldt J. Greig.

One manufacturer, who has about 10% of the VHF set sales in the area, is bringing in 15,000 converters.

Greig said that his station will operate on a "big wheel" basis. Its antenna, situated 22 miles from Reading, is in the hub of a circle that includes Wilkes-Barre, Harrisburg, Allentown, Reading, Lancaster and York and programming will be slanted for all those communities. Studios will be set up in the Pomeroy's stores in Wilkes-Barre and Harrisburg, as well as in the Reading headquarters.

New outlet will get into 40,000 homes in 32 communities which have master antenna setups. In Pottsville, for example, where VHF reception is weak, a master antenna was erected on a mountain with (Continued on page 37)

NBC-TV's 200G Opera Binge; Concert Tour to Get Balto Tryout This Fall

Ted Mack Citation

The General Federation of Women's Club will award its "First Family Program of TV" citation for 1952 to Ted Mack, emcee of the "Original Amateur Hour," on the program's Sept. 16 telecast. Presentation will be made by Mrs. Oscar Ahlgren, president.

FCC Commissioner Frieda Henock will pay tribute to the show and its humanitarian efforts, notably its benefits for worthy charitable causes, on its final NBC-TV telecast Sept. 23. Negotiations are currently on for a new web show-casing for "Amateur Hour."

Ford Foundation 'Omnibus' Series Sets Metop on TV

Deal for studio originated telecasts of the Metropolitan Opera has been completed. The Ford Foundation will sponsor two or three operas in English as part of its CBS-TV "Omnibus" series this season. Works and casts will be selected later.

The Ford Foundation show will mark the first time that Metop casts and sets will be used in a studio originated telecast. Previous televised shows were made direct from the Met. Telecasts were "Otello" in 1948; "Rosenkavalier" the following season and "Don Carlos" in 1950. It will also mark the Met's first telecast in English.

"Omnibus" series, which will encompass a wide variety of programs, will premiere over CBS-TV on Nov. 9. Alistair Cooke will confer.

Rudolf Bing, Met's general manager, is slated to return to the U.S. Sept. 11 from a three-month European trip. He okayed details of the deal while in Europe. It's the first major deal completed by the Met's tele department which was established last year, in conjunction with the William Morris agency.

Coke Ankles Lanza Also NBC-TV Time

Coca-Cola is calling it quits with Mario Lanza, with the singer's show fading off the NBC Friday night radio airwaves after the Sept. 26 broadcast. Coke will also give up the time, although it had been previously anticipated that it would replace Lanza with another program.

NBC plans to fill the time by expanding the adjacent "Best Plays" from 30 minutes to a full hour.

Singer's recent Metro film contractual snarl resulted in the radio show being prevented from being aired last week. The studio has the say-so on the tenor's outside show biz activities, radio included.

CHI'S GARRICK THEATRE TO RELIGHT FOR TV

Chicago, Sept. 9. Balaban & Katz's Garrick Theatre, which was converted to TV last year at a cost of \$150,000 and has been dark for the past two months, will be put back into use by WBKB in a couple of weeks. The indie, owned by B&K, is moving five of its strip shows into the Garrick Sept. 22 from its cramped quarters in the State & Lake Building.

Also due to originate from the Garrick will be "The Quiz Kids" which return to CBS-TV next Sunday (14) with Catspaw Rubber Co. the alternate bankroller.

With the web last weekend announcing its most ambitious NBC-TV Opera Theatre season, including the American premiere of Benjamin Britten's "Billy Budd" and the first TV performance of Leonard Bernstein's "Trouble in Tahiti," it's also been learned that NBC is planning to expand the unit's scope of activity to embrace a concert tour this fall. Proposed tour would be the first of several supplementary activities involving the NBC-TV Opera Theatre, which eventually will also include recordings under the RCA Victor banner, designed to give the unit the same prestige scope as the NBC Symphony Orchestra.

With eight TV presentations on the '52-'53 agenda, starting the "Billy Budd" performance Sunday, Oct. 19, NBC this year has earmarked approximately \$200,000 (or \$25,000 per telecast) for the series. Since they're all sustainers (with the lone exception of the likelihood of Hallmark repeating its Christmas night sponsorship of Menotti's "Amahl and the Night Visitors"), NBC hopes that the proposed concert recording activity will help offset the costly outlay.

Peter Herman Adler, musical and artistic director of the NBC-TV Opera Theatre, goes to Baltimore next week to negotiate for the unit's initial non-TV concert, with that city to be used as a testing ground to determine the scope of the company's future activity. Set for the Baltimore concert is a performance of Mozart's "Abduction from the Seraglio."

This year the TV presentations will be showcased on Sunday afternoons, 2:30 to 4 p. m., once monthly. The first three operas, incidentally, will all be in English ("Budd," "Tahiti" and "Amahl"). The season will also include a virtual complete version of Richard Strauss' "Der Rosenkavalier," to be given in two segments. Puccini's one-act, "Suor Angelica," also will be included on the schedule. Bernstein's "Tahiti" is being revised for TV presentation since its initial performances at Brandeis U. and Tanglewood.

As in past years Samuel Chotzinoff will produce the series.

Too Costly, CBS Axes Pearce TV

CBS-TV is calling it quits on the morning Al Pearce show, with the company breaking up and moving back to the Coast after the Sept. 26 telecast. Decision to drop the program came after CBS had given it a 39-week whirl (26 of them on the Coast earlier in the season), with the final 13 shifted to a New York-origination for a change of pace. The web, however, was unsuccessful in selling the stanza.

CBS decided the show was costing too much, since each quarter-hour was pegged at \$2,500 expense. Originally a 45-minute, cross-the-board show, it was shaved to 30 minutes.

Program veepee Hubbell Robinson, Jr., is substituting a John Reed King-emceed participation show, "There's One In Every Family." It'll feature such domestic oddities as a grandmother who is adept at parachuting, etc.

Ethyl Barks on Quizzer

Chicago, Sept. 9. Unless NBC-TV can line up some more stations, Ethyl Corp. is bowing off the Thursday night "Ask Me Another," Chi-originated sports panel show packaged by Louis G. Cowan and emceed by Joe Boland. Ethyl was set to repeat the show for another 13-weeks but has notified the web it's checking off at the end of the current cycle.

Ethyl is reportedly eager to keep the show going and may turn to film to get around the clearance problem.

Mpls. Radio-TV Spreads Wings In Adlai-Ike's Joint Minn. Appearance

Minneapolis, Sept. 9.

Joint appearance on the same platform the same day of presidential candidates Dwight D. Eisenhower and Adlai Stevenson as part of the national plowing contest celebration at tiny Ploverville, Minn., near here, received one of the best local TV and radio coverages of any Minnesota event in history. Twin Cities television and radio stations went all out to bring the occasion to home-staying setowners.

Given a tremendous news and radio advance publicity buildup because of the fact the candidates were appearing together the first time and discussing a subject of tremendous interest hereabouts, agriculture, taking turns telling their stands on it, the event also held much national interest, too, of course. It drew more than 125,000 people from all parts of the territory to Ploverville.

While not given any direct television coverage because of technical difficulties and the expense involved, the occasion, however, was shown in part over both KSTP-TV and WCCO-TV, the territory's only television stations, both located in the Twin Cities, via films. Film cameramen from KSTP-TV, (Continued on page 37)

Garry Moore, CBS In 'Songs' Hassle

Garry Moore and CBS were engaged in a serious hassle this week, with the network maintaining that Moore reneged on a promise to head up a daytime TV version of "Songs for Sale."

CBS claims that the program was on the verge of sponsorship, when Moore notified the program department that he had changed his mind and didn't want to go into the show. As of yesterday (Tues.), the situation remained up in the air, with one CBS exec averring that, unless the matter was resolved, "it's possible that Mr. Moore will be dropped from the program roster."

Moore has been doing his own daytime TV show, which some months back enjoyed an SRO sponsorship status, but has since been suffering from client malnutrition.

Great Scott!

In one of the few known times, a major ad agency involved in TV production publicly announces an "open door" policy and is inviting all comers, particularly "new faces," for auditioning in prepping a top-budgeted show. Agency is J. Walter Thompson, which wants it known that they'd welcome singers, dancers, etc., for tryouts for the new "Scott Music Hall" program slated for an NBC-TV preem in October.

Agency is located in the Graybar Bldg. on Lexington Ave., N.Y.

Scott Tissue's 30G NBC-TV Splurge; Web Is Now SRO

The Scott Tissue outfit is making its first major television splash and has negotiated a deal, via the J. Walter Thompson agency, for purchase of the alternate Wednesday evening 8 to 8:30 period on NBC-TV for a variety show to be called "Scott Music Hall." Program will alternate in the spot with the duPont-sponsored "Cavalcade of America" vidfilm series.

With the Scott sale, NBC-TV racks up the SRO sign on nighttime availability for the first time since the video recession of last spring. The opposite-Arthur Godfrey Wednesday hour segment, occupied last season by the ill-fated Kate Smith show, encountered some tough sales resistance.

JWT is producing the new Scott package, which will represent a weekly \$30,000 talent-production outlay, and is currently auditioning new talent. Show will preem in October. Frank Fontaine and Patti Page will be among the show's headliners.

Scott was one of the earliest users of TV, having sponsored the Dione Lucas cooking show on a local N.Y. level a few years back. But since then it's been out of TV.

KATE SMITH HOUR

With Ted Collins, McGuire Sisters, Ruth Matteson, Lauren Gilbert, Tom Taylor, Monica Lovett, Mimi Strongin, James Vickery; Jack Miller, musical director

Producer: Collins
Director: Dick Schneider
Writer: Ed Brainard
60 Mins.; Mon.-Fri., 4 p.m.

Participating
NBC-TV, from New York

Kate Smith show returned after a short summer hiatus with some refurbishing—chiefly the addition of a cross-board dramatic serial, "The House in the Garden," in the third quarter hour. Show looks certain to keep its pre-eminent position, rating-wise, in daytime tele. based largely on its concentration on entertainment as opposed to how-to, service and interview features which local stations seem pretty well equipped to produce.

As for the soaper, the initial edition Monday (8) lacked the impact of some of the better tele weepers, although it may have been handicapped by the need for a great deal of exposition and introduction of characters. The residents of the "House" are John Olcott, the owner of a general store, played by Lauren Gilbert; his wife, Ruth Matteson; their son, Tom Taylor; their older daughter, Monica Lovett; and their younger girl, Mimi Strongin. Grown daughter is keeping company with a minister, James Vickery; the son, an artist, is in love with a doctor's daughter. First episode suggested some of the plot material: the father's business problems, his health, the children's love affairs, etc. Dramatic insert is scripted by Agnes Ridgeway and directed by Alan Neuman. Production was adequate, although hampered by one cramped set.

Show has a group of eight dancers (four girls, four men) for use in its production turns and a chorus of six singers. They offered a standard type of staging, not flashy but pleasant. Another innovation is the McGuire Sisters, a trio from WLW-D, Dayton, who made their network video bow. Unit makes a nice appearance and registers well vocally. After their "I'm Confessin'" they were joined by Miss Smith in "What Can I Say. After I've Said I'm Sorry?" Miss Smith, in this number and in her solos, demonstrated she can still put over a song.

Stress on production values was also evident in the fashion show. This offered a dozen fur coats and a dozen gowns, each from a different American designer, and with the models all wearing diamonds. Jewelry didn't show to good advantage, but the clothes and furs made a nice display, with Dorothy Day handling the commentary smoothly.

Musical backing is capably provided by Jack Miller orch. Collins and Miss Smith handle their gab and intros deftly. **Brit.**

JOEY ADAMS SHOW

With Al Kelly, Lloyd & Susan Willis, Sunny Gale, Three Peppers; music, Elaine Lee

Producer: Bert Claster
Director: Ken Calfee
30 Mins.; Sun., 10 p.m.

LEON LEVI JEWELERS

WAAM, Baltimore

This is the most ambitious live layout attempted here since the advent of video and it matches up quite completely in every direction. Producer Bert Claster has built a number of successful programs locally and has obviously picked up considerable knowhow. In Joey Adams, he has here a cool and practiced hand and a buck has been spent in bringing in versatile interpolations that also match up professionally.

Fogmat is that of a variety layout with Adams running the entire gamut of tying things together with gags, crossfire with double-talking Al Kelly, who scores steadily, plus the commercials, which on this getaway layout, tended to crowd up a bit off balance. It's a smartly paced doings which should wear well with calibre of interpolated acts held high and matter of routine straightened out. Right now, everything happens in the beginning and the windup is left to carry the selling, plus on this show, the instrumental rhythmic of the Three Peppers, whacking piano, guitar, bull-fiddle and bongo drums much better suited for earlier spotting.

Dance travesty by Lloyd & Susan Willis and vocals by Sunny Gale provide the other interludes and Mayor Tommy D'Alessandro was an added opening night attraction to foil for some of Adams' gags. Comic is throwing in his latest joke book as an added giveaway to the multiple merchandise offers being made.

Musical backing is okay, if a bit thin, and sets and lighting effects, nice standouts. **Burm.**

DESIGNERS' COLLECTIONS

With Ethel Thorsen, femcee; Pauline Trigere, Louis Wheeler, Jr., guests

Producer: Sid White
Director: Pat Fay
Writer: Miss Thorsen
15 Mins.; Wed., 11:15 p.m.

I. WYNER CORP.

WABD, New York

(Blaine-Thompson)

This is a fashion show, with the emphasis on the fashions rather than on the show. The idea is to present each week a half-dozen gowns from the collection of a top designer, who also appears as a guest to explain some for her concepts. That can be an attractive format for femme viewers. On the initial Wednesday (3) the visiting couturiere was Pauline Trigere, who exhibited some sleek gowns in high fashion (and high price range).

They were not for the average pocketbook, nor, for that matter, for the average figure. But, presumably, the ordinary housewife is interested in seeing what the ladies of leisure are wearing, what lines she can copy, and what the long-stemmed, flat-hipped manikins have that she can adopt.

I. Wyner Corp., which makes a fabric called Sag-No-More Jersey, is sponsoring the layout—and, coincidentally, the clothes happen to be made of Sag-No-More—to hypo femme interest in its product. Presumably, they'll see the stuff in a \$200 creation and rush to buy it when they spot the same cloth in a \$10.95 frock. Show is merchandized, with the airer being plugged in the stores and sponsor's ads.

From a fashion point-of-view, the dresses were given rather good display—so that most of the details could be noted by viewers. The copy, however, was the kind of chichi stuff that seems clever in the slick mags, but which is difficult to follow by ear alone. Ethel Thorsen, as femcee, read the script in the affected fashion commentator manner, although conducting the interviews more spontaneously. The models' traditional pirouettes, while suited to the showroom, were unnatural on tele.

Miss Trigere came over as a charming guest, although not getting across the why's of her approach to design. That aspect, on the couturiere's conception of what is flattering to a woman should get more attention. More down-to-earth styles should be shown. Louis Wheeler, Sr., executive vicepee of

WELCOME TRAVELERS

With Tommy Bartlett, Bob Cunningham

Producers: Tom Hicks, Tom O'Connell

Director: Don Meier
Writer: Frank Barton
30 Mins.; Mon.-Fri., 3:30 p.m.

PROCTER & GAMBLE

NBC-TV, from Chicago

(D.F.S.)

"Welcome Travelers," longtime NBC radio staple, is now being paraded before NBC-TV cameras as a daily half-hour offering. Once the kinks are shaken out, human interest flavoring that has made AM show a winner should carry over into the video version. Much work needs to be done, however, taking the debut Monday (8) as a sample, to extract full worth out of basically good format and capable co-hosting of Tommy Bartlett and Bob Cunningham.

Formula is same as that used on morning AM program with Bartlett and Cunningham chinning with travelers passing through the Windy City and corralled by production manager Les Lear. Under the pair's kindly probing, guests unfold their yarns and depart laden with loot. Fact that boodle credits took up nearly as much time as interviews themselves slowed opener down to a walk and threw timing out of kilter.

Guests as TV interview subjects ranged from so-so to potent, with best of lot being a young girl who described how it felt to regain her sight after 20 years of blindness. Also good tele fare was session with three youngsters from California who work at a youth social centre. Emcees worked it into fine pitch for democracy.

Set is laid out to simulate College Inn "Porterhouse Room," site of the radio show. Eatery layout, with co-emcees tablehopping their interviews, caused some awkward camera angles.

Both Bartlett and Cunningham know their way around tele cameras through their local show activities and will project with full force once they get feel of new location and trappings. With station breakaway at midpoint, project requires pinpoint timing—something was lacking on debut.

Procter & Gamble backs last quarter-hour four days weekly, with Shwayder Bros taking the same segment Fridays. **Dave.**

Guenter-Jaekel, which sells Trigere's chic tricks, was also on hand, but didn't get much of an opportunity to contribute to the discussion. **Brit.**

Tele Follow-Up Comment

"Philco Television Playhouse" kicked off its fall season Sunday (7) with an original teleplay by Lionel Shapiro, "The Last Hour," with Maria Riva starred. Latter, whose good looks remind of her mother, Marlene Dietrich, acquitted herself admirably in the love scenes, but was less effective in the melodramatic courtroom episodes, where she was supposed to be an anti-Communist who was paradoxically caught spying for the Russians.

That airer didn't come off with real impact is largely due to the script, which had Miss Riva clam up and refuse to defend herself, despite the pleas of her sweetheart, Tod Andrews, and her femme attorney, Marian Selde. In the windup, Andrews sent out a phony story (which later turns out to have been a lucky guess) that Miss Riva's father has died, and this removed the reason for her silence. Time element was awkwardly handled, with the passage of months and years unconvincingly presented.

Andrews turned in a good performance as the intrepid reporter and Vinton Hayworth did a neat job as a case-hardened journalist. Hayworth, incidentally, was called in only a few hours before air time to pinchhit for Joseph Foley, who was taken ill that afternoon. Hayworth's stepping in was acknowledged in an announcement during the final credits. Miss Selde handled her part capably, although the Portia role was scripted on a monotonous note. Michael Gorin registered potentially as a Russian colonel. Anatole Winogradoff was patterned after Albert Einstein as the philosopher-father of Miss Riva.

Production team comprised Fred Coe as producer, Delbert Mann as director, Tom Jewett as scenic designer and O. Tamburi as technical director. **Brit.**

Some 25 minutes of Ed Sullivan's "Toast of the Town" last Sunday (7) on CBS-TV established a kind of TV record in the speed,

department via a replica of the opening scene from Broadway's "Top Banana" legster. With star Phil Silvers as Jerry Biffle and his troupe reporting in from the Winter Garden for the dressing room locale shenanigans, the screen was almost too small to accommodate the up-and-at-em attack by Silvers & Co. The jokes, gags, sight gimmicks and mock sockos came fast and furious.

This kind of stuff could hardly stem from other than a going concern, i.e., the long-running "Banana." It may suggest greater use of the town's legsters, with the adaptations necessary for showing within a confined area, as per the scene from "Banana" itself.

The Silvers legit starrer was reopened on Broadway Labor Day, after a four-week hiatus, for four frames before hitting the road. Whether the "Toast" showcaser will hypo it locally and particularly on the safari is moot. Certainly the "Banana" masterminders must theorize in the affirmative. Coming up next Sunday (14) on "Toast" is another "Banana" stanza. [Silvers avers that since the TV shot b.o. at the Winter Garden has been boffo.—Ed.]

"Toast" had razzle-dazzle in other departments of the 8 to 9 p.m. After a teeing off "Learn to Lose" vocal by Mary Small in a casino setting, the Ashtons sized the screen with their long-distance and other complicated risley maneuvers, in one of the top sessions of the block. And George Prentice followed with his head-bashing puppets to further saute the proceedings (a neat fillip was a post-act demonstration of how he operates, projected from the rear).

After the "Banana" frenzy, Miss Small, current at the Versailles, closed the show proper with "Pocket Full of Dreams" and "You Can Have Him, I Don't Want Him," giving a solid ride to the latter. Sullivan paid tribute to Gertrude Lawrence, who died last Sunday (6). Ray Bloch orch did its customary swell job. **Trau.**

TALENT SCOUTS

With Arthur Godfrey, Archie Bleyer Orch, others

Producers: Larry Puck, Art Carney
Director: David Rich
30 Mins.; Mon. 8:30 p.m.

LIPTON'S TEA

CBS-TV, from N.Y.

(Young & Rubicam)

Arthur Godfrey, back at his accustomed stand as confederer on "Talent Scouts," is likely to hit the same popularity peaks both on radio and teevee, that he's held for several years. Godfrey can on an audience as few performers can. He gets on intimate terms with the home viewers immediately and holds their attention throughout the proceedings.

Unlike many shows of this type, it's Godfrey who is the entire show and surrounding talent appears to be incidental. This holds true despite the fact that acts are given good arrangements, careful musical dressing by Archie Bleyer and a good sendoff via the interview with the "discoverer."

Show caught indicated that aside from reaching a bigger audience, there's another advantage to simultaneous. Time ran out on the vid-show prior to its completion. Fortunately the radio was able to continue the program hurriedly until the winner was determined.

The performers on display were a femme harmony trio, a soprano and tenor, and a two-piano team. The talent was passable and the schmaltzy Irish tenor who warbled "Danny Boy" hit the jackpot on this occasion. **Jose.**

WHERE WAS I?

With Dan Seymour, Peter Donald, Nancy Guild, David Ross

Producers: Lawrence White, Manny Rosenberg

Director: Harry Coyle

Writers: Herb Sargent, Stanley Burns

30 Mins.; Tues., 9 p.m.

WINE CORP. OF AMERICA

DuMONT, from New York

(Weiss & Geller)

It's open season for quiz shows. They're cheap, easy to produce (all one needs are an emcee, panel and rehearsed parlor game) and although the quiz show producers and packagers have hit bottom, DuMont's latest entry, "Where Was I?" indicates that the well is not yet dry. There's no limit to the variations that can be whipped up on a guessing game theme, as this show points up, and the tele viewer is due for a long siege.

Format for this quizzer has panelists (Peter Donald, Nancy Guild and David Ross) attempting to guess the location and object depicted in photographs submitted by guests. The photo is visible to the viewers only, and the panelists, through a series of questions, try to pinpoint the photo. For example, Joey Adams, who was top gusher on the preem stanza Tuesday (2), showed a snapshot taken in Israel in which he and his wife were atop a camel. The panelists hit the answer easily. Other photos submitted were a girl in bubble bath (correctly guessed), guy in baby carriage (also guessed) and gal at Grant's Tomb (missed).

Despite emcee Dan Seymour's exuberance, show lacked spark and failed to hold interest. An occasional yock from the panelists helped the session, but on the whole it impressed as a game not worth participating in or viewing. Donald, Ross and Miss Guild, a looker, seemed to be enjoying themselves, but the mood didn't project.

Announcer Bob Williams' spiffs for Mogen David Wine came off okay. Production was handled neatly. **Gros.**

GUIDE RIGHT

With Eastern Air Defense Command Band, Bert Lytell, Claire Lippert

Director: Barry Shear

30 Mins.; Mon., 9 p.m.

DuMONT, from New York

In cooperation with the U. S. Army and Air Force Recruiting Service, DuMont has whipped up a simple yet appealing series in "Guide Right." Working with little more than a service dance orch and a couple of guests, show gets across its recruiting pitch with a minimum of pedagogy and plenty entertainment. Orchs and guesters will vary each week but preem show Monday (8) indicated that series has format it takes to win viewers if not recruits.

Opening show displayed the Eastern Air Defense orch in a series of expertly worked over instrumentals. Sogalorg mixed up such tasty items as "How High the Moon," "Yesterdays," "Tenderly," "I Could Write a Book" and "Harlem Nocturne." Camera and orch were attuned making for comfortable viewing and listening. Guest Claire Lippert, warbler with the

MR. WIZARD

With Don Herbert, Bruce Lindgren

Producer: Jules Pewowar

Director: Don Meier

Writer: Herbert

30 Mins.; Sat., 6 p.m. CDT

Sustaining

NBC-TV, from Chicago

In its quiet way this cleverly contrived TV tour into the world of science probably adds as much to NBC's prestige as some of the network's more highly touted educational ventures. Back now on a live basis (5) after a summer film ride, "Mr. Wizard" (Don Herbert) and young pal Willie Watson (Bruce Lindgren) continue their "what makes these things work" investigations with an informal ease and clarity that has put the series high on parents' and teachers' recommended list.

Although Herbert, who scripts the shows along with his hosting duties, and producer Jules Pewowar of the Herbert S. Laufman package mill are primarily aiming at the high school set, the demonstration this time anyway also packed a lot of interest for the adult dialers as well. On this go, Herbert spent the half-hour showing his young sidekick how a magnetic tape recorder works. It was a fine exposition of the complex principle of electro-magnetism.

Herbert has developed an excellent knack at breaking down complicated matters into simple, understandable form and infuses plenty of pleasant personality into the project. Master Lindgren, likewise, fits nicely into the format in his role as the interested young spectator.

Program, too, derives a big plus from the standout lensing by the Chi NBC crew cued by director Don Meier. The demonstrations showing how and why the tape recorders work required some awfully tight shots that were carried off without an apparent fluff.

"Mr. Wizard" is beamed by NBC in cooperation with the Cereal Institute which pays the production bill. For same, the Institute gets a brief plug along "breakfasts are the most important meal" lines. **Dave.**

GREATEST FIGHTS OF THE CENTURY

With Jim Stevenson

15 Mins.; Fri., 10:45 p.m.

CHESEBROUGH MFG. CO.

NBC-TV, from N.Y.

(Cayton)

"Greatest Fights of the Century" is back for the '52-'53 semester but with a new and undoubtedly more lustrous programming setup. In the past, it has presented films of the major fracas, some of them going back to Jack Johnson-Stanley Ketchell, et al. Of necessity, it had to repeat many of the topline bouts.

On this new series, the sponsoring Chesebrough Mfg. Co. (for Vaseline Hair Tonic and Vaseline Cream Hair Tonic) has arranged with the International Boxing Club for leading fights of the last two years. As result, films hitherto not available except in theatres will be served up to the video audience for the first time. These will be admixed with the oldies. The payoff should be greater in audience dimension, since most of the big league ring jousts of the last 18 months or so were theatre teevied to the exclusion of the video population.

Show follows the weekly bouts at Madison Square Garden, long a Friday tradition at the 10 p.m. mark for the featured go. Thus, although "Greatest Fights" is billed for 10:45, the actual teeoff is flexible. Last Friday (5), Joe Louis squared off against his 1951 conqueror by kayo, Rocky Marciano, at about 10:52 and the screening wound up at about 11:06, for 14 minutes including commercials. Louis was knocked out in the eighth round; other rounds shown were the first (a must), fourth and fifth. The dull rounds are edited out.

While the action even in the rounds presented is not always sizzling, the gaps are covered handily by Jim Stevenson, longtime offscreen caller for these sessions. Use of the present tense in the Stevenson wordage gives the series an up-dated illusion. Coming-up fights include Sugar Ray Robinson-Jake La Motta, Ezzard Charles-Joe Walcott and Kid Gavilan-Johnny Bratton.

The commercials are just plain irritating, dull and repetitious. **Trau.**

Tommy Tucker orch, hit mildly with "What Have I Got" but picked up in a strarate rendition of "Auf Wiederseh'n." Guest Bert Lytell was okay in a brief pitch for recruiting. Film clips on Air Force activities made enlistment enticing. **Gros.**

MAMA

With Peggy Wood, Judson Laire, Rosemary Rice, Dick Van Patten, Robin Morgan, John Hilda-brand, Hal Currier
 Producer: Carol Irwin
 Director: Ralph Nelson
 Writer: Turner Bullock
 Script editor: Frank Gabrielson
 30 Mins.; Fri., 8 p.m.
 MAXWELL HOUSE COFFEE
 CBS-TV, from N. Y.

(Benton & Bowles)

"Mama" gives every evidence of eventually becoming the old pappy-guy of television in the household drama sector. Undoubtedly the best of its kind on the medium and one of the most consistently entertaining of all types, it launched its fourth season on CBS last Friday (5) with all principals intact and story values still in the higher echelon.

"Mama" sometimes oozes with sentiment and cliché, but seldom goes overboard and is always identifiable with the lives of what is surely an overwhelming proportion of viewers, whether immigrants or not.

The series, developed freely from Kathryn Forbes' novel, "Mama's Bank Account," from which stemmed the legit and film versions, "I Remember Mama," is shrewdly directed by Ralph Nelson to the overall production of Carol Irwin. The scripts are edited by Frank Gabrielson (Turner Bullock wrote the initialer) whose play, "Here's Mama," toured the straw-hatters this summer with the TV troupe.

A good deal of its effectiveness lies in the casting. It is difficult to conceive of a better Norwegian-American Mama Hanson than Peggy Wood, nor a gentler Papa than Judson Laire, who, incidentally, has played all sorts of roles in video. The twain is capably backed up by its brood of first-rate players who age gradually, but not too perceptibly, with the passage of time. Rosemary Rice, from whose point of view the stories unfold, is Katrin, with Dick Van Patten the Nels and sub-teenager Robin Morgan as the irrepressible Dagmar. Cast regularly, but not on the bow show, is Ruth Gates as the fussy, fault-finding Aunt Jenny. Some of the finest character actors in the business are spotted as per story requirements.

The opener revolved around a newly-ordained minister and old neighbor, played by John Hilda-brand, who, before embarking upon his first sermon, auditioned his text before the Hansons. Mama made the obvious discovery that the young clergyman used big words and philosophical phraseology and, more important, was embarrassed by the fact that his father was an iceman. Mama had a heart-to-heart talk with the minister and straightened him out on both counts, carrying him to "triumph" in his preem pulpit talk and effecting a finer relationship with his simple, hard-working sire.

Like the series itself, Maxwell House Coffee (General Foods) is put over with charm, some plugs being integrated. The oldtime coffee pot is an ever-present reminder of family life around the kitchen table.

Trau.

YOUR WARM FRIEND

With Anita Day Hubbard; others
 Producer: Betty Wing Jr.
 Director: Robin Adair
 30 Mins., Monday, 7 p.m.
 ATLAS WATER HEATER
 KGO-TV, San Francisco
 (Sherman)

With a month of growing pains behind it, the production job on "Your Warm Friend" may soon match the charm and genuine sincerity of its star, Anita Day Hubbard.

For many years Mrs. Hubbard has been known to Bay Area newspaper readers as the "Good Neighbor." Her lifelong experience in social service work makes her an undisputed and convincing authority on matters pertaining to the frailties of man.

As "Your Warm Friend" she answers letters and gives advice on personal problems faced by viewers. Though she is new to television, hers is a refreshing personality inspiring confidence.

Usually the camera is focussed on Mrs. Hubbard with Adelyn Ross helping her examine the mail and joining in discussions. Dramatic vignettes are employed to illustrate problems under consideration. While weighty and sometimes tending to slow the show, they are nonetheless effective.

Program got off to a rubbery start with cumbersome commercials, badly staged skits and a failure to capitalize on the number one asset of the show, the star herself.

But credit should go to those responsible for seeing their mistakes, recognizing them and correcting them.

Duff.

THIS IS SHOW BUSINESS

With Clifton Fadiman, George S. Kaufman, Sam Levenson, Betty Furness (guest), Martha Ann Bentley, Bert Wheeler, John Raitt
 Producer: Irving Mansfield
 Director: Byron Paul
 30 Mins.; Sun., 7:30 p.m.
 LUCKY STRIKE
 CBS-TV, from New York
 (BBD&O)

The problem of "This Is Show Business" has been what to do about its problem gimmick, upon which is premised the show's format. Comes the new season: no more problem, at least none to take seriously.

For those who have tuned in a couple of seasons late, this variety show has been backed by "problems" that its guest performers have aired for the decisions of its perceptive panel. There may have been a question in the past as to the merits of the guests' problems, but this season that phase of the show creates no confusion. The questions put by the guests are of the more obvious gag type, and now audiences can sit back with a Lucky and not be confused anymore as to whether or not it ever was on the level.

For instance, Martha Ann Bentley, a pirouetting toe-terper, wondered if there should be one boss in the family. Miss Bentley was referring to her husband, who is also her manager.

Bert Wheeler was still looking for a straightman, which he was doing when he was on the same show last season.

Tenor John Raitt, as the father of two and soon-to-be of a third, wanted to know if a man should help his wife with the baby.

Of the three performing guests, it was Wheeler's spot that excited the most interest. It served to bring down from the panel's rostrum, for exchanges with Wheeler, not only Fadiman but also George S. Kaufman and Sam Levenson. It was a shrewd bit of showmanship to exploit the program's chief personality element, however contrived. The urbanity of Fadiman and his ability to handle people, the caustic wit of Kaufman and the jocular, jelly-belly humor of Levenson are what make this show, and their inclusion beyond their panel duties helped create an interesting seasonal teeoff. It contributed a little more human interest to a program that, perhaps, can become pretty confining within its own framework of three variety acts every week.

At any rate, if Wheeler ever has any trouble finding a straightman, Fadiman, Kaufman or Levenson could fill the job in a pinch.

As for Miss Bentley, since she dances better than her husband-manager, maybe he oughta be the boss offstage.

Raitt, a handsome tenor with a vibrant voice, should at least lullaby the kids to sleep.

Kahn.

BATTLE OF THE AGES

With Morey Amsterdam, Norman Brokenshire, Arthur Van Horn, Will Mahoney, Teresa Brewer, Harold & Lola, Zola Mae & Peggy Jane Shaulis
 Producer: Norman S. Livingston
 Director: Andrew McCullough
 30 Mins.; Sat., 10:30 p.m.
 SERUTAN, GERITOL
 CBS-TV, from N. Y.

(Franklin Bruck)

Morey Amsterdam has taken over as confederator on "Battle of the Ages" from John Reed King. Amsterdam is at a disadvantage on this show. "Battle" is nothing more than gimmicked vaudeo, with vet acts pitted against the younger performers, with applause meters deciding winners. Should the oldsters win, then Actors Fund of America is the beneficiary; if the youthful sector gets the nod, then the Professional Children's School gets the coin.

This kind of setup cannot generate any excitement. There's little involved to get the dander of the viewers up. Under this format, sympathies cannot go to individuals, which is the most reliable way of stoking up heat. The show must depend on the calibre of the acts and good vaudeo principle must prevail. While there were good acts on this bill, it wasn't a program to cause any furries.

Will Mahoney, always a delight, and Harold & Lola with an interesting treatment of the Adam and the Serpent theme, carried the cause of the oldsters to a successful conclusion, while Teresa Brewer and a juve piano duo, Zola Mae and Peggy Jane Shaulis, presented the case for youth.

Amsterdam trotted out some of the quips that have served him (and others) well for many years. At some point these lines wear out, and that time has apparently come. Commercials are by Norman Brokenshire and Arthur Van Horn. Serutan and Geritol get some attractive spiels from these gabbers.

Jose.

SEE IT NOW

With Edward R. Murrow
 Director: Don Hewitt
 Producers: Murrow, Fred W. Friendly
 30 Mins.; Sun., 6:30 p.m.
 ALUMINUM CORP. OF AMERICA
 CBS-TV, from New York
 (Fuller, Smith, Ross)

When CBS-TV's "See It Now" initially premiered last year as a "document for TV," it was hailed by this department as the most original, informative and entertaining type of journalism riding the video airwaves. It still holds.

"See It Now" returned for the '52-'53 season Sunday (7) under the same sponsorship auspices—Aluminum Corp. of America, and with the same slick format and treatment. CBS' ace commentator and analyst, Edward R. Murrow, was back in the editor-narrator slot, presiding over the multiple monitors which provide the ingenious prop through which the week's major news events and features are brought into the nation's living rooms by means of either live pickups or pre-filmed sequences. It's as refreshing and effective a technique as it was a year ago.

Initial installment focussed major attention on the political campaigning, with the final half of Sunday's program devoted to an almost whirlwind round-robin pickup of the Eisenhower-Stevenston touring over the past week. So skillful was the editing of the filmed documentation of the rival candidates' stumping through Detroit, Tampa, Philadelphia, Denver, Kasson, Minn., etc. (with some added pro-Democratic footage on President Truman's utterances) as to permit Murrow to achieve an impartiality and sidelines objectivity, while at the same time emphasizing human equations and values seldom encountered in visual reportage.

Films of the candidates carrying their campaigns into the midwest, flown back to New York for Sunday's broadcast, were dovetailed into a smooth continuity, and done so expertly as to permit the viewer a closeup capsule appraisal of the rival standard bearers. As a politico digest of the week, it was unbeatable.

Filmed footage of the Korean struggle, as related through the story of the "Charlie tankers" of the Marine Division at Beetle Gulch trying to oust the enemy from Bunker Hill packed a dramatic human interest wallop. A sports sequence, with Murrow interviewing 90-year-old Amos Alonzo Stagg, while the latter and his son put the Susquehanna U. grid squad through its training paces, rounded out the opening installment.

While lacking the spectacular, off-the-beaten-track incidents of some of last year's "See It Now" episodes, the curtain-raiser nonetheless reestablished the show's unique pattern in its presentation of vital, up-to-the-minute news.

Rose.

THE ALDRICH FAMILY

With Bobby Ellis, Jackie Grimes, Loretta Levesee, House Jameson, Barbara Robbins
 Producer-director: Roger Kay
 Writers: Robert W. Soderberg, Edith Sommer
 30 Mins.; Fri., 9:30 p.m.
 CAMPBELL SOUP
 NBC-TV, from New York

(Ward, Wheelock)

Clifford Goldsmith's perennial adolescent, Henry Aldrich, launched his fourth video year Friday (5) in the guise of a new thesis but in the same homespun format that's a proven clicker. New Henry essayer, Bobby Ellis, follows the pattern set up years ago by Ezra Stone, who created the role in legit and radio, and makes for an appealing hero. Ability to break into high pitch in the middle of a sentence and clean cut appearance makes Ellis a strong asset for the series' upcoming year.

Story on opening show had Henry vying for prez of the student council against school's top athlete. Chances for victory get slimmer as campaign progresses and in final pitch for victory he has his femme friend, Eleanor, deliver his major address. Her speech hits home and she's elected prez. It was a simple plot line but its neat construction by Robert W. Soderberg and Edith Sommer and smooth thesping made it pleasing viewing.

The supporting players were topped by Loretta Levesee as Eleanor, Jackie Grimes as Homer, House Jameson as Mr. Aldrich and Barbara Robbins as Mrs. Aldrich. Under slick direction of Roger Kay, the half-hour moved at an even pace. Camera work was fluid throughout highlighting viewers' interest. The soup spiels were okay.

Gros.

ALL STAR REVUE

With Dennis Day, Corinne Calvet, Paul Douglas, Irene Ryan, Billy Daniel and dancers (Lynn Bernay, Nancy Kilgas, Julie Landon, Ruthanne Welsh), The Romanos, Hal March, Jimmy Cross, Chester Clute
 Producer-director: James V. Kern
 Writers: Paul Henning Stan Shapiro
 Production supervisor: Joe Bielow
 Executive producer: Sam Fuller
 60 Mins., Sat., 5 p.m.
 Participating
 NBC-TV, from Hollywood
 (Gardner, Leo Burnett, McCann-Erickson)

"All Star Revue" broke at the gate last Saturday and took the first of the 39 furlongs in easy stride, freighted with auspicious promise for both the series and Dennis Day, taking his first curtain call as a revue emcee and general factotum. After a long summer fast of mediocrity, this first joint effort of Sam Fuller, Joe Bigelow and James Kern was like a breath of fresh air through the hay loft with the barn doors flung wide.

Day has come to be accepted as the naive patsy, who always gets his thumb in the wringer. As such he has carved his niche, aside, of course, from his pure tenoring. But here he turns to the lookers variable facets of his entertaining abilities and every one a solid click. Versatile and protean, he has no peer among his contemporaries. Whether it's Johnnie Ray singing "Cry," a Nazi band commander barking orders, a French chef, a gigolo, a bawling brat, a stand-up comic or a linguistic satirist, all of which he performed, it all has a high farcical sheen. His singing needs no embellishment here but it can be noted that he faces the cameras with more relaxed assurance and instilled confidence.

It's Day's show from takeoff to signoff but the hour was well studded with other shiny elements. Dance turns are not new to teevee but such as Billy Daniel and his four dancing dolls purvey must be catalogued in the upper echelon. It's a bright mixture of skill and glamour, with a generous showing of shapely limbs. It's the kind of act that Hollywood nightlifers paid stiff cover fees to drool over at Ciro's. Corinne Calvet of the flickers caught the spirit of uninhibited gaiety in three skits to add a sensuous touch. She's hard to understand but who's listening? But so is Paul Douglas, but who's looking?

Only skit that didn't pay off well was the raising of a first born by Day, Douglas and Irene Ryan. This brought on Harpo Marx for a quickie due to a mixup in babies at the hospital. Few can edge pathos with wit like Miss Ryan, a solid trouper. Douglas added only name value and falls short of trying to imitate Bill Bendix.

The Romanos tumble and hoof with speed and precision for the show's novelty highlight. For a finish, Day brought on George Jessel, next week's All Star topper, for a brief exchange of compliments and raillery in which Day took off in perfect Yiddish. Kellogg commercial was neatly integrated and the others, Pet and Del Monte, also got in some good licks.

Heim.

ADVENTURES OF ELLERY

QUEEN
 (The \$10 Bill)
 With Lee Bowman, Florenz Ames, Olive Deering, Henry Jones, Harry Bellaver, Joseph Sullivan
 Writer: Henry Mirock
 Director: Walter Hart
 Technical director: Walter Kubillus
 Supervisor: Burke Crotty
 Producers: Norman & Irving Pinchus
 30 Mins.; Wed., 9 p.m.
 PHILLIES
 ABC-TV, from N. Y.
 (Ellington)

Lee Bowman came back from a summer vacation last Wednesday night (3) to resume his lead sluth role in the "Adventures of Ellery Queen" series on ABC-TV. Vehicle for his return was a good one, a scrip yarn by Henry Mirock, titled "The \$10 Bill," in which Bowman, as Ellery Queen, became involved with a ship-board murder, a snazzy blonde, a waterfront shop selling articles of "magic," and an international counterfeit syndicate.

Situations weren't hard to follow—or to spot—but they maintained a good level of interest, thanks to excellent acting performances as well as good dialog. Smaller parts (such as Henry Jones' and Olive Deering's) were as well-taken and authentic as Bowman's and Florenz Ames' (later in the familiar role of Bowman's father, Inspector Queen).

Commercials had punch, and were kept in proper focus. Bron.

YOUR SHOW OF SHOWS

With Sid Caesar, Imogene Coca, Marguerite Piazza, Bambi Linn & Rod Alexander, Bill Hayes, Judy Johnson, Billy Williams Quartet, Hamilton Trio, Carl Reiner, Howard Morris, Charles Sanford orch
 Producer-director: Max Liebman
 Choreographer: James Starbuck
 90 Mins.; Sat., 9 p.m.
 Participating
 NBC-TV, from New York

The Sid Caesar-Imogene Coca-Max Liebman "Show of Shows" returned to NBC-TV Saturday night (6) and settled down for another season as one of the potent entertainment packages in show business. Once again the production finesse of the Caesar-Coca comedies and the other attractive components of the 90-minute presentation establishes "Show of Shows" as a TV "must." Thanks to Liebman's sure touch as a master TV showman, it's designed for top Nielsen appeal and, like last season and the year before, it can't miss.

Unlike the majority of video shows that wear thin through overexposure, "Show of Shows," by virtue of its conception and execution, is enhanced seasonally by its established formula. If the components, be they comedy, singing, dancing, productional fanfare, etc., fall into a weekly groove, even to the degree that any element of anticipation no longer exists, it has taken on a permanence that makes it a welcome habit. The answer lies in the fact that Caesar, Coca, et al., rarely descend from their qualitative perch. When the comedy duo is funny, it becomes one of the rarest commodities in TV.

Thus the fact that "Show of Shows" has returned for another season practically intact, with little digression from its accepted pattern (except that Bambi Linn and Rod Alexander now comprise the new dancing team), registers as a strong asset. That's the way the video audience would want it. (By the same token, its potency as one of NBC's most profitable commodities in the commercial program sweepstakes is evident from the fact that the CBS-TV competition is finding it just as tough in unloading the Saturday night 9 to 10 competitive segments to prospective clients as existed during the Tuesday night Milton Berle blockbuster).

Last Saturday's '52-'53 premiere was par for the course—meaning most of it surefire, with the major accent on the Caesar-Coca contris. The duo's panto bit (trying to hail a cab in the rain); their inevitable marital problem, their travesty on circus love life with its accompanying German double-talk; their strawhat version of the "Poor Little Heiress" dramma, in which even a door prop is converted into yocks; Miss Coca's satiric artistry as a mechanical doll in delineating the Doll Song from "Tales of Hoffmann," and finally Caesar's in-one-recital of a heatwave victim—here were the trademark comedies, as polished as ever, familiar both in design and content, and by virtue of this fact calculated to strengthen rather than diminish the Saturday night tune-in habit.

The return of the Billy Williams Quartet; Marguerite Piazza (singing a Donizetti aria); Bill Hayes and Judy Johnson (whose "Sing-a-little Zong" dueting was a Dutch treat both vocally and visually); plus the Hamilton Trio, also come under the "welcome back" department. The Bambi Linn-Rod Alexander interpretative tersping of "Younger Than Springtime" suggests wise casting in bolstering the show's permanent roster.

As last year, Camel's is picking up the tab for the first half-hour. Prudential is an added starter this season, taking over the closing 30 minutes to extoll the wisdom of embracing the Prudential Educational (savings) Plan to put the kid through college. Middle half-hour segment is divided among three participating sponsors—Tuffy (dish-washing mesh); Griffin shoe polish and Benrus watches. Other sponsors are also lined up for alternate week segments.

Rose.

PAUL WINCHELL-JERRY MAHONEY SHOW

With Ilona Massey, Nina Varela, guests; Ted Brown, announcer; John Gart orch
 Writers: Buddy Burtson, Paul Winchell
 Director: Harold Eisenstein
 Producer: Sherman Marks
 30 Mins.; Mon., 8 p.m.
 SPIDEL CORP., AVCO MFG. CO.
 NBC, from N. Y.

(SSC&B, Benton & Bowles)

This stanza, which is being bankrolled by Spidel and the AVCO companies on alternate Mondays, is sticking to the same click format developed last fall. It's a clever

(Continued on page 34)

Demos' New Screwball 'Skizo-Phrenia' Rattles GOP, Wooing Femme Vote

The soap opera technique invades politics in this new series launched by the Demmies Monday (15) to lure the distaff side of the voting populace. Result of National Committee Vice-Chairman India Edwards' favorite thesis that the women put President Truman back in the White House in '48, and that the femme vote is larger than its male counterpart, the new series is well calculated to make a tangible dent in the ranks of the undecided.

Folksy, friendly and on a hausfrau's level, the show nevertheless is full of concrete info and potential poison for the GOP. Cruellest element for the opposition is the device of thrusting home its point via poking fun at the rival camp. This the show does tellingly by creation of a new character, "Skizo-Phrenia," a cartoon-type creature with a dual character who represents the split-personality label which Adlai Stevenson, the Demo candidate, has placed on his political rivals. New character, cannily devised to capitalize on the Illinois Governor's penchant for multiple syllables, is likely to make the technical psychological term a household word before the campaign is over.

IT'S UP TO YOU

With India Edwards, Helen Lewis, Frank Behrens
Producer: Robert Swan
Director: Jack Kuney
Writer: Paul S. Green
15 Mins.; Mon., Wed., 2:45 p.m.
DEMOCRATIC NATIONAL COMMITTEE
ABC, from N. Y.

In the initial show, "Skizo" makes its entrance at end of the quarter hour, coming as a punch line to the premise of social security-by-the-Democrats laid down in the body of the show. Dual in all respects, even to a deep bass voice contrasted with a shrill falsetto, the sly little fellow feeds back to GOP candidate Dwight D. Eisenhower in the latter's own words contradictory statements on a single issue. Promise of the show is that each new issue will bring another example of Republican inconsistency.

Show is set up as a radio version of the doorbell ringing sting of the individual precinct worker, obviously endeavoring to reach more doors via air than an army of politicians could possibly reach in person. It tees off with Mrs. Edwards, top femme in the party, ringing the doorbell of Mrs. John Doe, and approaching her on the level she knows best, that of wife and mother with daily housekeeping worries. Cleverly playing on the GOP theme of "Time For a Change," script claims advantages of the present system by concrete example. First show concerns itself with housing, and approaches issue on the very personal, practical level of "You own your home, you like it, and you can pay for it because of current housing laws." And then comes the inevitable question, "Do you see any reason to change so far as your home is concerned?"

Interspersed in the interview are two musical recordings, again appropriately chosen and designed for laughs. "There'll Be Some Changes Made" and "Undecided" carry their own messages as well as a change of pace from gab. Show's folksiness, its sugar-coated message and its entertainment value offer a challenge to the GOP. It's a big improvement on the '48 decay type of femme show put on by Mrs. Edwards and her staff, and with proper promotion, should become the talk of the super-market set.

Production is a complicated affair, with the interview portion taped in D. C. and sent to N. Y., where it is merged with announcing spiel, recorded music, etc. Platter is aired from New York on a web basis, with affiliates who have sold time using playbacks at a later period. Promotion is planned on a local level, with a national campaign within a week consisting of top femme figures going out all over country ringing doorbells to introduce the show.

Schedule, too, is along the off-beat pattern, with 26 quarter-hour shows parceled on a two-a-week basis for three weeks, starting now, then accelerated to three-a-week for the next three sessions, and finally swinging into an across-the-board schedule for the final fortnight before Election Day. Louis.

SHOWDOWN IN PLOWTOWN

With Howard Viken
Producer: Jim Bormann
Director: Bob McKinsey
Writer: Charles Sarjeant
30 Mins.; Sat. (6), 9 p.m.
WCCO, Minneapolis

This ingenious transcribed half-hour show uniquely covered the Plowtown, Minn., national plowing contest appearances of presidential candidates Dwight D. Eisenhower and Adlai Stevenson on the same platform the same day and the expression of their agriculture views, a matter of particularly vital importance and interest throughout WCCO's territory. Aired six to nine hours after the speeches were made and after they had received widespread radio, newspaper and television attention, the show nevertheless, by virtue of its novel approach and presentation, proved not only apropos, but also calculated to enlist as listeners even those already familiar with the addresses' texts.

It's in order to tip hats to the producer, director and writer and to narrator Viken for a job well done and to WCCO for a commendable public service. The show was put together by tape recording the two talks, editing them, placing related sections as closely to each other in juxtaposition as radio presentation permits, and interweaving the commentator's analysis and explanation of the two men's stands as they were given in turn point by point.

As a matter of fact, the candidates did not face each other, instead giving their talks four hours apart. But this WCCO show practically created the illusion of a debate or forum plus a moderator who analyzed and explained the promulgated views in a non-partisan and unbiased way. In so doing, it simplified the candidates' positions, made them more comprehensible and brought into clearer perspective points of agreement and differences.

Thus, the show needs must have been engrossing for those interested in agriculture, and in this territory, of course, they number many. Also, it needs must have held the interest of others concerned primarily with the parties and candidates' attitudes regarding farming problems. And they, too, are legion hereabouts.

It was brought out that the two candidates' differences in views mainly concerned the issue of degree of government production controls over agriculture. Eisenhower said methods must be figured out to maintain agriculture's freedom to shift production patterns without losing its protection. While disliking controls and hoping a growing population and expanding markets eventually will make controls unnecessary, Stevenson expressed himself as feeling the necessity for keeping controls in reserve in cases of emergency.

On price supports, Eisenhower said he stands behind those now on the books and full party. Stevenson accused the Republican party platform of being indefinite regarding price supports and asserted he stood firmly on the Democratic party plan pledging not less than 90% of parity. Both believed perishable and non-perishable crops not now price supported should receive protection. As to decentralization, Eisenhower said he favored transferring farm programs to genuine farmer-run operations, with maximum responsibility decentralized to states, counties and districts. Stevenson also favored "continuation of decentralization."

Viken pointed out that neither candidate aroused especial enthusiasm, the applause for each being comparatively mild.

Inasmuch as there was tremendous advance publicity in the newspapers and on radio and over TV for the Plowing Contest presidential candidates appearances, occasioned in part by the fact that the Stevenson invitation first was withdrawn and then reinstated, resulting in a show director's resignation, the WCCO show well might have had an even bigger audience than otherwise would have been the case. It undoubtedly garnered much good will for the station. Rees.

LUX RADIO THEATRE

(Two Weeks With Love)
With Jane Powell, Debbie Reynolds, Ricardo Montalban, Carlton Carpenter; Irving Cummings, host; Ken Carpenter, Frances Scully, announcers
Producer: Cummings
Director: Earl Ebi
Writer: Sanford Barnett
60 Mins.; Mon., 9 p.m.
LEVER BROS.
CBS, from Hollywood
(J. Walter Thompson)

Dramatic pattern that has served Lux so well for 18 years seems destined for at least one more successful season. For takeoff, J. Walter Thompson agency booked a frothy comedy of youth with music that should have set well with summer comfort. Perhaps in six of the 39 weeks it comes up musical, but the series attained its stature by presenting top film names in rugged dramas. The prevailing heat wave must have prompted the selection. It came off, however, as quality entertainment with Jane Powell, Debbie Reynolds, Ricardo Montalban and Carlton Carpenter reprising their leads in Metro's "Two Weeks With Love." Playwise it was no hot rod, but it had the adaptive skill of Sanford Barnett and the verve of youth to spin it along. Songs of Misses Powell and Reynolds were smartly integrated and melodically refreshing. The males played along in convincing manner.

Takeoff marked the debut of Irving Cummings as producer-host, and he performed with all dignity of his predecessors, C. B. DeMille and William Keighley. He dropped into the slot between bass and baritone, but he was confident of his lines and timing and should survive the season in good style. Another newcomer is Ken Carpenter, vice John Milton Kennedy, striking a clean blow for Lever and sharing the commercial burden with Frances Scully. Rudy Schraeger again bats the backup with musically strokes and Earl Ebi finger-points the cues. Lux again gives evidence of fighting off any challenge for top rung in the rating race. It should still be around at voting age. Helm.

THE PRIVATE FILES OF MATTHEW BELL

(The Firebug)
With Joseph Cotten, Luis Van Rooten, others
Writer: John Roeburt
Producer-director: Hil Brown
25 Mins.; Sun., 4:30 p.m.
SEABROOK FARMS
Mutual, from New York
(Hilton & Riggio)

With the return of "The Private Files of Matthew Bell" to WOR-Mutual's Sunday schedule, Sunday (7), the net's weekend menu of mystery and adventure fare reportedly was completed. Dialers with a penchant for melodrama probably will find this 25-minute show their cup of tea since both its acting and writing are a peg above most other shows in the same category.

Opening installment was "The Firebug," authored by John Roeburt. It was a relatively suspenseful yarn which provided Joseph Cotten, as police surgeon Dr. Matthew Bell, ample opportunity to probe through an arson case and come up with the true firebug. Supporting players were headed by Luis Van Rooten, cast in the role of a police inspector. Plugs for Seabrook Farms' quick-frozen foods were keyed around such tag lines as "We grow our own so we know it's good." Gibb.

EDWIN C. HILL

Director: Robert Torme
5 Mins.; Mon.-thru-Fri., 10:55 p.m.
PHILCO
ABC, from N. Y.

Vet commentator Edwin C. Hill was back on ABC last week for his five-minute, cross-the-board segment of info proclaimed as "Edwin C. Hill and the Human Side of the News." Show caught (2) had the familiar Hill stamp, a dramatization of news highlights done in driving fashion, with old-style literary flourishes, and with good diction and clear speech.

Actually this isn't a news program so much as a haphazard motley of headline-hopping. It's interesting but not particularly cohesive, informing or important. There's little attempt to summarize or point up the day's paramount news highlight. The news tidbits, however, are colorful or unusual, and the program has the impress of Hill's positive personality, to make it a quite listenable feature.

Show caught touched a miscellany of items briefly, like Eisen-

BREAKFAST CLUB

With Don McNeill, Fran Allison, Sam Cowling, Peggy Taylor, Johnny Desmond; Eddie Ballantine, host
Producer: Cliff Petersen
60 Mins.; Mon.-thru-Fri., 8 a.m.
Participating
ABC, from Chicago
Rolling merrily along into its 20th year, this granddaddy of the early bird shows lifted the curtain on the new season Monday (8) with the return of toastmaster Don McNeill from his annual summer lay-off. (Peter Donald subbed during the bossman's hiatus.) The time-tested format remains essentially the same, with plenty of bright music, lots of cornball humor and audience participation segs, all adding up to a sprightly 60 minutes.

It's of note that this firmly entrenched strip is bucking the general radio trend toward tightened production purse strings and continues with an unslacked talent nut. Wisely, McNeill keeps intact a generous-sized supporting crew, with each member making an important contribution. There's Fran Allison, on three times weekly with her Aunt Fannie role that remains a potent comic highlight, especially well tailored to the early morning audience. Sam Cowling, too, supplies added chuckles with his patented buffoonery. And the music department is unusually lush for these economy-minded days with baritone Johnny Desmond, a recognized topflight singer; Peggy Taylor, who's definitely on the way up now that her smooth chirping is getting a national showcase, and the full-bodied 18-piece orch batoned by Eddie Ballantine.

Welding ingredient is supplied by host McNeill who knits the affair together with an easy-going geniality that obviously has worn well these past couple of decades. He's also a topnotch salesman, with emphasis on sincerity, as displayed via his selling job for the trio of clients now riding the show.

BC goes into the new cycle with only two quarter hours open. O'cedar has the first 15 minutes on Mondays, Wednesday and Friday; Swift has the middle half-hour and Philco the final quarter across-the-board. Dave.

FARM NEWS CONFERENCE

With Louis Bromfield; Sec. of Agric. Charles E. Brannan, Cong. Clifford Hope, others
Producer: Wynn Wright
Writer: Chuck Granow
30 Mins.; Sat., 11:30 a.m.
Sustaining
MUTUAL, from D. C.

This is a new, and meritorious series, designed to serve as link between the nation's farmers and their urban neighbors. Format consists of forums between agricultural experts and farmers, moderated by author Louis Bromfield.

Series bowed quite provocatively Saturday (6), with first program based on the question: "Does it matter to the farmer who wins the election?" And although much of the discussion roamed afield, and only by chance did one of the less voluble guests answer the query towards end of the program, it had real merit, chiefly because of the men involved, and their attitude. Conservation ball was carried by Sec. of Agric. Charles E. Brannan and Cong. Clifford Hope (R., Kans.), with a farmer and farm official chiming in only briefly.

There was mutual respect among speakers, no histrionics or flareups until well into the program, and then only mildly, with discussion on a quiet, sensible level. Bromfield, not regarded generally as too liberal in viewpoint, here acted the fair-minded, effacing, just moderator.

Secretary Brannan presented the Democratic side, roundly rapping Congressional Republicans (Hope significantly excepted) for their record on farm aid. He discussed the Government's farm program and its cost, the program's effect on prices to consumers, and explained the meaning of parity, subsidy, etc. Rep. Hope, with a good farm record in Congress, had very little criticism of Brannan or his department; the two men were in surprising accord on farm legislation and programs. Perhaps some of the discussion was a little too detailed and specialized after a while to be of general interest, but certainly farmers and serious students of the national scene benefited.

A farmer answered the program's query on the elections quite casually, and probably expressed the general belief when he said he expected that either candidate would make changes for the better in Washington, and that it was doubtful whether one could do more than the other in regards to cleanup on corruption. His remark was as sensible as the whole program's tenure. Bron.

CAMEL CARAVAN

With Vaughn Monroe orch, Ilene Woods, guest; Wayne Nelson, Joe King, announcers
Writer: Bill Becher
Producer-director: Louise Froland
30 Mins.; Wed., 8 p.m.
R. J. REYNOLDS
NBC, from N.Y.
(William Esty)

Returning to the airwaves after a summer layoff, "Camel Caravan" has been switched from its previous Saturday night spot to a new midweek berth. The show's format remains otherwise intact, with Vaughn Monroe & Co. dishing up a review of the current top songs as culled from VARIETY's music section charts.

As before, it's a solid musical stanza headed by Monroe's trademarked baritone pipes and featuring a femme guest vocalist each week. During Monroe's current stand at the N.Y. Waldorf-Astoria's Starlight Roof, this show is originating from Gotham. When Monroe starts his tour in October, the show will be picked up from various ballrooms around the country.

On this season's kickoff (3), Monroe delivered a brace of numbers, including "Wish You Were Here," "Auf Wiederseh'n," "Somewhere Along The Way" and "September Song." Ilene Woods, guesting, handled "Botch-A-Me" and "Half As Much" in her attractive soprano style, while the ensemble orch and choral group hit effectively on "Learn To Lose." Session travelled at a good clip, with a minimum of gab between the numbers.

Commercials were slugged across in a style that has become standard for virtually all big brands. Herm.

HOME FOLKS

With Owen Bradley, Beasley Sisters, Aunt Jemima Quintet, Ernest Tubbs
Producer-director: Noel Digby
10 Mins.; Mon.-thru-Fri., 3:30 p.m.
QUAKER OATS CO.
CBS, transcribed
(Price, Robinson & Frank)

"Home Folks," brief 10-minute stanza which preemed on CBS Monday (8), shapes up as a long commercial surrounded by three songs. The plugs for Aunt Jemima Cake and Pancake Mixes dominated the stanza with the tunes coming in second best. There's not much that can be done in such a short session, but the commercial spiels could be spotted differently to allow for maximum listening pleasure. On opener, the plugs came before and after each tune, making the program a bit tough to take.

Series will spotlight the top country singers for a week's run with the show's regulars, Owen Bradley, Beasley Sisters and the Aunt Jemima Quintet. Ernest Tubbs, show's initial guest, belted out the alfalfa-coated tunes in his familiar twangy style. His cornbelt melodies, "Mississippi Gai" and "I'm With A Crowd But Oh, So Lonesome" as well as the Beasley Sisters workover of "How Come You Do Me Like You Do" came across okay.

Upcoming guest lineup includes Tommy Sosebee, Red Foley, Faron Young, Little Tommy Dickens, Ray Price and Cowboy Copas. Gros.

AMERICAN ISRAELI ALMANAC

With Mayor Vincent Impellitteri, Eliezer Doron, Mrs. William Prince, Mrs. Eleanor Levenson, Louis P. Goldberg
Producer: Mrs. Levenson
Director: Nat Rudin
15 Mins.; Mon.-thru-Fri., 5:15 p.m.
WOMEN'S LEAGUE FOR ISRAEL
WLBI, N. Y.

Return of the American Israeli Almanac to WLBI, N. Y., Thursday (4) after a summer hiatus was marked by a taped interview with Gotham's Mayor Vincent Impellitteri. Inaugural of the Almanac's fall series also saw the program come up with its first sponsor—The Women's League for Israel, which picks up the tab on Thursday's on this 15-minute cross-the-board ailer.

Billed as a "portrait of Jewish life," the Almanac gives listeners a keen insight on conditions in Israel, thanks to the thoroughness of emcees Mrs. Levenson and Louis P. Goldberg who handle their chores with an eye to detail. Mayor Impellitteri discussed his trip to Israel last fall and noted that he was most impressed by the determination of the new country's people.

Also on hand for the fall preem were Eliezer Doron, Acting Israeli Consul General in New York, and Mrs. William Prince, prez of the Women's League for Israel. Doron praised the League aid for assisting migration to Israel and helping the country's underprivileged. For those seeking a better perspective of the new state, the American Israeli Almanac is an informative program. Gibb.

Radio's Greatest Dramatic Show!

Sept. 14

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**Theatre Guild
on the Air**

with the radio premiere of

"The Wisteria Trees"

STARRING

**HELEN HAYES
JOSEPH COTTEN**

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In addition to "The Wisteria Trees," our programming for this season includes such shows as "The Winslow Boy," "Great Expectations," "George Washington Slept Here," "Vanity Fair" and "All About Eve."

SUNDAY—8:30 P. M. (E.D.T.)

THEATRE GUILD on the AIR

U. S. STEEL HOUR

NBC
NETWORK



Radio Reviews

Continued from page 28

hower's invasion of the south, Gen. Ridgway and the NATO, hurricane warnings, a French explorers' expedition to Turkey, etc. Two commercials were woven into the brief five minutes, delivered with the same tone and drive as if they were just more news items.

Bron.

HALLMARK PLAYHOUSE

With Lionel Barrymore, Charles Davis, Ben Wright, Ted de Corsia, Farley Baer, David Rose orch.
Producer-director: William Gay
Writer: Leonard Sinclair
30 Mins.; Sun. 9 p.m.
HALLMARK CARDS
CBS, from Hollywood

(Foote, Cone & Belding)
Return of "Hallmark Playhouse" to radio after the summer hiatus was given nice impetus because of having Lionel Barrymore as star of the initial show of the fall-winter series. Besides having this vet film star, the producers teed off with Robert L. Stevenson's "Treasure Island," and did mighty well, condensing considerable of the story into less than 26 minutes airtime. The series appears to be back in full gear with this start.

Unfortunately the action and plot development obviously are difficult to project on the air and in such a limited time. The usual, capable characterization by Barrymore, cast as Long John Silver, and an intelligent portrayal by Charles Davis of the youthful Jim Hawkins go far in overcoming this difficulty. Barrymore is to return each week as host narrator and to take an acting part occasionally, as he did in this one. His smooth introduction to "Island," giving a brief background as to how it came to be written, helped get the show under way nicely.

William Gay handed in a competent job as director-producer while Leonard Sinclair adapted with a fair modicum of intelligence. David Rose's orch supplies the program with the best in musical background. Commercial is kept down to a minimum until the final scene when plenty is tossed in during the final few moments, with even Barrymore chipping in with some laudatory remarks about the product.

Wear.

WILD BILL HICKOK

With Guy Madison, Andy Devine, others; announcer, Charles Lyons

Writer: Larry Hayes
Producer: David Hyer
Director: Charles Pierce
30 Mins.; Mon.-Wed.-Fri., 5:30 p.m.
KELLOGG CORN FLAKES
Mutual, from Hollywood
(Leo Burnett)

"Wild Bill Hickok," a transcribed western adventure series which premed on the Mutual net Monday (8), is formula outdoor stuff primed for the juvenile market. Story material—at least on the inaugural—is composed of the

same old clichéd situations that were familiar even in Zane Grey's heyday. But despite their time-worn pattern the "Hickok" yarns no doubt will provide plenty of suspense and thrills for the small fry who as yet haven't heard enough of 'em to lose interest.

Then, too, Guy Madison reads the title role with a rugged assurance that makes it easy for a youngster to visualize him as a sterling U. S. marshal of the western frontier circa 1877. Andy Devine, who's cast as Hickok's sidekick, "Jingles," also gets in the spirit of the piece with a wealth of hollering and good natured exclamations in the familiar Devine style.

For the record, the initial show was built around a tale tagged "Logjam." Hickok and Jingles save a wounded young lady from a drifting canoe and discover she's been shot by a wicked schemer who covets her lumber holdings. It goes without saying that the culprit and his henchmen are routed with the aid of our heroes and the gal restored to her pristine glory. Kellogg's Cornflakes, which bankrolls, pitches its product in simple phrases that even kindergarten kids should understand.

Gilb.

H. R. BAUKHAGE—NEWS

5:50 Mins.; Saturday, 5:55 p.m.
JOHNSON WAX
Mutual, from New York

(Needham, Louis & Brorby)

H. R. Baukhage, who has a five-times-a-week noon show over WOR, is filling this five-minute segment with another news commentary. Baukhage makes no attempt to capsize all the news but spotlights two or three major events of the day in analytic rather than straight reportorial style.

On his kickoff of the new spot (6), Baukhage paid a tribute to the late Gertrude Lawrence, estimated that General Eisenhower's chances for election were better since Labor Day and analyzed the developments in the Korean truce negotiations. It's a tightly packed information-opinion slot with room for a couple of plugs for the Johnson product.

Herqr.

Lawrence Band to Aid WCBS Breakfast Strip

*Growing importance of the breakfast strips in AM is underlined by the addition of batoneer Elliot Lawrence and his musical quartet to the Jack Sterling stanza on WCBS, N. Y. Station is trying to hypo the airer. John Newhouse has been brought in from Mutual to handle production.

Lawrence unit will be heard live cross-the-board, starting Sept. 22, in the 6:30-7:45 a.m. period. Lawrence's guitarist, Mary Osborn, will also chirp. Bandleader will write original music as lead-ins to commercials and other features.

WWRL Slants Disk Jock Stanza for Negro Market

A new post-midnight disk stanza, with a slant towards the Negro market, has been added by WWRL, N. Y. It's conducted seven nights weekly by Woody Smith, Negro actor-singer, who has appeared on Broadway in "Peter Pan" and "Four Saints in Three Acts" and who sang at Cafe Society.

Show, with a quiet mood, is beamed from midnight to 1 a.m.

3 New Sponsors Netted by DuMont

DuMont network this week wrapped up three sponsors, with two more expected to be pacted shortly. Backers are Carter Products, Luden's cough drops and Young People's Church of the Air.

Carter, via Ted Bates agency, will be a co-sponsor on "Down You Go." Luden's will be a co-sponsor, through J. M. Mathes, of "20 Questions." Both shows will move from their present slots, 8 p.m. and 8:30 p.m., into the 10-11 p.m. hour being vacated by "Cavalcade of Stars" after the Sept. 26 broadcast. Ted Bergmann, DuMont sales director, said that co-sponsors for the two shows will be inked shortly.

The religious group will sponsor "Youth on the March," which takes the 10:30-11 p.m. slot on Sundays, effective Oct. 5. Agency is J. M. Camp.

Meanwhile, WABD, the skein's Gotham key, signed \$600,000 worth of gross billings in one week. Philip Morris bought the evening news with Walter Rane, cross-the-board, at 6-6:15 p.m., via Bior for Dunhill cigarettes. Pacific Coast Borax is putting its vidpic, "Death Valley Days," into the alternate Tuesday 7:30-8 p.m. period, via McCann-Erickson.

Bristol-Myers signed for an hour of Saturday night wrestling through Doherty-Clifford-Shenfield. Prestone anti-freeze will back the vidpic "Football This Week" (which it also has on WNBT, N. Y., and other markets across the country) at 8-8:15 p.m. Thursdays, via William Esty. Miller beer will back a new show, "Quarterback Huddle," Wednesdays at 7:30-8 p.m., via Mathison agency.

New York Kaiser-Frazer dealers bought 11:15 p.m. on Thursdays for "Night Editor," vidpic series, through William Weintraub. Henry J. Kaufman agency placed a six-week pact for man-in-the-street interviews backed by the CIO Thursday at 8:15-8:30 p.m.

Philly Palsy Telethon Brings 218G Pledges; Top Array of Talent

Philadelphia, Sept. 9. New record for telethon receipts was set here by the 15½-hour simulcast over the Inquirer stations, WFIL and WFIL-TV (Saturday 10 p.m. until Sunday 1:30 p.m.) which drew verified pledges amounting to \$218,721 and an uncounted amount of cash and mail contributions to aid cerebral palsy victims in this area.

Show was conducted by Dennis James, Hal Block and Jane Pickens, with an assist from Warren Hull. Surprise visit was made by Henny Youngman, who conducted last year's palsy telethon. Guest stars included more than two score entertainers headed by Paul Whiteman, Junie Keegan, Pearl Bailey, Jeanne Barge, Frankie Richardson and Eddie Roecker.

Pledges were verified by 700 volunteer Bell Telephone operators who worked in shifts at the 225 phones set up in Town Hall, the Bellevue Stratford Hotel and the Walt Whitman Hotel, in Camden, this last for the Jersey callers. Live audience in Town Hall took part in the contributions along with the TV viewers.

Originally scheduled to go off at 1 p.m. Sunday, show was extended another half-hour by Roger W. Clipp, general manager of the stations, to swell the total. Response which far eclipsed 1951's \$85,000, virtually overwhelmed officials of the United Palsy Assn. of Pennsylvania and South Jersey. Part of the fund will be used to establish a resident home for Philadelphia victims of the disease.

Inside Stuff—Television

Current issue of the Journal of the American Medical Assn. turns its editorial spotlight on TV's crime shows, expressing grave concern over their impact on mental and physical health of the nation's mop-pets. The official organ of the medical profession urges immediate research on the medical and psychological effects the barrage of video "horror" programs have on the youngsters.

It's pointed out that most doctors will agree that teevee, like motion picture and radio, are not harmful in themselves. But the editorial goes on to say "the manner which crime in these mediums is brought before the eyes and ears of American children indicates a complete disregard for mental, physical and social consequences. For its own self interest the television industry would do well to acknowledge the adverse medical and psychological implications found in many crime-and-horror programs."

Walter Winchell and his ABC-TV producer Charles Dubin are readying a series of dry runs, prior to the commentator's Oct. 5 video debut for Gruen Watch with an eye to how much will probably be salvaged in between the TV show at 6:45 p.m. Sundays and the regular Winchell newscast the same night at 9. It is figured that the usual Winchell editorial will probably be retained along with certain "exclusives" (his "front page"), but that the later broadcast will always be "subject to late news flashes, confirmations, denials, and the like. That two-hour differential between 7 and 9 is usually productive of fresh news, Winchell and the network figure.

Charles R. Andrews, one of the organizers of Reddi-Wip food product, has entered the tele field with a new corporation specializing in business management, sales promotion, exploitation and packaging of tele programs which feature merchandising and promotion gimmicks.

First property is "Mister Billybean and His Fun Machine." It was created by Chuck Luchsinger, who, with his brother Jack, had "Cartoon TeleTales" on ABC-TV for two seasons. New airer keeps the drawing feature of "TeleTales," and stresses the idea that mop-pets should have the chance of actively participating in the TV show—rather than being merely passive spectators.

Sylvania Electric will launch a novel "Buck Rogers Space Ranger" promotion to plug its new 1953 line of tele receivers. Over 1,000,000 kits of paper "space" toys will be given to kids who bring their parents into Sylvania dealers to see the new TV sets.

Backing up the campaign, according to William F. Sroben, ad manager of Sylvania's AM-TV division, will be a two-month ad drive, including three ads in Life, ads in Boy's Life and in Dell comic books. Sylvania's CBS-TV show, "Beat the Clock," will also tout the giveaways. Spot radio, tele and local newspapers will also be used. Agency is Roy S. Durstine.

Mug Richardson, ex-Gal Friday to Arthur Godfrey and now Washington representative for Teleprompter, will head the women's special events division of the National Celebrities Open Golf tourney in D.C., Sept. 18-21.

She got a tele sponsor (Valley Forge Beer) for the event, all proceeds of which go to charity.

Matty Brescia Joins Rivers' STARS Outfit

Memphis, Sept. 9. Matty Brescia, former press chief of the now defunct Liberty Broadcasting System, has been named general manager and promotion director of Southern Television and Radio Sales of the MidSouth area. He was named to the post in Atlanta last week by E. D. Rivers, Jr., prey of STARS.

Brescia will headquarter temporarily at KWEM, West Memphis, which is also owned and operated by the Rivers interests. Other Rivers stations with which Brescia will be associated include WEAS, Atlanta; WJIV, Savannah, and WGOV, Valdosta. The STARS outfit plans to open permanent offices in Memphis before end of year with Brescia handling activities for for more than 100 AM outlets in Tennessee, Arkansas, Mississippi, Kentucky, Louisiana and North Carolina.

In addition to heading STARS offices in the Southern regional zone, Brescia also will flack campaign connected with moving KWEM's new studio to Memphis and outlet's UHF television operation when FCC grant is approved.

Paschall's WNOE Post

New Orleans, Sept. 9. Benton Paschall will assume post of v.p. and general manager of WNOE here on Sept. 15, James A. Noe, president, said Saturday (6). Benton succeeds James E. Gordon, head of station for past decade, who resigned to take similar position at WJMR-WRCM. Paschall resigned as general sales manager of the Hal Roach studio in Hollywood to take over as WNOE head man.

WPIX Soccer Schedule

Soccer games from Yankee Stadium will be beamed by WPIX (TV), N. Y., starting Oct. 12. Games will be televised on Sunday afternoons with teams of the American Soccer League competing in doubleheaders.

At least five dates will be played, with the possibility of sked being upped to seven.

Boston — Martin Bookspan, WCOP longhair deejay, has joined the staff of Aaron Richmond, Hub concert manager, and will assist him in sponsoring musical activities in this area.

PENN STATE GRID GETS INITIAL PITT AIRINGS

Pittsburgh, Sept. 9. Broadcasts of the Penn State football games will get a local outlet for the first time this season when Don Allen Chevrolet Co. picks up the tab and airs them over KQV. In the past, Penn State, with a large alumni group and a big following here, has been eased out of the metropolitan picture because it was tied into the Atlantic Refining gridiron network and had to take a back seat to University of Pittsburgh, whose games Atlantic beamed over KDKA. As a result, State clashes were peddled around to several smaller district stations.



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CORAL RECORDS Dir.: MCA

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Radios in 98% of U.S. Homes

Chicago, Sept. 9. If radio listening is going out of style, apparently the American public is unaware of the fact. The A. C. Nielsen research firm last week released the first data being collected as part of its national coverage survey which shows there are now 43,866,120 radio homes. That's a total of 98% of all the homes in the country. It's pointed out the 1950 U. S. Census counted 40,970,000 radio homes, representing 95.6% of the total households. Latest tally gathered by Nielsen shows an increase of nearly 3,000,000 radio-equipped homes.

The middlewest farm states boost the highest saturation, with nine states hitting 99% or better. Iowa tops the nation with 99.5%. As a block, the southern states showed the greatest increase in radio homes since the 1950 government tabulation. South Carolina is up nearly 10%, for example, with Mississippi, Louisiana and Alabama showing increases of 8%.

GEN. MILLS BUYS INTO MGM PARTICIPATIONERS

General Mills has bought into the MGM Radio Attractions series which the Mutual network has opened for one-minute participations. Sponsor will have one 60-second plug on each show, in addition to opening and closing billboards.

Sponsorship will start Sept. 29, date when the B Series of MGM Radio Attractions returns from a summer hiatus. The B Series is skedded in the 8-3:30 p.m. slot cross-the-board and is distinct from the A Series, which comprises the older MGMRA shows, which are beamed on a co-op basis. Latter remained on the web during the summer.

MBS sales veepee Adolph N. Hult is pushing the "multi-message plan" for the B Series. Programs are open for two more backers to get one-minute announcements, plus the opening and closing billboards.

General Mills will feature spots for its Kix cereal, although other GM products will also be plugged. Agency is Tatham-Laird.

Dayton—Sam Steiger, farm program director for WHIO, Dayton, has been named, assistant agricultural editor in marketing with the Ohio State University Agricultural Extension Service, and has been granted an extended leave of absence from WHIO.

'Cliff' Johnson Family Set for Web Spread

Chicago, Sept. 9. "The Cliff Johnson Family," morning around-the-breakfast-table WGN gabfest featuring the Johnson clan which this week marks its fifth year on the air, is slated for a network spread on Mutual early next month. Daily 45-minute show which is currently SRO on WGN will be fed line to the network for sale on a co-op basis.

Show is aired in the 8:15 to 9 a.m. spot. Producer is Hooper White.

WOSU Drama, Music Fest

Columbus, Sept. 9. One of the most ambitious radio series ever attempted here and one which may well be unique was started Sept. 2 by WOSU, which is allotting four and one-half hours a day, five days a week for four weeks to a grand "Music and Drama Festival."

Programming is uncompromisingly highbrow and was undertaken by the Ohio State University station in order to present the longer musical and dramatic classics which cannot be fitted into the standard 30-minute or hourlong standards of radio.

Only dramas given are those of Shakespeare. Musically the festival is presenting symphonies, oratorios and operas with emphasis on contemporary works.

'Miss America' Femmes Almost Blacked Out In Stations' Union Hassle

Atlantic City, Sept. 9.

Not all the drama was confined to the shapely gals competing for Miss America laurels at the Convention Hall here Saturday night (6). For a union dispute between station WOND and the International Brotherhood of Electrical Workers climaxed in a reported union threat to douse the stage lights unless WOND engineers withdrew from the premises.

Rather than embarrass the Miss America pageant and the city due to a union squabble, a WOND spokesman asserted, the station agreed to remove both its equipment and engineers from the hall. Decision was made after a hurried confab between Don Rich, WOND publicity manager; pageant proxy Arthur Broll, pageant slack Hugh Wathen and Mal Dodson of the Atlantic City Press Bureau.

WOND's version of the incident is that it had set up its facilities to air the beauty finals along with WMID and WFPG. Late Saturday WOND was informed by Convention Hall manager Philip Thompson that because the station was non-union, the hall's electricians had been instructed to pull the switches when the contestants took the stage if WOND opened its microphones.

Dispute has its origin, WOND claims, in a complaint made by WFPG manager Fred Webber to the IBEW. Webber is said to have indicated to Rich that WFPG felt WOND undersold its client because it didn't have to pay union wages.

Amplifying the situation, WOND manager John Struckell stated the account was sold to Motorola and Goodyear according to the station's rate card. Moreover, he maintained that the station's engineering staff is paid comparable with union scale.

Struckell also declared that court action would be taken against the parties involved to compensate WOND for expenditures for lines, etc., and losing the broadcast.

4 Stations, 100,000 Sets Likely For Tele-Happy Denver by Years' End

Denver, Sept. 9.

Wolff's New City Post Seen Aid on N.Y. TV Problems

Max Wolff, theatrical producer, was sworn in Monday (8) as honorary deputy commissioner of the N. Y. City Dept. of Commerce. Commerce Commissioner Walter T. Shirley said that Wolff's background in tele and related industries would help in resolving video problems confronted by the city.

Wolff is prez of Wolff-Feldman TV and Theatrical Producers. He's former director of purchases for Loew's Theatres and Metro and a member of the board of directors of Variety Tent 35, N. Y.

WBIG 'UNFAIR' CHARGE DROPPED, STRIKE ENDS

Greensboro, N. C., Sept. 9.

The charge of unfair labor practice against the management of WBIG has been withdrawn. It ended the strike begun in January.

The announcement of the action was made by John A. Penello, regional director of the National Labor Relations Board in Baltimore, in a letter received by Gilbert M. Hutchison, general manager of the North Carolina Broadcasting Co. and manager of WBIG.

Hutchison was asked the terms of settlement, but he stated only that none of the persons involved in last Winter's strike at the station is now employed there.

On further query, Hutchison replied that employees who were released were given two weeks' pay. Difficulties arose at the radio station after a letter from the management was sent to employees on Aug. 29, 1951, informing them the company's revenue had decreased and that personnel would be reduced by one-third.

With an estimated 25,000 sets in Denver, and thousands more in the territory covered by the only TV station here, KFEL-TV, it is estimated that more than 100,000 sets will be in operation in the area by Jan. 1. This number is said by many to be conservative, since there will be at least three stations on the air by that time, and maybe four.

KFEL-TV is steadily increasing its power and this week is doubling its territorial coverage by increasing its wattage from 2,000 to 6,000, and by Jan. 1 the station expects to be running at capacity of 10,000 watts, which, by reason of a six-bay antenna, will step the power to 60,000 watts.

KVOD-TV expects to be on the air by the end of this month, and KDEN expects to be on the air by Dec. 1, delivery of equipment being the factor in the latter case. Television station No. 4, for which permit has not yet been granted, hopes to be on the air by Jan. 1. KDEN and No. 4 are to be UHF stations.

Hearings have been set for Oct. 1 in Washington for findings as to who will be awarded two of the channels assigned to Denver. Three radio stations and a fourth company, organized by a theatre man, are interested. KOA, formerly owned by NBC, now sold to a group headed by Bob Hope, and KMYR, owned locally, are asking for channel 4. Asking for channel 7 are KLZ and the Denver Television Co. Denver Television is headed by John Wolfberg, general manager of Wolfberg Theatres. It is anticipated that the results of the hearings will be headed for the courts.

Don Searle, president of KMMJ, Grand Island, Neb., and also Colby, Kan., has been hired as manager of KOA by the company that has just bought the station. Searle has previously tried to buy the station. Searle will receive enough stock to give the controlling interest to Denver people.

WALT FRAMER

• Presents

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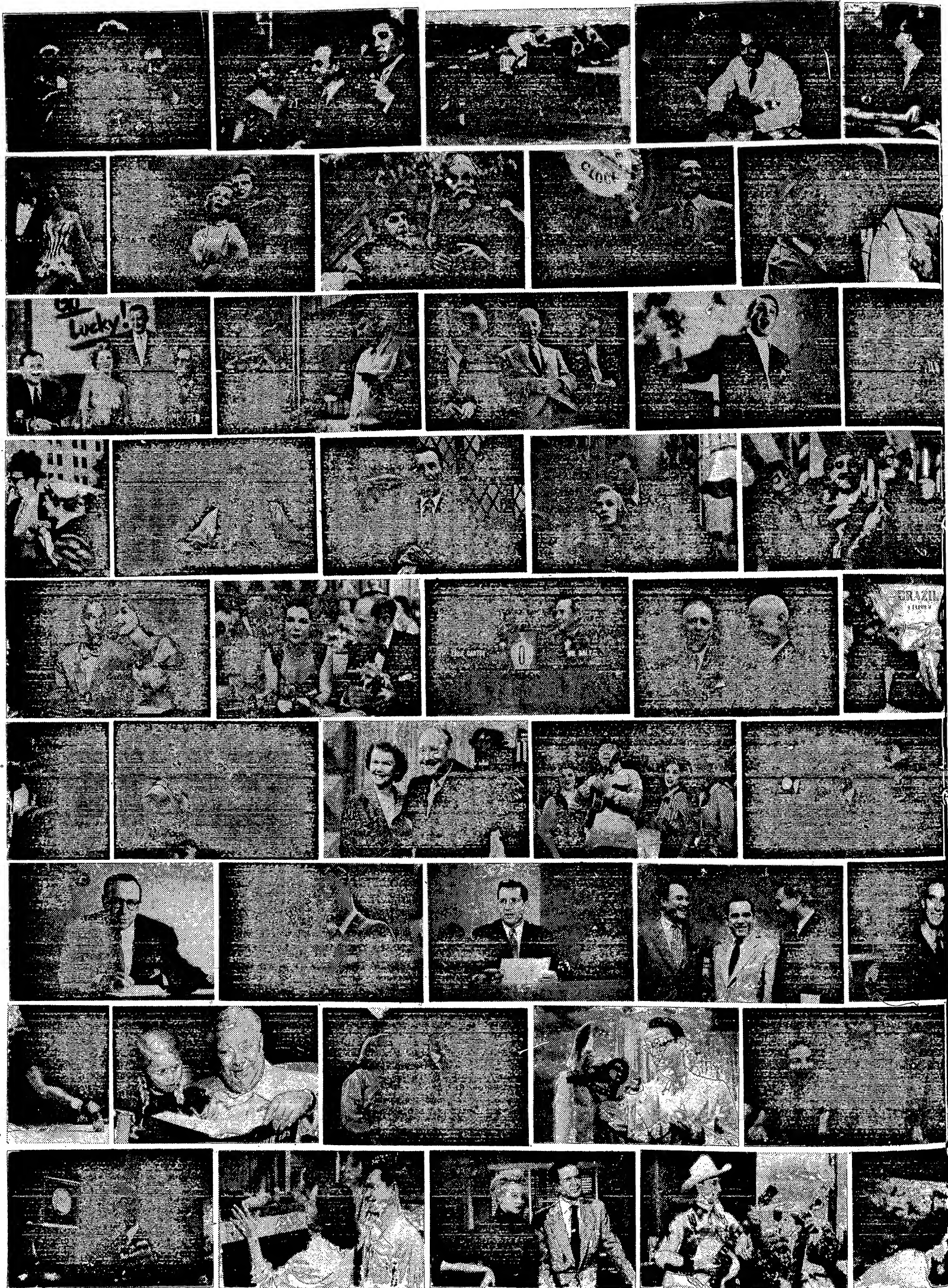
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Television Chatter

New York

Redbow Foods and Bovril will back Lee Graham's personal problems strip preeming on WJZ-TV Monday (15) at 3 p.m. Society of Motion Picture & TV Engineers convention Oct. 6-10 will see the David Sarnoff gold medal awarded to A. G. Jensen, TV research director of Bell Telephone. Ed and Pegeen Fitzgerald return to their WJZ-TV strip in the 3:15 p.m. slot on Monday (15). Bert Cowan to do TV spot commercials for Burlington Mills; also to wax six folk music stanzas for BBC. Letter from 12-year-old Carol Pare said the young viewer fell in love with a pup seen on a recent NBC-TV "Circle Theatre" production—and was willing to give her \$3.50 savings and 50c weekly allowance for the dog. So producer Hudson Farnett bought the canine and trekked up to Lowell, Mass., to gift her with it.

Hal Gould, Jr., ex-agent, now p.a. for Seacrest Productions, Inc., F. Herbert Fog, prexy, which is shooting in Newport, R. I., a series of modern sea adventure films in sequel form, under the title of "Captain Banner" for teevee, produced and directed by Jay Doten and packaged by William Morris. Cast includes Carol Ohmart, Charles Cooper, Mike O'Dowd, Rex Everhart and Bill Greaves.

Bernie London gets nod as Kuder agency producer on the NCAA-NBC-TV grid schedule, with Ad Schneider dittoing for the network. Laura Weber, back from vacation, is featured on CBS-TV's "Mama" Friday (12). Ronald Dawson on "Martin Kane" tomorrow (Thurs.), for his 100th tele appearance. Donald Buka into Robert Montgomery's NBC-TV Monday (15). Robert J. Wade, executive coordinator of production development for NBC-TV, has become production director of the P. J. Rofondo Construction Co. Rudy Vallee and Carol Bruce guest on "Celebrity Time" (CBS-TV) Sunday (14). Ken Roberts takes over as "Where Was I?" emcee, vice Dan Seymour, via DuMont. Eloise McElhone taking a sabbatical from TV to have a baby; as a consequence, "Eloise Meets the Stars" is exiting from WPXI and WCBS-TV. Dolores Sutton doing featured lead on Kraft Television tonight Wed.).

Hollywood

Jack McElroy, Roy Neal and Paul Pierce will cover Florence Chadwick's Catalina Island channel swim to be telecast on KNBH Sept. 20. L. A. video execs are in Coronado for annual session of district 16 of the National Assn. of Radio and Television Broadcasters, with NARTB prexy Harold E. Fellows giving principal address. Musical quizzier, "Ladies Always Win," emceed by Jack Rourke and featuring Gale Robbins, Helen Westcott and Ann Van Doren as panelists, teed off on KTTV, Thrif-

mart & Roberts angeling. KHJ-TV observed its first anni last week. KTTV director of operations Robert Purcell and national sales manager John Vrba returned from eastern treks. "Helpfully Yours," twice-weekly half-hour home show featuring Norma Gilchrist, premed on KNBH. Bobbie Cox is new secretary to KECA-TV manager Phil Hoffman, replacing Patricia O'Keefe, who ankled. All-Spanish language program, "Monentes Alegres," premed on KHJ-TV, with Acme Beer bankrolling.

San Francisco

Tex Beneke, bandstanding at the St. Francis, will do a TV origination from the Mural Room on the "San Francisco at Night" show, Sept. 19. A TV "Police Story" featuring case solved by local inspector Frank Ahern was pencilled by Examiner's Pulitzer Prize winning Ed Montgomery. "Science In Action" producer Ben Draper conducting a UC course in TV writing. Melba Ford, KRON secretary, glamorized in Glamour mag. Local niteries winced (3) when TV monopolized customers with fights and pro football the same night. Raney Reid joined KRON sales. Marge Wheat added to KGO-TV promotion. Chuck Taylor, Stanford football coach, readying a "Stop the Ball" quiz show with gridiron theme. Inspector John Kane lensing Bay area law enforcement groups for his TV police show. Lucille Lando femmenceing "Be My Guest" for KGO-TV.

Chicago

Tom Moore, conductor of Mutual's "Ladies Fair," has moved into video, taking over as the regular emcee on WGN-TV's daily "Hi Ladies." Strip has been handled by Tommy Bartlett who dropped the local assignment now that his "Welcome Travelers" is getting the teevee treatment on NBC-TV. Dolph Nelson and Jack Payne are co-producing the "Hi Ladies" show. R. Marlin Perkins, director of the Lincoln Park Zoo and host of NBC-TV's "Zoo Parade" will be off the show for three weeks while he makes a quickie junket visting European animal parks. Lear Grimmer, Lincoln Park zoologist, will sub for Perkins. CBS is showcasing the model of its Hollywood TV center at the WBBM here this week. Toni Thurston off to Detroit for a thesping stint in a new series of tele blurbs being filmed for Plymouth by Wilding. Bill Healion, NBC-TV director, blossoms out with his own show Saturday (13). It'll be built around the hobby shop format. Neal Regan has taken over the Halli-crafters publicity account. Marx Bros. Jewelers are bankrolling Wednesday and Sunday night feature pix on WGN-TV. V.G.N.-TV's "Pet Shop" fed to DuMont Saturday evenings has snagged a local sponsor with the

Bernard-Edward Co. picking up the WGN-TV tab as of Sept. 27. Magnavox prexy Frank Freearge reports TV set orders during August were the highest in the firm's history. Leo Rose Clothing Co. starts a new feature film series on WGN-TV Sunday (14).

Radio's Coming Back Into Pitt Sudsers' Plans

Pittsburgh, Sept. 9. Radio is apparently coming back into the sales thinking again of beer companies here, with announcement by Duquesne Brewing Co. that it has just bought a 6:30 evening strip across-the-board on KDKA. Suds outfit used to have a five-times weekly quarter-hour on the Westinghouse station, but dropped the stanzas almost a year ago to concentrate on TV.

Duquesne is putting on a partial duplicate of its "Time Out" series at 7:30 on WDTV for AM, using Slim Bryant's Wildcats one night; a Bernie Armstrong musical unit another, and then successive sessions of gardening, hunting and fishing and football predictions. Latter three will be almost exact carbons of the TV's.

At the same time, the beer company is resuming its big musical TV shows, but on a limited basis until at least the first of the year. Programs were to have taken a summer hiatus the middle of June, but were cancelled out in mid-April when a brewery strike, which was to last nearly four months, was called.

Duquesne will present rotating musical half-hours, as in the past, but only every other week instead of weekly. Vidyix series, "The Unexpected," now running for Duquesne every Wednesday night at 8, will be on bi-weekly between the live musicals. They'll be headed once more by Vladimir Bakaleinikoff, with his Sinfonietta; Bryant, with his "Dude Ranch"; Armstrong, with his "Welcome Aboard Club," and Harold V. Cohen, Post-Gazette film and drama critic and VARIETY mugg here, with his variety-type "Starlight Revue."

There's a possibility that beginning in January, Duquesne may request may resume its big series on a weekly basis, but that's still problematical, according to Vic Maitland, producer for the Walker-Downing agency.

At one time last year, the Duquesne shows had been set for an eastern network ride to begin this fall, but when the costly walkout came along, that was forgotten.

Budget-wise, Maitland insists, Duquesne isn't actually going back into radio on the old scale. He claims the new strip was made possible by cutting back on a heavy spot campaign and eliminating programs on fringe area stations which are covered by KDKA.

Horwin Exits Goldstone For Own TV Packaging

Hollywood, Sept. 9. Jerry Horwin has severed with Nat Goldstone TV Productions to open his own offices in Beverly Hills, as a consultant on TV materials and properties.

Horwin, formerly story editor of CBS-TV, in New York, is a veteran film writer and successful playwright. His move is based on the belief that story material is the most important factor in television production today.

While with Goldstone, where he was in charge of TV packages, Horwin created the Gilbert Roland "Panama Joe" TV series, and contributed substantially to the creation of "Nelson Eddy's Backyard" and "Blind Item," newspaper expose series. Outside of the agency he served in an advisory capacity to Don Sharpe Productions. Among Sharpe's recently-sold properties, in which he had a creative hand, are the Four Star Playhouse, starring Charles Boyer, and the Robert Cummings Show, "My Hero." He was also one of the creators of "The Writers' Theatre of Television."

With CBS in New York, Horwin supervised the scripts of such airters as "Suspense," "Studio One," "Danger," "Starlight Theatre" and other dramatic TV productions—300 in all.

Inside Stuff—Radio

N. Y. World-Telegram & Sun on Saturday (6) printed a retraction of a statement it had run about Lia Marion, eastern region vicepres of the Radio Writers Guild, in its coverage of the McCarran Committee charges of "pro-Communist domination" of the RWG. WT&S had said that two of the witnesses had testified that "in private life" Marion is an "identifiable pro-Communist." He protested that the witnesses had not so testified. Besides the retraction, Lee Wood, exec editor of the daily, also wrote Marion that the article had been furnished to the paper by the Associated Press. He added, "Naturally, we regret the error, which was of our publication but not of our origin."

Employee-management committee of CBS will run an amateur show for non-performing staffers of the network in N. Y. towards the end of November. Show will give the white-collarists and other service personnel a chance to exhibit their performing talents.

To give the major-boxes project a pro touch, two staff directors have been assigned: Ken Whelan, a TV associate director, and Dave Hebb, an AM associate director. Show will be staged in a CBS studio.

WLIE, N. Y., will do part this year from the custom of not beaming Jewish services during actual holy days, and will carry a two-hour broadcast from the Central Synagogue of N. Y. at 10 a.m. on Sept. 20, first day of the Jewish New Year. Program will be aimed at the ill, shut-ins and others unable to attend services.

On the second day of the holiday, Sept. 21, the indie will beam two hours of liturgical music via tapes down in from Israel of rehearsals of the services in temples of Jerusalem, Tel Aviv and Haifa. They are being recorded by Kef Zion, Israeli overseas broadcasting unit.

Next week from 3:30-4 p.m. station will air Hebrew music for the holiday. On Abe Lymann across-the-board show at 4 p.m., Jewish New Year's greetings from the N.Y.'s mayor, borough presidents and other civic dignitaries will be broadcast.

Ray E. Hinkley, theatre and tele producer-director, has been named to organize Young Show People for Stevenson and Sparkman in N. Y. state.

Group will concentrate on youth activities in the entertainment media, spearheading the Youth Division's canvassing program and AM-TV work.

Television Reviews

Continued from page 27

parlay of quiz, giveaway and variety ingredients which are jellied into an entertaining package via Paul Winchell's expert ventrilo handling of his dummy, Jerry Mahoney. The giveaway facet, based on the "What's My Name" quiz, is given a back seat to the skits, comedy material and the song and dance productions which form the basis for the brain teasers.

The teeoff stanza (8) was consistently first-rate. After some standard opening gag repartee between Winchell and Mahoney, the quiz was launched via a slickly executed romantic skit with a switch ending for the snapper. Brief drama, showcasing Winchell's skill as a straight actor with Iona Massey supporting, was used as an illustration of the novels of Guy de Maupassant, whose name had to be guessed by the contestant.

Mahoney was the central figure in another sketch, a burlesque involving the dummy's appearance in a Shakespeare play. It was a hokey but effective bit with broad comedy furnished by the dummy's needling of his heavyset school teacher, played by Nina Varela. Here again Winchell displayed his unusual dexterity in manipulating Mahoney as a mobile character. Finale was a neat musical number in a Parisian cafe setting with Winchell making like Maurice Chevalier singing "Mimi." The name of Mimi Benzell was involved in the brainteaser.

Ted Brown handled the quizzing of the contestants competently while Norman Brokenshire slugged home the long Speidel plugs on film.

out, show should be even more entertaining.

Setting is quite realistic and shows station has shelled out quite a bit of dough.

Cast worked exceedingly well under the direction of Rex Moad, a newcomer to the directorial ranks.

Opener appropriately highlighted back to college music and pop tunes, and had Hal McIntyre, band leader now appearing in the Blue Room of The Roosevelt, as first guest.

Production mountings of the show were topdrawer. Lutz.

New Orleans—Fred Schwarz, former business manager of the Tulane Urchin, local college humor monthly, has been named commercial manager in charge of local sales of WBOK.



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A distinguished series of radio programs designed with respect—

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When in the Course of Human Events it becomes necessary

**THIRTEEN HALF-HOUR
RADIO DRAMAS**
starring
MR. CLAUDE RAINS

... for the people to reaffirm the principles of democracy, they look to the heritage of Thomas Jefferson—patriot, fighter for freedom, man of good will. That is why, for these critical times and for all Americans, the National Association of Educational Broadcasters presents "The Jeffersonian Heritage," an authentic, engrossing, entertaining study of Jefferson's life and times, his philosophy and its meaning for us today.

"Heritage" is professional, using topflight creative talents. It stars Claude Rains. It was written by Morton Wishengrad, Milton Gelger and Joseph Mindel, with music composed and conducted by Wladimir Sellinsky. It was produced and directed by Frank Papp. The credits of the production team embrace many of radio's most celebrated programs.

"Heritage" is public service at its best, its most effective. Research and advice of Professor Dumas Malone, foremost Jeffersonian authority, guided the project from start to finish. It has won enthusiastic endorsement from educators and civic groups, newspapers and the trade press. This is not a program to be played once and forgotten. Rather, it will be a permanent classic in your record library, to be used on many occasions and for years to come.

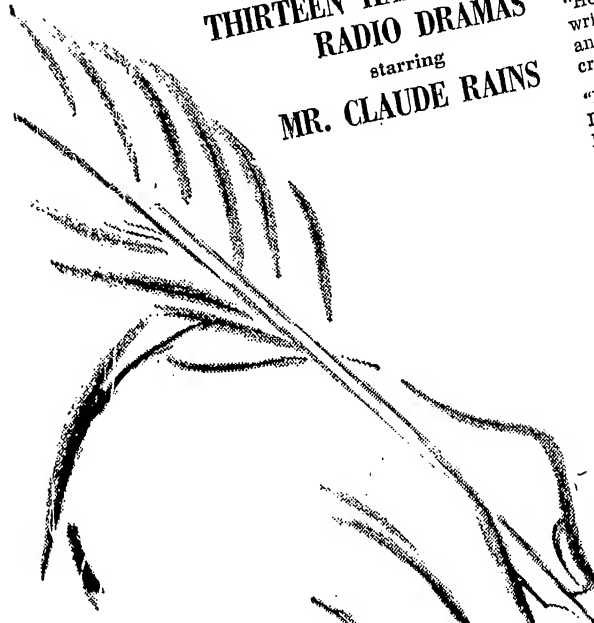
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MR. FRANK SCHOOLEY, Treasurer
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Because these presentations are made possible under a grant from the Fund for Adult Education, established by the Ford Foundation...

"The Jeffersonian Heritage" programs are now available to commercial radio stations on a sustaining basis for just the cost of the pressings, \$25.00.



From the Production Centres

IN NEW YORK CITY . . .

Louise Froiland, producer-director of the "Vaughn Monroe Show," and Gene Hammett, musical director of the show, were spliced during the summer hiatus. . . . Louis Meisel, ex-Liggett-Rexall and Loew's, Inc., has joined Hilton & Riggio as account executive. . . . Paul Prodromidis will narrate "American Way of Life," series of 28 programs in Greek to help Greek-born listeners to WWRL become citizens. . . . Cliff Sales, 13-year-old thespian, added to NBC's "Life Can Be Beautiful" Friday (12). . . . Don Blauhut has resigned as radio-TV director of Emil Mogul agency. No future plans set yet.

E. E. (Jim) Eshleman, Jr., transfers from Chi to the Gotham office of Paul H. Raymer Co., and Harry Barnes Tremaine (ex-Esquire and Reuben H. Donnelly Co.) has joined the station rep outfit. . . . Hebrew National sausage has bought into WMGM's "American-Jewish Caravan of Stars." . . . Gene Lockhart in from the Coast; he was on "Lux Theatre" Monday night (8) and will appear on "What's My Name?" on which his daughter June is a regular panelist. . . . Toni has renewed on ABC's "It Happens Every Day" with Bill Cullen and Arlene Francis. . . . WHLI is resuming its "winter service" of special reports when weather closes the schools (WOR has a similar arrangement). Indie also broadcasts changes in schedules for Long Island industrial plants. . . . Johnny Olsen, who is part owner of WKOW, Madison, Wis., is buying a 250-watter in West Virginia.

G. W. (Johnny) Johnstone, radio-TV director, National Assn. of Manufacturers, leaves over the weekend for a one-month tour of the Pacific coast. He'll spend two weeks in Hollywood, one week in San Francisco and a split-week in Portland, Seattle and dropping off at Minneapolis enroute to home base in New York.

Franklin Bond and Arthur Milner have been added to the WHLI news staff. . . . The Red Cross is releasing a new series of 15-minute transcribers, "Errand of Mercy," dramatizing stories from Red Cross files. . . . WINS disk jockey Charlie Stark celebrates his 20th anni in radio tomorrow (Thurs.). . . . Delos (Deke) Parsons appointed a district representative for Frederic W. Ziv Co. . . . Art Ford hosts a celebrity party for Marlene Dietrich as a tribute to her recent click for Columbia Records. Fete will be held in Ford's WNEW studios Friday (12) at midnight. . . . Lou Frankel berthed in Washington as assistant to Ken Fry, radio-TV director for National Democratic Committee. . . . Lynn Hollywood, NBC radio casting director, becomes assistant to Pat Kelly, head of the announcing staff, with Lee Foronda of the program department taking her place. . . . Cathleen Cordell, Richard Holland and Horace Braham have been added to the cast of "Stella Dallas." . . . Barbara Klein joins the cast of "Helen Trent." . . . Irene Hubbard and James Meighan are new to "Our Gal Sunday" and Sidney Smith joins "Just Plain Bill."

IN HOLLYWOOD . . .

Bill Keighley isn't the only one missing from Lux Radio Theatre. After 10 years of hearing John Milton Kennedy call the shots for Lever Bros., devotees of the drama will now get their sales spiel from Ken Carpenter. Kennedy moved over to "Luigi" teevee. . . . Jimmy Wakely will be doing his warbling on a CBS hookup of 14 stations for Sal Hepatica. In the other canary cage will be Roberta Linn. . . . Jimmy Higson, who used to be a boy band leader around town, is now operations coordinator at Don Lee. . . . Harry Kromman, for years one of the town's top writers, calls the cues on "Meet Corliss Archer." . . . Buzz Adlam departed ABC as music director, passing the baton to Rex Koury. . . . NBC's Bud Barry around just long enough to intro Reynolds Metals and Buchanan agency execs to their new comics, "Fibber and Molly." . . . Another N'Yawker here is Milton Biow, who moves too fast to be pinned down for a what goes? . . . And then there's Walter Craig, top kick at Benton & Bowles, sampling H'wood climate, which has been no better than New York's. . . . Visiting agency men are predicting the downfall of a top network exec because "he's saying hello to everybody now." . . . Barbara Whiting and Gale Gordon are practically set for the leads of the revived "Junior Miss." . . . Harry Koplan is taking his "Meet the Missus Varieties" to the county fair for three Saturdays. . . . Three years ago Violet Moss wrote "Plan For Escape" and tried to sell it to radio. Nobody wanted it so she filed it away (in the trunk) and forgot about it. Last week CBS finally got around to the yarn and bought it for "Studio One."

IN CHICAGO . . .

WGN, in cooperation with the Bloomington-Normal Junior Chamber of Commerce, is sponsoring the first Illinois annual mechanical corn picking contest to be held Oct. 11. WGN farm director Norman Kreaft

is setting the details on the husking bee. . . . Jack Eiken notches his first anni as conductor of WMAQ's nightly gab stint from the Chez Paree with a special hoopla Sunday (14). . . . Al Diklan has joined WBBM-CBS as assistant to sales promoter Dee Doebler. . . . Jewel Food Stores switched from the Laufman agency to Christiansen agency. . . . Robert Meskill added to the O. L. Taylor station rep firm, replacing Jack Grosscup who has resigned. . . . Paul Visser, director of agriculture for Chi NBC has checked out to take over as account exec berth with the Brown Bros. ad agency in St. Louis. . . . Columbia Records executive Helen Sullivan sporting a diamond from Karl Merle of the Young & Rubicam shop. . . . National Biscuit bankrolling the first quarter-hour of the Wednesday morning segment of "The Cliff Johnson Family" strip aired on WGN. . . . Stan Levey, ex-WBBM, added to the Meyerhoff agency payroll. . . . Don Hitchcock upped from the WGN mail room to the traffic department. . . . Disk jockey Norm Palmer has departed WBBM to join the KMOX, St. Louis, announcing stable. . . . Helene Curtis Industries billings snagged by Ruthrauff & Ryan from Russell Seeds.

IN SAN FRANCISCO . . .

Don Wilson (and wife) sought San Francisco surcease, saw the sights and caught the Carmen Cavallaro opening at the Mark before rejoining the Jack Benny show. . . . Bill Weaver emceed a new KCBS two-hour stanza co-features pianist Herb Saman and folk singer Bash Kennett. It kicks off Friday (12). . . . Program Director Russ Coglein named acting manager of KROW following shift of Al Torbet to KSFO. . . . S. A. Cisler, owner KEAR, San Mateo, won FCC nod to hoist a 500-watter at Monterey. . . . Gene De Alessi named sales promotion director, KSFO. . . . Robert Young pre-taped enough "Father Knows Best" shows to keep him free while he's dramatizing "The Country Girl" at the Geary. . . . KGO's Jim Davis is Guadalajara for a two-week breather. . . . Judy Deane's hour-long KNBC aye-mer to go 90 minutes. . . . Mark Hopkins bulging with delegates attending district meeting of NARTB. Arthur Hull Hayes presided at annual luncheon.

IN PITTSBURGH . . .

Russ (Doc) Pratt, former network comic and now in the advertising agency business, has returned to the microphone with a 25-minute wit-and-wax session over KQV every weekday morning at 11. . . . Mitchell De Groot, Jr., ex-WCAE p.a. and now head of advertising for ABC, stopped off to visit the family here on his way back to New York after a Canadian vacation. . . . Billy Hinds and Viz Quiz have parted company after a long association. Five-minute animated teevee feature is now being syndicated by Wasser, Kay & Phillips and its new voice is that of Fred Uital. . . . Bill Beal, who recently left Packaged Program, has opened his own office in the Carlton House. . . . Allegheny Ludlum Steel has renewed "I Was a Communist for the FBI" for 52 weeks beginning Sept. 16 over KDKA. It'll be slotted Tuesday evenings at 7. . . . Hamburg Bros., local distributors for RCA-Victor, showing feature movies every other Sunday night at 11:30 over WDTV under the name of Star Playhouse. Account's being handled by Dublin-Feldman. . . . Kukla, Fran and Ollie, Mike Wallace and Buff Cobb, Warren Hull, Walt Framer, Will Roland, Syd Eiges, Dr. Allen B. DuMont and a flock of local radio and teevee personalities are set for appearances this week at Pittsburgh's first Television and Radio Exposition at Syria Mosque. . . . Jim Bowers, formerly in continuity at WBVP in Beaver Falls, out of the army after two years and will be in charge of broadcasting activities at his alma mater, Geneva College.

NBC Rate Cut Formula

Continued from page 23

reduction in the coin they are to receive from the chain.

Walter Damm's comments were an indication of the problems still facing NBC within the next few weeks. The general manager of WTMJ, Milwaukee, long a potent figure in the NBC affiliation circle, told VARIETY he'd put his blessings on the discount system as an unavoidable readjustment but the business of cutting back WTMJ's network fees is a contractual matter still subject to negotiation.

As far as could be learned, only open defection from the NBC ranks came from James Meyerson, general manager of KOB, Albuquerque. Meyerson said he wanted no part of the proposal and his 50,000-watter will be available as an affiliate to the "highest bidder."

Sept. 29 Target Date

Despite the anticipated tough dickering over the slicing of station payments, NBC figures to be able to lay out the plan before the clients and agencies in the very near future. Web is shooting for Sept. 29 as the target date to put the system into effect. With CBS already off to a headstart in the autumn selling derby by virtue of getting its reductions on the record several weeks earlier, NBC has no choice but to move fast. Therefore, it's expected NBC's selling echelon will start moving almost immediately on the basis of the new arrangement even though some of the affiliates are still wrangling over the payment angle.

NBC, as did CBS, seized upon the discount formula as the device to lower evening rates without imposing a cut on the individual network rates cards of their affiliates. With business generally booming at the local and national spot level, the station managers were anxious to avoid any notching of their rate card structures.

With a couple of variations, the NBC plan is geared closely to the CBS arrangement. Reduction in evening net time costs will be brought about by boosting the frequency and volume discount system 23% to 30%, depending upon the time buys. There will be a 10% rebate for bankrollers using NBC on a 52-week consecutive basis and weekly dollar volume discounts

ranging from 32% to 42%, bringing the maximum savings to 52%.

For those advertisers not using the network on a full year basis, an annual dollar volume discount of 47.75% will be available in lieu of the year and weekly frequency reductions. According to present calculations a sponsor will have to spend \$2,650,000 to earn the 52-week dollar volume discount of 52%. And to earn the 47.75% discount, he'll have to spend either \$1,000,000 or \$1,300,000 (depending upon last minute sliderule manipulations over a year's time).

The network, like CBS, is, in effect, restoring the previous cut in daytime rates with a gross hike of 11.1%. But, via a complicated discount device, the rate boost effects only morning programs, boosting their costs an average of 4%. Afternoon costs remain essentially the same.

NBC proposals were pitched at the affiliates by prexy Joseph McConnell, who was backstopped by a bevy of 'op brass that included board chairman Niles W. Trammell; veepees Frank White, Harry Bannister, Charles Denny, Harry Kopf, Joseph V. Heffernan, John Herbert, Gustave Margraf and Sydney Eiges.

Mutual Beams Ike Early To Catch Farmers' Ears

Mutual warmed up its equipment several hours ahead of time Monday morning (8) in order to carry a repeat of Gen. Dwight D. Eisenhower's speech of the previous day. Republicans paid for the line charges, as well as the time.

Speech was beamed twice, first at 6:30 a.m. and again at 7:30 a.m. Early slotting was aimed at reaching the farmers, since the speech concerned the farm situation. MBS was selected because of its penetration of the rural market.

Dallas—D. A. Greenwell, veepee and treasurer of KRLLD, has been also named executive veepee of the parent operating company, the Times-Herald. C. V. Upton, assistant secretary of KRLLD, has been named first veepee of the Times-Herald and will continue as secretary of the newspaper.

Sarnoff Back, Folsom Now Plans European Trip

With the return of RCA board chairman David Sarnoff last week, company prexy Frank M. Folsom is planning a European trip to start the RCA trademark functioning in new territories, particularly Italy, Spain, Israel and the Middle East.

Sarnoff surveyed the general European picture and his findings are summed up in his statement:

"In the free countries of Europe, some progress is visible on the surface. But as the surface problems thin out, the basic ones underneath rise to the top. In the main, they are financial, economic and political and, therefore, are inseparable. To solve these, Europe needs most of all world-peace and time. Given these, I believe that progress will continue to be made.

"During our two-month stay abroad, we visited England, France, Greece, Turkey and Israel. It feels good to be home again, for there is no place like America. I wish it were possible for all Americans to visit abroad, as I am sure they would return home with greater appreciation for the blessings and the privileges enjoyed in the United States."

Politico Sponsors

Continued from page 23

estimate of Wilson Wyatt, Adlai Stevenson's manager, that the party will spend \$1,500,000 for radio and TV time in course of the current campaign.

Joseph Katz Agency, of Baltimore, is credited with foresight in reserving everything in sight and then taking his prize package to the Democratic toppers. Agency is handling all shows, with Lloyd Whitebrook, account executive for firm, at the helm.

General pattern of Demmy program is similar to that of GOP rivals, with 18 half-hour simulcasts, to be augmented periodically by regional coverage. For example, Stevenson's Minnesota speech last Saturday (13) was carried by CBS in Oregon, Washington, Montana, Idaho and Wyoming. With such coverage in states not yet serviced by the coaxial cable, plus debut this week of a series of 26 quarter-hour shows over ABC pitched for the hausfrau audience, largest slice of the Demmy dollar may well be veering towards radio rather than the more costly TV.

MILT HERTH
his HAMMOND ORGAN
and his TRIO...
Currently at
PICCADILLY HOTEL
NEW YORK
RCA VICTOR RECORDS
Direction: GAC

SEE PAGE 49

Home-Minded Creative People:
built your contemporary house on large wooded site, 45 minutes from Broadway, dogwood, white birch. Privacy on 14 acres planned for 10 small estates. Modern design only. Community swimming pool, school-walking distance. Phone Park Ridge 6-1285 or 6-0514-J or write Box 616, Woodcliff Lake, N. J.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt: GUMMO MARX

WTTV

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Serving a 2 BILLION \$ MARKET

34% of the PEOPLE
34% of the FAMILIES
accounting for
35% of the SALES
in ALL INDIANA

WTTV—affiliated with all nets—maintains its own micro wave relay system between Cincinnati and Bloomington to bring LIVE network shows to viewers. WTTV is owned and operated by Sarkes Tarzian and

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DOBIN QUILTS FCC POST TO JOIN D.C. LAW FIRM

Washington, Sept. 9.

Paul Dobin, chief of the Rules and Standards Division of the FCC Broadcast Bureau, in which capacity he had charge of the TV lift-the-freeze allocations proceedings, resigned last week to join the law firm of Cohn & Marks.

Dobin, 34, a New Yorker, joined the Commission six years ago after taking his B.A. at the City College of New York and his LL.B. at Harvard in 1941, and after four years of military service. Prior to taking over the Rules and Standards post, he served as legal assistant to Commissioner Robert F. Jones.

Rosemary Clooney, Moore To M.C. Palsy Telethon

Louisville, Sept. 9.

On Sept. 13 and 14, Rosemary Clooney and Garry Moore will share m.c. honors on the 18-hour Cerebral Palsy "Parade of Stars" telethon over WHAS-TV, Louisville.

Besides the scores of local performers joining in the all-night show, Garry Moore is bringing along members of his regular daytime TV gang, vocalists Denise Lor and Ken Carson along with music man Howie Smith.

Ralph Hansen, WHAS-TV program director, is organizing the big show in association with Hank Kaufman, of the United Cerebral Palsy Radio-TV staff. All proceeds are for the help and care of cerebral palsy victims in the Kentucky area.

BAB

Continued from page 24

get maximum impact. He noted that it includes heavy on-the-air promotion and congratulated KLIX on its determination to use radio.

The BAB ad campaign will run for two months and involves a series of three ads being inserted in dailies and business papers. Trade publications include Wall Street Journal and papers in the broadcasting, grocery, drug and automotive fields. In addition to the papers, the stations are being asked to use direct mail.

On the AM phase, BAB prepared copy for live announcements and made waxed commercials touting radio's effectiveness.

Paid-space campaign was originated with the BAB executive and finance committees early this summer and was developed by a subcommittee of BAB's promotion group. Special unit was headed by Lou Hausman, administrative vicepres of CBS Radio, and included other AM leaders. Campaign was created and executed by a task force from McCann-Erickson, working with Hausman's committee.

Henlock

Continued from page 24

teachers, physicians, artists and specialists of all kinds. These leaders will not only be drawn from this city but also from all over the nation and the free world. This station will spread the treasures of Los Angeles, its museums and libraries, right before the eyes of the viewers. Through its use, the 1,500,000 TV sets in this area can become nothing less than 1,500,000 excellently equipped classrooms, to supplement the classrooms in existing schools today.

Miss Henlock paid tribute to L.A. for jumping on the educational TV bandwagon but, for the benefit of "those others in this state and throughout the west whose efforts in this vital field lag behind," she declared:

"When there is full understanding that this is a once-in-a-lifetime opportunity for education; when there is full appreciation of the fact that every day that a reserved channel lies unused deprives every person, school child and adult alike, of a highly valuable education—then I am certain that there will be no reason for concern with the future of educational television."

Although permits for seven educational stations had been issued prior to the L.A. authorization, Miss Henlock said the USC outlet may be the first to start "regular operations" and, in any event, the first educational UHF station on the air.

Mpls. Radio-TV

Continued from page 25

WCCO-TV, CBS-TV and NBC-TV were on hand to take the films. These highlights were used on two special shows and on news programs. They also found their way to the Edward R. Murrow NBC "See It Now" and the John Cameron Swayzee NBC "News Caravan" network shows the next day.

Radio got in an especially big inning. A special midwestern network of ABC and NBC stations carried Eisenhower's talk, which was heard on Twin Cities stations KSTP, WCCO and WTCN. A recording of Stevenson's speech went out over NBC network in the evening, four hours after its delivery.

CBS newsmen Ed Morgan and Bill Downs, traveling, respectively, with Stevenson and Eisenhower, also aired the event over the national network. University of Minnesota radio station KUOM interviewed farmers attending the affair to get their reactions to the two speeches, tape-recording and opinions and putting them on the air Saturday night.

WCCO put on a unique special half-hour Saturday night radio show, compressing the two presidential candidates' speeches and explaining the candidates' position, point by point, in relation to each other. Although the candidates didn't appear together on the platform, making their talks four hours apart, WCCO tape recorded the speeches, edited them and interjected the commentator's explanatory remarks to create the "illusion" of a debate for listeners.

Rhoda Rosenthal Shifts

Rhoda Rosenthal, former assistant to Ted Cott, WNBT (N.Y.) general manager and aide to Fred Coe, NBC-TV producer, has been named TV director for the Rand agency.

She'll handle the MacLevy junior talent programs and the Advance patterns sewing show, among others.

NBC O&O Integrates

Continued from page 25

and tele. However, it's stressed the radio end will not be "swallowed up" by TV, and both operations will keep their identities, have separate offices and keep directors and other production personnel working in one or the other medium rather than in both.

Steps were taken due to the expansion of local programming on both stations. Both WNBT and WNBC use some key talent in both mediums, such as Jinx Falkenburg, McCrary, Bill Stern and Herb Sheldon, and the integration pattern will facilitate this.

At the same time, WNBT is making permanent its one-month test of producing all its local shows from the same studios—in space rented by the network from WOR-TV, N.Y., on W. 67th St. Under this plan, the local outlet has its own operational crews (including stagehands, cameramen, engineers, art designers, etc.). Previously, it operated from various NBC-TV studios and with operational personnel who worked on network shows.

NBC's \$1,000,000

Continued from page 23

Sales Effectiveness Study costs another \$125,000. Another \$100,000 will be spent promoting these two studies.

NBC's MacKenzie & Column

NBC is uncorking a two-sided promotion drive to plug its radio shows. Double-phased operation includes a twice-weekly paid-space column in daily newspapers across the country and a weekly 10-minute AM stanza every Friday at 10:35 p.m., starting Friday (12).

Both the column and the program will be hosted by "Bob MacKenzie," an NBC house name, similar to Betty Crocker or Nancy Sasser. Radio ailer will promote the column and vice versa.

AM show, "Radio City Previews," will have MacKenzie interview stars, play dramatic excerpts from upcoming attractions on the web as trailers and give out with gossip and behind-the-scenes chatter about radio. Additionally, several times a day MacKenzie will give announcements on the day's programs.

Newspaper column will be a two-column by 10-inch ad, including cuts and wired to the papers three days in advance to keep maximum timeliness. Sked of columns will be rotated so as to cover every day of the week and every show. First column breaks on Tuesday (16).

Concept behind MacKenzie is that the public is interested in AM shows and personalities, similar to their interest in Hollywood. Agencies, producers, and account execs packagers have been briefed on providing hot copy for

the show and column. Show is also being promoted via air plugs and ad mats.

In addition to the weekly program, a special half-hour show will be beamed early next month, with MacKenzie presenting the top NBC stars on tape.

TV-While-You-Wait

Continued from page 25

wires to individual homes. These community antennas are now being rigged up to receive WHUM's Channel 81 output and to feed it to the homes hooked up on a VHF channel.

WHUM will reach into some areas where VHF doesn't penetrate at present. In these localities, demand is high for UHF or all-wave sets.

Station has not yet inked any network affiliation contract. Greig told VARIETY that he will use about 30 hours weekly of local shows. In view of this quota of local origination, it's not likely that his station will affiliate with more than one chain, or at most two.

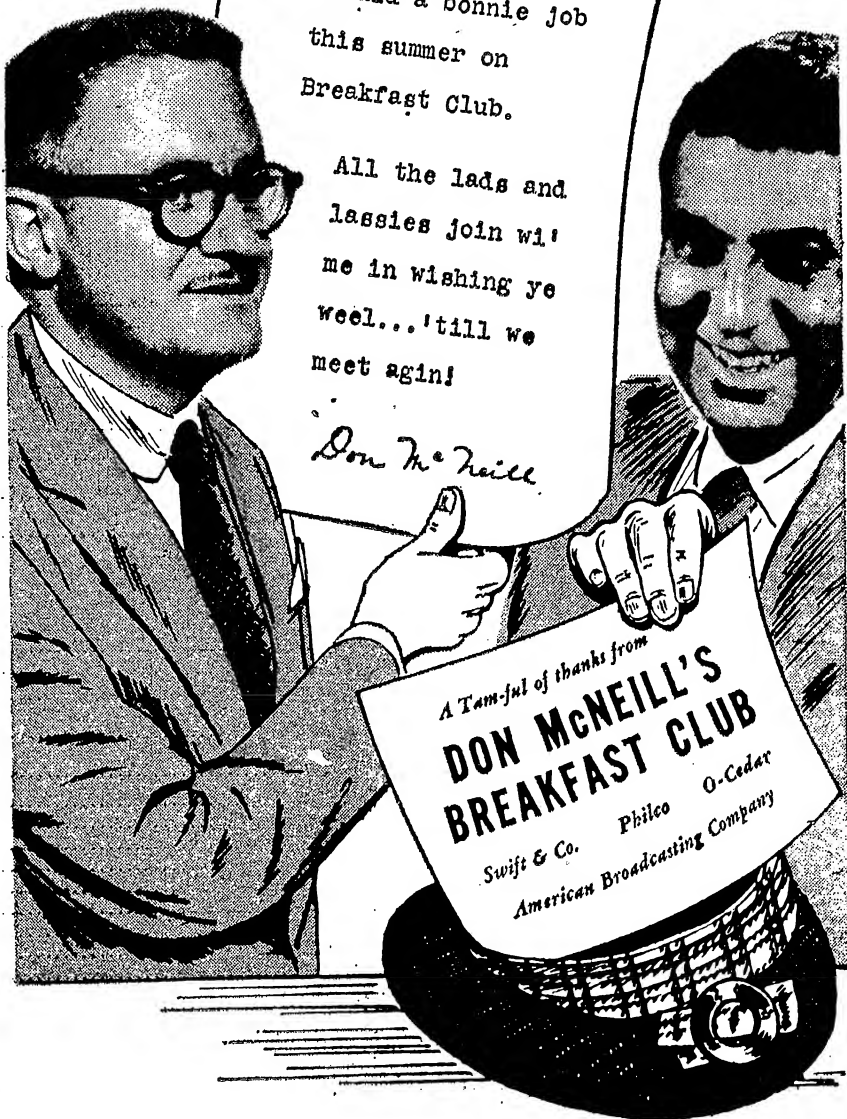
Mobile unit was picked up on the day the permit was handed out. Construction started Friday on its tower base and progress is being made on its \$60,000 transmitter building. Greig is using four tilt-pan units, which are remote-controlled from the control room and thus can eliminate the need for cameramen.

Peter Donald:

Thank ye, laddie boy.
Ye did a bonnie job
this summer on
Breakfast Club.

All the lads and
lassies join wi'
me in wishing ye
weel... 'till we
meet agin!

Don McNeill



A Tam-jul of thanks from
**DON McNEILL'S
BREAKFAST CLUB**
Swift & Co. Philco O-Cedar
American Broadcasting Company

WKZO-TV

OFFICIAL
BASIC CBS
OUTLET FOR

KALAMAZOO
GRAND RAPIDS

VIEWED BY

93.4%

MORE FAMILIES
THAN STATION "B"

WRITE US
OR AVERY-KNOEL
FOR ALL FACTS

FETZER BROADCASTING
COMPANY
KALAMAZOO

AVAILABLE
EXCLUSIVE SECRETARY

10 years with internationally famous stage
and screen personality now available for re-
sponsible position in New York City.
Max V 566, Variety, 154 West 46th Street
New York 36, N. Y.

Concert Biz Seen Due for 15% Upbeat; Tax Hike, Halls, Opera Groups Needed

"Demand for good music is growing in America," says Marks Levine, "and nothing can kill it." Prez of National Concert & Artists Corp., one of America's two top concert bureaus, recently made an eight-week survey by auto of the national concert scene, and came back with a generally upbeat picture.

Levine says he's more bullish on the coming season's concert biz since his trip. There have been active bookings during the summer, with more such activity due in early fall. Concert biz this season will be up 15% from last year. Costs of operation are increasing, however, so that, though gross takes will be higher, the net will stay the same as last year.

"People are eager for more and better music," Levine says, "but there are too many obstacles. In many cities there are no proper places to give concerts. Many towns have no suitable auditoriums. And they are some of the biggest in America, like Los Angeles, Seattle, Portland, Atlanta and Birmingham."

Levine found five sore spots in the U. S. concert picture—lack of suitable halls, high costs of giving concerts, lack of cooperation among different sponsoring groups in one town, congestion of the calendar and lack of aggressive local management.

The concert biz needs help in the sense of better physical conditions, says Levine. It's largely a local problem, but he's got several ideas for improvements. He plans to present them to local concert managers when they meet in N. Y. in December.

1. Levine would like to see a permanent committee formed, of qualified reps of national management, local managers, artists, unions, critics and composers, whose sole job would be to keep in constant touch with the musical activities of the country, to see where aid was needed, where a symphony orchestra or chamber ensemble was lacking, for instance, and help create it.

Regional Bookings
2. NCAC prez would like to see regional bookings established, to give an artist more dates on a single trip to an area than heretofore. This would cut costs. It would also create an entente among local managers, who would select certain artists and guarantee them more dates in one territory than before.

3. In this connection, Levine would also like to see the top established artists dropping their fees a little in certain areas, as a contribution to young talent, to enable the latter to get a few more bookings.

4. Levine wants local managers to help the concert bureaus to build stars, against the day when the present ones give out. "Don't wait for us," he advises. "Each local manager should book at least one debut a season, so that some young promising talent can be assured 15 to 20 engagements."

"The constant rise in the cost of giving concerts is our biggest problem," says Levine. "We have got to raise the price of concert tickets. They haven't gone up in 15 years, but how is a problem. At a \$3 (excluding tax) top, average is \$1.90. It should go up at least to a \$3.50 top net, or \$2.50 average."

Levine, who states that he's a firm believer in the musical destiny of the U. S., says the main thing missing is the creative impulse, the lack of great composers.

"Our greatest deficiency, too, is our operative life, or the lack of it. It's too costly. But it's the shame of this country that cities like Chicago and Boston haven't opera companies of their own. Opera is getting more popular daily, but local companies are needed, funds are needed. Opera needs local or Federal subsidy. As to this question of opera paying for itself, why should it? Museums, schools, libraries don't pay for themselves; why should opera? Cultural activities don't pay for themselves; they cater to the spirit, not the flesh."

Good music gives tone and stimulus to the entire entertainment business, Levine says. "There would be no Gershwin without a Beethoven, no Victor Herbert without a Chopin."

Who Was Victor's All-Time Royalty Earner?

an interesting editorial feature in the forthcoming special RCA VICTOR NUMBER in VARIETY OUT THIS MONTH

Dallas Indie Station Rides Folk Tune Boom With 4-Hour Marathon

Dallas, Sept. 9.

Tying in with the booming folk music trend, WFAA, Dallas Morning News station, will preem a four-hour "Saturday Night Shindig" this week (6), which will be aired weekly thereafter from 8 p.m. to midnight. Station management is operating the show in cooperation with the Texas State Fair, where it will originate through the winter.

Hillbilly marathon will operate the first four weeks from WFAA's studios, moving to the Fair Park bandshell starting Oct. 4. On Oct. 25, the show moves into Fair Park auditorium and will continue from there until next May 1, at which time it will return to the bandshell for all-fresco airing throughout the summer.

New show is an outgrowth of WFAA's original "Shindig" show, which continues under sponsorship of Gladiola Flour as part of the four-hour program. "Shindig" will feature WFAA's roster of hillbilly artists, topped by Bobby Williamson, RCA Victor singer; Slim Cox, and Pop Myres.

Beaumont 1-Niters

Beaumont, Sept. 9.
Ray Anthony orch has been signed to appear here for a one-nighter at the Harvest Club at the Fairgrounds Sept. 15.

Lund Switches to Coral

Art Lund, former Benny Goodman orch vocalist, who has been waxing under the M-G-M Records label for the past couple of years, has switched to Coral Records under a new deal.

Coral's initial release with Lund is "Cincinnati Ding Dong" and "The River Song," with orchestral backing by Leroy Holmes. Holmes also was with M-G-M but has been freelancing recently.

COLUMBIA ARTISTS MGT. SWITCH IN PRESS SETUP

With switchover this season of Dorle Jarmel to handle publicity on the N. Y. Philharmonic-Symphony exclusively, Columbia Artists Mgt. is splitting press duties of its various divisions among its own sales or exec personnel. Humphrey Douless, exec in the Coppius, Schang & Brown division, will also do the promotion and publicity for that department, and supervise the Kurt Weinhold and Andre Mertens departments as well, on which Chase Adams will do press chores.

George E. Judd, Jr., exec in the Judson, O'Neill & Judd branch, will take over promotion responsibilities there too, with Tate Irvine as his assistant. Judd's duties will also include press work for the Horace Parmelee department.

Frederick C. Schang, prez of Columbia, will oversee the various press activities of the whole organization.

Best British Sheet Sellers

(Week ending Aug. 30)

London, Sept. 2.
Homing Waltz Reine
Auf Wiederseh'n Maurice
Blue Tango Mills
High Noon Robbins
I'm Yours Mellin
Walkin' My Baby Victoria
Kiss of Fire Duchess
Never F.D.&H.
Day of Jubilo Connelly
Time Say Goodbye Pickwick
Trust in Me Wright
Blacksmith Blues Chappell

Second 12

Meet Mister Callaghan... Toff
Pawshop Corner. Cinephonic
Somewhere Along Way. Magna
Be Anything. Cinephonic
Won't Live in Castle Connelly
Tell Me Why Morris
When In Love Connelly
Delicado Lafleur
Gandy Dancers Ball. Disney
Ay-round The Corner. Dash
I'll Walk Alone Morris
Sugar Bush Chappell

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dinah Shore: "Blues in Advance"—"Bella Musica" (Victor). "Blues" is potent material for Dinah Shore and could be her biggest slice of wax in several years. It's a slow blues number, with a good lyric and gets an excellent production via the restrained use of an echo chamber and a solid trumpet background. Solid for jocks and jukes. Reverse is another Italo item with fair chances. Henri Rene's orch backs up in usual fine style.

Frankie Laine: "The Ruby and the Pearl"—"The Mermaid" (Columbia). "Ruby" is an unusual, first-rate ballad from the Paramount pic, "Thunder in the East." Number has a pseudo-Oriental veneer and a dramatic romantic quality tailor-made for Laine's delivery. "The Mermaid" is a bright sea-chanty novelty which Laine belts for maximum chances. Lyric may be a trifle too clever but Laine's vivid handling and Paul

Tony Bennett's expansive rendition, in front of Percy Faith's orch and choral arrangement, attains the right atmosphere and could climb to mid-hit levels. "Stay Where You Are" has a strong pop potential and may break through as another Bennett click.

Vaughn Monroe Orch: "You'll Never Get Away"—"A Man's Best Friend Is His Horse" (Victor). "Get Away" is a colorful novelty tune which is garnering a stack of wax sides. Vaughn Monroe's version could step away because of Ziggy Talent's comic soprano piping. The Holidays, a vocal group, also give this number a solid ride for King Records. On the Victor flip, Monroe delivers a so-so number from the Republic pic, "The Toughest Man in Arizona."

Jeanne Gayle: "Takes Two to Tango"—"Butterflies" (Capitol). Jeanne Gayle has one of her best sides in "Tango," a fine rhythm number. The vocal hits the right

Best Bets

DINAH SHORE	.....	BLUES IN ADVANCE
(Victor)	.....	Bella Musica
FRANKIE LAINE	.....	THE RUBY AND THE PEARL
(Columbia)	.....	The Mermaid
DORIS DAY-DONALD O'CONNOR	.....	NO TWO PEOPLE
(Columbia)	.....	You Can't Lose Me

Weston's colorful background should hold the mass impact.

Doris Day-Donald O'Connor: "No Two People"—"You Can't Lose Me" (Columbia). Frank Loesser's number, "No Two People," from the score of the Goldwyn pic, "Hans Christian Andersen," has hit potential via this showcasing. Doris Day and Donald O'Connor blend into a savvy wax side with plenty of pop appeal. "Lose Me" is a cute rhythm item with a Cole Porterish lyric.

Ted Heath Orch-Lita Roza: "Early Autumn"—"Vanessa" (London). Lita Roza is a topflight British songstress and is due to click in the U. S. with the right material. "Early Autumn" could be it. She gives this lovely ballad a sensitive rendition which will give the rival slices a run for the money. On the flip, Ted Heath's orch comes up with fancy version of "Vanessa," which could attract attention despite its late start.

Tony Bennett: "Anywhere I Wander"—"Stay Where You Are" (Columbia). "Wander," another tune from "Hans Christian Andersen," is a big production piece with a touching melody and lyric.

tempo and should be a good juke and jock item. "Butterflies" is a routine item.

The Paulette Sisters: "My-Na Shay-Na Ty-Ra"—"You'll Never Get Away" (Columbia). "My-Na" is in the same groove as the oldie "Bei Mir Bist Du Schoen" and gets the same type of treatment as the Andrews Sisters gave the latter number back in the 1930's. This should get some spins on the basis of its snappy rendition. "Get Away," on the reverse, also gets an okay treatment, the Paulette Sisters and Peter Hanley handling the vocal, with Larry Clintons' orch handling the "background" in good style.

Art Lund: "Cincinnati Ding Dong"—"The River" (Coral). Art Lund hits strongly on initial entry for Coral after switching from the M-G-M label. Clicko side is "Cincinnati Ding Dong," an Oriental flavored novelty number. Lund's reading gets plenty of gaiety into the cut while LeRoy Holmes' chop suey orch backing should help it move up the hit list. Lund segues into an overly serious mood on the reverse but it's too heavy for commercial appeal.

Billy Williams Quartet: "That's What I'm Here For"—"Some Folks Do and Some Folks Don't" (Mercury). This Billy Williams Quartet coupling is one of the best platters the combo has cut in some time. "That's What I'm Here For," a good ballad entry with mildhit potential, showcases Williams' tender vocal qualities for standout results. Combo changes paces on the Merc flip for a driving rendition of "Some Folks Do and Some Folks Don't." It's bounding beat make it a juke natural.

Platter Pointers

Stanley Black, conducting the British Kingsway Promenade Orchestra, has cut a fine long-play set for London in his symphonic suite of "The Music of Jerome Kern." It's a rich medley of great standards. . . . **Lee Wiley** has two more albums for Columbia in which she showcases her superlative song style. Pianists **Stan Freeman** and **Cy Walter** accomp her in "Lee Wiley Sings Irving Berlin" and "Lee Wiley Sings Vincent Youmans" . . . **Bernice Parks** registers strongly in an unusual number, "Wild Grapes" (Seger) . . . **Georgia Carr** has a good side in "The Sun Forged to Shine" (Capitol) . . . **Buddy Lucas** has an okay instrumental of "You Belong to Me" for Jubilee . . . **Camara** sliced an impressive version of "Jambalaya" with **Snooky Lanson** vocalling (Decca).

Margaret Whiting's warm reading of "Outside of Heaven" on the Capitol label should get it lots of spins . . . **Trudy Richards** has a hot slice in "Some Folks Do and Some Folks Don't" (Decca) . . . **Sauter-Finegan** orch's workover of "Moonlight on the Ganges" for Victor could take off . . . **Hadda Brooks** has a standout cut of "I Went to Your Wedding" (Okeh) . . . **Johnny Mercer** and the **Billy May** orch bring new life to "Memphis in June" (Capitol) . . . **Joe Loco Trio** has a good slice in "Lover" on the indie Tico label . . . **Hal Kipling** impresses on "Mother Nature" (Jubilee) . . . **Stan Kenton** has a clicko slice of "Stardust" (Capitol).

VARIETY

10 Best Sellers on Coin-Machines

Week of Sept. 6

1. WISH YOU WERE HERE (5) (Chappell)
2. YOU BELONG TO ME (2) (Ridgeway)
3. AUF WIEDERSEHN (12) (Hill-R)
4. HALF AS MUCH (13) (Acuff-R)
5. BOTCH-A-ME (10) (Hollis)
6. VANESSA (3) (E. H. Morris)
7. HIGH NOON (2) (Feist)
8. SOMEWHERE ALONG THE WAY (4) (United)
9. MEET MR. CALLAGHAN (1) (Leeds)
10. JAMBALAYA (1) (Acuff-R)

Second Group

- SUGARBUSH (6) (Schirmer)
LUNA ROSSA (BYC)
MAYBE (10) (Robbins)
WALKIN' MY BABY BACK HOME (15) (DeSilva-B-H)
HERE IN MY HEART (13) (Mellin)
DELICADO (13) (Witmark)
ROSANNE (ABC)
ZING A LITTLE ZONG (Burvan)
FOOL, FOOL, FOOL (Progressive)
WALKIN' TO MISSOURI (Hawthorne)
SHOULD I (Robbins)
SO MADLY IN LOVE (Shapiro-B)
I WENT TO YOUR WEDDING (St. Louis)
IN THE GOOD OLD SUMMERTIME (Marks)
LOVER (5) (Famous)
BLUE TANGO (19) (Mills)

- KISS OF FIRE (15) (Duchess)

- Eddie Fisher Victor
Jo Stafford Columbia
Vera Lynn London
Eddy Howard Mercury
Rosemary Clooney Columbia
Rosemary Clooney Columbia
Hugo Winterhalter Victor
Frankie Laine Columbia
Bill Hayes MGM
Nat (King) Cole Capitol
Tony Bennett Columbia
Les Paul-Mary Ford Capitol
Harry Grove Trio London
Jo Stafford Columbia

- Frankie Laine-D. Day Columbia
Alan Dean MGM
P. Como-E. Fisher Victor
Johnny Ray Columbia
Nat (King) Cole Capitol
Al Martino BBS
Tony Bennett Columbia
P. Faith Columbia
S. Kenton Capitol
Vic Damone Mercury
Bing Crosby-J. Wyman Decca
Kay Starr Capitol
Sammy Kaye Columbia
Four Aces Decca
Georgia Gibbs Mercury
Patti Page Mercury
Les Paul-Mary Ford Capitol
Peggy Lee-G. Jenkins Decca
Leroy Anderson Decca
Hugo Winterhalter Victor
T. Martin Victor
G. Gibbs Mercury
B. Eckstine MGM

[Figures in parentheses indicate number of weeks song has been in the Top 10]

PUB-WRITER PEACE HITS CLINKER

Col Holds Line on LP Prices Till Jan. 1; See Others Following

Columbia Records will hold the line on long-play prices at least until Jan. 1. Diskery execs announced Col's firm price policy at the outset of the heavy fall-winter selling season in order to cut short all rumors or hopes that a price break on LP's was in the works.

A spokesman for another major company said Col's announcement to the trade was "good news." Although the other majors have made no formal disclosure of their plans, it's expected that they will follow Col's pattern of maintaining prices at least until after the end of the Christmas season.

Reports of a price break have been circulating ever since Congress passed the Federal Fair Trade Law permitting the disk companies to fix list prices to the detriment of the discount stores. It was felt that the companies would avert any loss of business due to firm adherence to the list by cutting the LP prices. Col's move, however, eliminates that possibility for the next few months.

Col, however, is cutting its price on its 45 rpm albums. Following the recent move by RCA Victor at its series of retailer meetings where a 45 rpm price slash was announced, Columbia is doing likewise. Step is designed to bring 45 rpm prices into line with equivalent albums on the long-play records. Under the new schedule, a four-disk 45 album will sell for \$2.90, instead of \$3.90, or about the same as a 10-inch long-play pop player.

Col's cut on its 45's will be made retroactive to Aug. 1 for distributors who stocked up on merchandise during Col's recent fall selling campaign.

Since Col announced its LP price-holding policy to Jan. 1 only, trade execs are wondering what happens after that. Col is making no comment on that but it's understood the company will watch the sales curve during the next few months before deciding whether to hold or cut prices after Jan. 1.

CLAUDE THORNHILL REORGANIZES BAND

After a long layoff, Claude Thornhill is reorganizing a new band under Music Corp. of America's handling. Band is already slated to open at the Hotel Statler, N. Y., Oct. 20.

For the past couple of years, Thornhill has been on the Coast working on film scores. He's trying to set up his new band's bookings so that he can work at least six months out of the year in Hollywood for additional pix work.

Lynn's 'Wiederseh'n' Tops 600,000 Sales

Vera Lynn's "Auf Wiederseh'n" disk for London Records, which has been one of the top sellers during the summer months, climbed to the 653,000 sales mark last week. Number is still riding strong and is expected to wind up over 800,000 before it passes off the hit lists.

The "Wiederseh'n" slice is the biggest side London has had since Anton Karas' "The Third Man Theme." It's also the first time that a British songstress has had the No. 1 seller in the U. S. market.

Wortman Named G.M. Of New Recording Co.

Leon A. Wortman was named general manager of Fine Sound, Inc., last week. Fine Sound, which was organized early this year, specializes in creating new sounds and new recording techniques.

Wortman was formerly director of advertising and sales promotion for the Audio & Video Products Corp.

What Is RCA's Fort Knox of Old Masters?

one of the many byline pieces
in the special

RCA VICTOR NUMBER

OUT THIS MONTH

RIAA Disk Festival To Tee Off in Hartford Sept. 29 for Full Week

Plans for the Record Industry Assn. of America's initial record festival were finalized last week. At conclave between RIAA toppers and record company execs, festival was set for the week of Sept. 29 in Hartford, Conn.

The fete, which will be tagged "The Greater Hartford Record Festival," is part of RIAA's institutional promotion campaign for the disk industry. RIAA has enlisted the cooperation of 43 record manufacturers for the Hartford event which will be co-sponsored by the city's civic and charitable groups. Festival will be an overall plug for the disk industry with no individual company coming in for separate bows.

The Bushnell Memorial Aud will house the festival which'll be staged by Warren S. Freeman, former dean of music at Boston U. Lineup of events sketched thus far are Sept. 30—classical program; Oct. 1—country and folk program; Oct. 2—open; Oct. 3—pop concert; Oct. 4—children's matinee. Seminars and parent-teacher meets also are being planned. Representative disk artists will hit the town during the week for personal appearances and guest shots on disk jockey programs.

Promotion campaign for the festival got under way Monday (8) with RIAA setting up tie-ins with record distributors and retailers as well as other merchants. The Phonograph Manufacturers Assn. also is assisting in the exploitation campaign.

RIAA and the diskery execs are using the Hartford shindig as a testing ground for the series of disk festivals which they are planning for other cities around the country. Hartford was picked to launch the fetes because disk execs consider it a typical U. S. city. It's nearness to N. Y., for easing of disk name appearances, was another important factor.

Chappell to Publish 'Sudden Fear' Pic Score

The background score for the RKO pic, "Sudden Fear," has been picked up for publication by Chappell Music. Score for the Joan Crawford starrer was penned by Elmer Bernstein. Included in the score is one ballad, "Afraid," which will be pushed in the pop market. "Afraid" was penned by Bernstein and Jack Brook.

The tune "Sudden Fear," which is being used by RKO to promote the pic, is published by Fredbee Music. Song was penned by Art Altman and Irving Taylor.

Capitol's 65c Divvy

Hollywood, Sept. 9. Board of directors of Capitol Records has declared the regular quarterly dividend of 65c on the platter's \$2.60 cumulative convertible preferred stock.

Divvy will be paid Oct. 1 to stockholders of record Sept. 15.

SPA RAPS PUBS ON PACT HOLDOUT

Projected plans for a long-range peace settlement of all writer-publisher problems in the music industry were stalled at first base last week as the Songwriters Protective Assn. sounded off at the "disappointing" response of the publishers to the recent agreement negotiated by SPA and Music Publishers Protective Assn. execs.

The agreement, which was of a recommendatory nature to members of both SPA and MPPA, covered such disputed points as royalty payments on song-book publications and tax rebates from foreign countries.

SPA execs pointed out that 900 of their 2,000 members okayed the pact. Since one-half of SPA's roster is made up of inactive clefters in the associate class, the turnout for the pact represents about 90% of the active writers in the field. On the publisher side, however, SPA execs revealed that of 400 members of MPPA, only 152 ratified the pact. Another 30 publishers, including such firms as Walt Disney Music and Howie Richmond's firms, were organized since the 1947 SPA agreement and hence did not have to ratify the agreement since all the disputed questions stem from the pre-1947 contract.

SPA execs were particularly miffed at the failure of many major firms to support the SPA-MPPA agreement. Among the publishers who okayed the pact before the Sept. 1 deadline were Shapiro-Bernstein. (Continued on page 45)

Decca Inks First Universal Player In Joint Venture

Marking the first joint venture between Decca Records and Universal Pictures since Milton R. Rackmil became proxy of both companies, Decca has inked Robert Monet, a Universal pactee, to a disk pact. It's expected that Decca will sign up other Universal players, if they can sing, to open up the important disk-plugging medium for the Universal roster. Universal, meantime, has inked Don Cornell, a Coral pactee, for a series of musical shorts. Coral is a Decca subsid.

M-G-M Records has been performing a similar function for the Metro studios in its wax showcasing of the Metro musical soundtracks. Although Universal has not been stressing the musical pix as has Metro, the new tieup with Decca is seen resulting in a bigger musical accent. Decca's strong distribution setup, moreover, is geared for maximum promotion and selling of any merchandise stemming from the Universal tieup.

Monet's inking was a result of a recent huddle between Rackmil and Jimmy Hilliard, Decca's artists and repertoire chief, while both were on the Coast last month.

Manager of
RCA Victor's Educational Division
L. V. Hollweck
reviews
**What the Phonograph
Record Means In
Education**
* * *
an informative byline piece in the
forthcoming special
RCA VICTOR NUMBER
in
VARIETY
OUT THIS MONTH

AFM Joins AGVA in Banning DeeJay Guest Shots But AFRA OK's Cuffolas

Jim Walsh
has an informative, historical
feature on
**The Record Industry's
75th Anniversary**
* * *
one of the many byline pieces
in the special
RCA VICTOR NUMBER
in
VARIETY
OUT THIS MONTH

London Paper Hits U.S. Vocalists For Plugging Own Disks

A London trade paper rapped American disk artists for plugging their shellac product during their stints on the London stages. (In the past few months Jo Stafford, Guy Mitchell and Frankie Laine have appeared at the Palladium.)

The editorial hit hard with: "Embarrassing to a degree is the blatant manner in which these artists exploit our music hall stage to further the sales of their gramophone records. When announcing their latest recordings, quoting the name of the company and the colour of the label."

"One gentleman even mentioned the price of his popular disks. Another expressed a special affection for a certain ditty in his repertoire because it had brought him 'great deal of loot.' Surely the audience could be spared such mercenary confidences, which once upon a time would have been considered a breach of good taste. These artists are being paid quite handsomely to sing about a score of songs each night and their records are displayed in the windows of every music shop. Is it therefore really necessary for them to hawk their wares across the footlights?"

Hub Jive Spots Sked Top Jazz Names in Fall

Boston, Sept. 9. What appears to be a lively season for Hub jazz bistros got under way last week when the Savoy, popular Dixieland landmark, and Storeyville, music biz personality showcase, reopened pulling staunch opening week biz. The Savoy led the parade with Wild Bill Davidson and his group, in for six weeks, while Storeyville premed with Billie Holiday and Slam Stewart to be followed by Lennie Tristano, Erroll Garner, Richard Dyer Bennett and Dave Brubeck, each inked for week's engagements.

George Wein, Storeyville boniface, is also expanding operations this year to include a Dixieland spot in Copley Square Hotel, the site of his original Storeyville. Spot, presently unnamed, is sked to open Sept. 18th with Pee Wee Russell fronting a local group of jazz musicos. The Hi-Hat, an uptown spot, which has been operating during the summer on a no-name policy, will tee off the season Sept. 18th with Slim Galliard set for a two-weeker. Penciled in for future dates are Cecil Young, Dizzy Gillespie, the Orioles and Stan Getz.

La Salle's 3d Return

Dick LaSalle orch will tee off its third consecutive year at the Persian Room of the Hotel Plaza, N. Y., Sept. 18. LaSalle is currently winding his second summer stint at the Hotel Statler, Washington. "A Night at the Persian Room," album which the band recently cut for Decca, will hit the market late this month.

Hitting cuffo guest shots on disk jockey shows from another direction, James C. Petrillo, American Federation of Musicians proxy, has dropped a ban on all members and leaders prohibiting them from recording their voices on tapes or transcriptions slated for deejay use. Petrillo, acting in accordance with a resolution adopted by the AFM annual convention last June, said the ukase is aimed primarily at the deejays, who, through the use of voice tracks, create the illusion to the radio audience that the performers are actually in the studio.

The AFM ban comes on top of a similar move taken by the American Guild of Variety Artists nixing cuffo guest shots on the jockey stanzas. Although it's expected that the moves by both unions will hurt the deejay programming setups, trade execs fear that the performers will also be hit hard. The AFM-AGVA bans is seen shutting the door tight on one of the most valuable avenues of exploitation.

This is particularly true of the young vocalist or bandleader trying to get himself known. Previously, intensive cultivation of the deejays via the cuffo guest shot routine enabled the newcomers to get their names in circulation with beneficial sales impact. That's no longer possible and the young performers will have to bank exclusively on their wax spins by the deejays without the impetus of that personal appearance.

Several bandleaders, such as Ralph Flanagan and Buddy Morrow, have been carrying transcription equipment with them on the road to facilitate making the voice tracks. It has been one of the most valuable adjuncts of these bands' advance promotion for both their disks and one-night stands. The AFM ban now puts a stop to that.

Still fighting against "canned music," Petrillo said that the trans. (Continued on page 45)

DINAH DEACTIVATES MUSIC FIRM; LUTH OUT

With the exiting of Murray Luth from Cosmic Music, Dinah Shore's publishing firm, next month, publicity will discontinue its professional pop activities and concentrate on adding only special material to its catalog. Most of the new material will be taken from sides Miss Shore cuts for RCA Victor.

Luth, whose contract expires Oct. 8, teamed up with Miss Shore in the operation of the firm last year. Previously he had been general professional manager of Paramount Music. Luth's future plans are indefinite.

\$1,384,500 Tax Claim Vs. Kreiser Goes for 300G

Washington, Sept. 9. A \$1,384,500 tax claim against Fritz Kreiser and his wife was settled in 1944 for \$300,000. The compromise was accepted, according to Revenue Bureau officials, because some of the items went back nearly 20 years, because the government's case called for very involved proof, and because Kreiser suffered \$600,000 of stockmarket losses in the late 1920's for which he did not claim deductions. Government previously rejected offers to settle for lesser amounts.

The violinist told the Revenue Bureau he was not trying to defraud but that he was the victim of bad advice, innocent mistakes and the complication of his business affairs. His wife, Harriet, told the Bureau, "He knows nothing, nothing; he can only fiddle, fiddle, fiddle."

Kennedy Back From England. Songwriter Jimmy Kennedy has returned to the U. S. after a summer-long visit to his native England. He's now a U. S. citizen.

Steel Pier May Jettison Name Bands; Beefs Vs. AFM on Rates, Remotes

Atlantic City,

Editor, VARIETY:

We receive many inquiries concerning our use of name bands on Steel Pier, and have made a careful analysis in the last three years. We regret to report we find the name bands have been fast falling in drawing-power each year. We are told that we are the foremost amusement establishment in the east consistently using the biggest possible name bands—and probably the only one. We start using name bands each year on Easter weekend and use the best we can find weekly from about Memorial Day until the Sunday following Labor Day. Our ballroom is one of the finest in the east and we publicize our bands extensively with everything from window cards to 24-cent, plus newspaper, radio, etc.

Once our patrons pay the admission to the Pier, they are privileged to visit all attractions without further charge, to see the circus, water sports, vaudeville, children's theatre, two feature photo-plays, fun houses, exhibits, and the Ballroom. In spite of this free admission, less than one-third of our patrons visit the ballroom. Why should this be when the bands are playing excellent music and are easily up to the standards of former great bands? We cannot stick our head in the sand and idly hope that this is just a "cycle"; that the popularity of name bands will soon automatically return. There are causes, and we shall list them in the hope that corrections will be made—otherwise Steel Pier may be forced to follow the others and abandon name bands, maybe abandon dancing altogether.

Union Attitude Toward Radio

The great name bands of the early '40s were popularized by radio remote broadcasts and by disk jockeys. The union, through word and deed, created a resentment so that those in radio have endeavored to find means of other late evening entertainment and the disk jockeys have chosen to popularize vocalists rather than bands.

Even more damaging in this regard is the suicidal practice of many locals of taxing the operator for arranging remote broadcasts for bands. No single action has caused more resentment among producers and radio stations alike than this. New York, where the tax of \$7 has been in effect for years, has almost abandoned the use of name bands. Operators are human and they have rebelled. No one can blame them for refusing to stand for this type of outrage. The union should not only discontinue such charges but should aid promoters in getting all the broadcast facilities they can for bands.

This year, in Atlantic City, the local imposed a fee of \$3.50 per week, per man, paid into the welfare fund for remote broadcasts. The result—remotes emanating from Atlantic City dropped from approximately 25 per week to approximately 5 per week, and is not entirely due to the small fee being imposed, but because of the principal involved, from past experience, a small fee soon becomes a large one.

Booking Offices

Although the union does nothing to incur the favor of radio and television, the booking offices do very little more. Each booking office should not only try to sell its bands to operators but should, in every way possible, promote their bandleaders as personalities and, above all, promote their records on radio and TV.

Although Mr. Petrillo, in June, expressed his enthusiasm for name bands, the attitude of many locals is far different. For example: in Atlantic City this past spring we explained, at a meeting with the local, that we spent a fortune on name bands. The AFM president said: "What do we care about the name bands, they don't help us so why should we help them." He said this in spite of the fact that the local gets 10% from each name band, and in the days when dancing was popular, Steel Pier used an alternate local band at all times. A more fair and cooperative policy should be adopted by all locals.

The scale established by 802 and

other locals is excessive but on top of this the various laws, rules, taxes, overtime, etc., established by each local brings the cost beyond the means of most former operators. In Atlantic City, for example, we have an 8-page booklet on local rates, rules, etc.

Musicians and many name bands could get bookings in arenas, theatres and clubs were it not for the union "stand-by" requirements in many places. In other spots the "minimum men" required is prohibitive. As a result, neither the name bands nor the local musicians get the work.

Just look in our area: in 1946 and 1947, Asbury Park, Wildwood, Sunnyside (near Philadelphia), Hershey, Ephrata, Pa., plus the Click in Philadelphia and the Million Dollar Pier here all used name bands. Yet, today the Steel Pier alone survives as a regular stand for these bands.

It is our opinion that the top bandleaders, with representatives of the booking offices, and the unions must meet at once and formulate plans to preserve our industry. It is not enough for the National Headquarters to sit in its Lexington Ave. office and count the revenues from royalties, welfare fund, etc. It must take an active interest in the problems facing all of us—musicians and operators. The first point to realize is that the union's worry should no longer be to get higher wages for musicians, but rather whether the union may be pricing and "regulating" the traveling bands out of existence.

The standard bandleaders like Sammy Kaye, Tommy Dorsey, Guy Lombardo, Vaughn Monroe, Harry James and many others who have devoted their lives to music, know the answers. Let us urge that the union and booking offices seek them out and conduct a meeting at which the interest of all concerned will be considered.

It must be realized by all that the operator today is faced with tremendous headaches in the form of ASCAP, BMI, the competition of TV, Drive-In Theatres, and the like. It must be remembered that the music purveyed by name bands is like a lot of other entertainment—a luxury item—which the public can take or leave and, as in the late '30's and early '40's, the public must be sold! sold! sold! Name bands were once the greatest attraction in show business and they can be made so again—with common sense and proper guidance.

R. Endicott,

(Manager, Steel Pier)

Wiener Roast to Heat Toledo Ballroom B.O.

Toledo, Sept. 9

Something new in Toledo dance circles has been added. The Centennial Terrace, outdoor dance pavilion at Sylvania, near here, held a wiener roast dance Saturday night, Sept. 6, and planned a similar event for Saturday, Sept. 13. Dancing was to Jack Runyan's orchestra.

Several community fires were built near the dance hall and maintained for the dancers so they could roast their own hot dogs. Patrons were advised they could bring their own accessories, and could also buy dogs, mustard, relish, and ketchup at the concession stand. Sticks for roasting the hot dogs were furnished.

**What Cautious Tenor
Chose to Accept \$100
in Cash Instead of
Victor Stock for Each
Waxing?**

* * *

one of the many editorial features

in the special

RCA VICTOR NUMBER

in

VARIETY

OUT THIS MONTH

James L. Shaw

writes on

The First Recording of Jazz

(Originally Spelled Jass)

* * *

an interesting byline feature

in the special

RCA VICTOR NUMBER

in

VARIETY

OUT THIS MONTH

Rustic Cabin, N. J., Starts Clicking With Name Band Policy; Fall Roster Set

With fall marking the start of his third year with a name band policy, Bill Levine, operator of the Rustic Cabin at Englewood Cliffs, N. J., feels he may hit the jackpot this time. Previously business had been somewhat inconsistent, but Levine thinks that months of stressing names have produced a following by now.

In line with this theory, Levine has booked an array of names that extends through to the first of the year. Art Mooney opened at the spot Friday (5) for two-and-a-half weeks and Sunny Gale is set for Sept. 26-28.

Harry James moves in for the weekend starting Oct. 3. Full weeks resume Oct. 7 with Tommy Tucker's crew. Others due to follow are Blue Barron, Frances Wayne-Neal Heftli, Stan Kenton and Count Basie.

Levine drew stout business with six weeks of Louis Prima late last spring, but switched to names on weekends only during July and August. Although his 1,200 capacity Cabin fronts on the heavily traveled Route 9W, Levine is of the opinion that it's the steady trade that counts and it's a mistake to rely upon casual customers and transients.

BRIT. TOOTER UNION EASES FOREIGN BAN

London, Sept. 2.

Relaxing its longstanding opposition to the employment of foreign musicians in Britain, the Musicians Union has okayed the engagement of a Swedish alto star, Arne Domerus, who will appear with the Geraldo orchestra at a Festival Hall concert on Sunday Sept. 28. Issue of the necessary work permit by the Ministry of Labor is now regarded as a formality.

The Swedish musician was originally booked to appear with Geraldo at the Jazz Festival earlier in the year but as a result of a MU edict the British orch was barred from participating. An aggregation composed of non-union musicians was hurriedly got together on that occasion.

M-G-M Hypos Fall Biz With Cut-Price Albums

In a move to get off to a fast fall sales start, M-G-M Records is readying a special album package for October release. Package, which will contain nine new titles on all three speeds, will be peddled to distributors and dealers at a reduced rate.

Albums in the package will feature Billy Eckstine, George Shearing, Macklin Marrow, The Canterbury Choir, Philip Green orch and Lionel Barrymore.

Kardale Going Into Pub Biz for Himself

Chick Kardale, who ankled his contactman's post with Sheldon Music last week, is setting up his own publishing firms. Firms Kardale will operate are Carol Music and Dale Music. Former will be licensed by ASCAP and the latter by BMI.

Kardale, who was with Sheldon about six months, previously had been associated with disk jockey Martin Block's publishing firm.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of August 29-September 4

Any Time.....	Hill & R
Auf Wiederseh'n Sweetheart.....	Hill & R
Blue Tango.....	Mills
Botch-A-Me.....	Hollis
Delicado.....	Remick
Half As Much.....	Acuff-R
Here Comes That Mood.....	Life
Here In My Heart.....	Mellin
High Noon—†"High Noon".....	Feist
How Close.....	Life
I'll Forget You.....	Witmark
I'm Yours.....	Algonquin
Live Oak Tree.....	Burvan
Lovely To Look At—†"Lovely To Look At".....	Harms
Maybe.....	Robbins
Meet Mr. Callaghan.....	Leeds
My Love and Devotion.....	Shapiro-B
Once In A While.....	Miller
Roses Of Yesterday.....	Berlin
So Madly In Love.....	Shapiro-B
Some Day.....	Famous
Somewhere Along Way.....	United
Song Angels Sing.....	Feist
Sweethearts Holiday.....	Mayfair
Sweetest Words I Know.....	Life
Till the End Of The World.....	Southern
Walkin' My Baby Back Home.....	DeSylva-B-H
Where Did the Night Go.....	Chappell
Wish You Were Here—*†"Wish You Were Here".....	Chappell
You Belong To Me.....	Ridgeway
You Intrigue Me.....	Remick
Zing A Little Zong—†"Just For You".....	Burvan

Second Group

Because You're Mine—†"Because You're Mine".....	Feist
Carmen's Boogie.....	Broadcast
Down By the O-h-o.....	Forster
For Autumn.....	Erwin-H
For the Very First Time.....	Berlin
Forgive Me.....	Advanced
Goody Goody.....	DeSylva-B-H
I Love You So.....	Jerome
I'll Si Si Ya In Bahia.....	Burvan
I'll Walk Alone.....	Mayfair
In the Good Old Summer Time.....	Marks
Jambalaya.....	Acuff-R
Kiss Of Fire.....	Duchess
Luna Rossa.....	Bregman-V
Rosanne.....	ABC
Smoke Rings.....	Am Academy
Sugar Bush.....	Schirmer
Vanessa.....	Morris
Walkin' To Missouri.....	Hawthorne
Watermelon Weather.....	Morris
West Of The Mountains.....	Goday

Top 10 Songs On TV

Auf Wiederseh'n Sweetheart.....	Hill & R
Blue Tango.....	Mills
Half As Much.....	Acuff-R
Lovely To Look At—†"Lovely To Look At".....	Harms
Lover.....	Famous
Some Day.....	Famous
Somewhere Along the Way.....	United
Walkin' My Baby Back Home.....	DeSylva-B-H
Watermelon Weather.....	Morris
Wish You Were Here—*†"Wish You Were Here".....	Chappell

FIVE TOP STANDARDS

Ballin' the Jack.....	Marks
By the Sea.....	Shapiro-B
How About You.....	Broadcast
Indian Summer.....	Harms
September Song.....	DeSylva-B-H

† Filmusical. * Legit musical.

Charge Ia. Ballroom With Anti-Negro Bias During Armstrong Date

Des Moines, Sept. 9.

Carroll Anderson, manager of the Surf ballroom, Clear Lake, Ia., is facing charges that he refused to admit two Negroes to the ballroom, thus denying their civil rights. Two cases are pending before the justice of the peace at Mason City. One of the Negroes had purchased tickets to hear Louis Armstrong but on presenta-

tion of the tickets was denied admission, although he said he had danced at the ballroom on at least two previous occasions. The ballroom is owned by Prom, Inc., Chicago, operator of the Trianon and Aragon, Chicago, the Prom in Minneapolis and the Terp in Austin, Minn.

Edward Boyle, Surf's attorney, said: "No one is refused admission because of his color and it is not a policy of this ballroom to refuse admission because of color, and no such policy has ever been dictated or set by any officials in Chicago." Anderson said persons frequently are denied admission to the Surf if it is thought their manner, dress or known reputation might tend to create a disturbance.

The charges are filed under a misdemeanor statute. Conviction carries a maximum penalty of \$100 fine or 30-day jail sentence.

It's Not Generally Known That

The Battle of the Speeds Is an Old Story

* * *

one of the many editorial features

in the special

RCA VICTOR NUMBER

of

VARIETY

OUT THIS MONTH

Garlock, Scherer Set Up Music Publishing Co.

Mickey Garlock, contactman with Bregman, Vocco & Conn, and Bernie Scherer, of St. Nicholas Music, have left their respective firms to set up a new publishing company, Scherer-Garlock Music.

Meantime, Jerry Lewin, who left the business a couple of years ago, returned to his old job as professional manager of St. Nicholas Music, Johnny Marks' firm.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING SEPTEMBER 6

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1 4	JO STAFFORD (Columbia)	{You Belong to Me Jambalaya
2 1	ROSEMARY CLOONEY (Columbia)	{Half as Much Botch-A-Me
3 2	EDDIE FISHER (Victor)	Wish You Were Here
4 3	VERA LYNN (London)	Auf Wiederseh'n
5 6	FRANKIE LAINE (Columbia)	High Noon
6 5	NAT (KING) COLE (Capitol)	{Walkin' My Baby Home Somewhere Along Way
7 8	HUGO WINTERHALTER (Victor)	Vanessa
8 ..	LES PAUL-MARY FORD (Capitol)	Meet Mr. Callaghan
9 ..	PATTI PAGE (Mercury)	I Went to Your Wedding
10 7	FRANKIE LAINE-D. DAY (Columbia)	Sugarbush

TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1 1	AUF WIEDERSEH'N SWEETHEART	Hill-R
2 4	YOU BELONG TO ME	Ridgeway
3 2	WISH YOU WERE HERE	Chappell
4 3	HALF AS MUCH	Acuff-R
5 6	SOMEWHERE ALONG THE WAY	United
6 5	BOTCH-A-ME	Hollis
7 8	HIGH NOON	Feist
8 ..	I WENT TO YOUR WEDDING	St. Louis
9 ..	MEET MR. CALLAGHAN	Leeds
10 ..	JAMBALAYA	Acuff-R

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating Week Ending Sept. 6

This Last wk. wk.		Title and Publisher	New	Chicago	Los A	Boston	Clevel	Kansas	Minne	St. L.	San A	Seattl	Rocher	Indian	N T S
1	1	"Auf Wiederseh'n" (Hill-R).....	3	1	1	5	1	1	1	2	1	3	4	6	103
2	2	"Half As Much" (Acuff-R).....	5	3	3	8	3	2	..	3	3	1	3	2	85
3	3	"Wish You Were Here" (Chappell)	4	4	4	6	4	3	2	4	2	..	2	3	83
4	10	"You Belong to Me" (Ridgeway)..	2	9	2	2	..	5	3	..	8	..	1	8	59
5	7	"Somewhere Along Way" (United)	7	6	6	10	8	6	..	10	7	4	5	1	51
6	4	"Blue Tango" (Mills).....	6	..	5	4	..	10	..	5	6	10	10	4	39
7	12	"I Went to Wedding" (Hill-R)...	1	..	..	1	2	..	7	..	..	..	6	..	38
8	6	"Walkin' My Baby Home" (D.B.H.)	..	2	..	..	10	..	..	1	5	6	7	10	36
9	5	"Botch-a-Me" (Hollis).....	8	5	..	9	..	4	..	4	5	..	..	..	31
10	11	"Here in My Heart" (Mellin)....	..	10	..	6	7	..	6	..	8	..	5	24	
11	9	"Delicado" (Remick).....	..	..	3	9	..	7	10	..	..	7	19		
12	8	"I'm Yours" (Algonquin).....	10	..	..	5	8	..	9	9	9	9	..	18	
13	..	"High Noon" (Feist).....	10	..	8	..	..	..	4	..	..	8	..	14	
14	..	"God's Little Candles" (Hill-R)...	..	..	..	..	..	..	..	..	2	..	..	9	
15	14	"Luna Rossa" (B.V.C.).....	7	..	7	..	..	..	..	..	..	..	..	8	

Two Local 802 Execs Rap Own Group In New Alliances for Dec. Election

Music in the Deep

Having run the gamut in gimmicks and new sounds, the disk industry is now going under water. A recently launched U. S. sub, the Harder, had a jukebox installed for the gobs aboard. It's the first Navy sub to include the jukebox as part of its equipment. Machine plays six sides for a nickel.

Lawrence Exit From Cornell Tour Cancels 27 Out of 44 Bookings

Bowout of Elliot Lawrence from projected concert-terp one-niter tour he was skedded to make with Don Cornell forced cancellation of 27 of the 44 dates that already had been lined up. The 17 dates which held on will spotlight Cornell with local orchs. Associated Booking Corp. is handling the concert-terp package.

Lawrence moved out of the package when he inked a pact to appear regularly with a quartet on Jack Sterling's cross-the-board early morning program on CBS. It's Lawrence's first musical chore without a full orch.

J. MACDONALD SET FOR 30 CONCERTS IN FALL

Jeanette MacDonald, under Sol Hurok's concert management for the first time this season, has been set for a recital tour of 30 dates this fall, running till Xmas. Film soprano opens her tour Sept. 28 in Chicago, and goes as far west as the Coast. Only eastern date is in D.C., Nov. 30.

Singer was under James A. Davidson Mgt. auspices last year. She filled four al fresco dates this summer, at Robin Hood Dell, Philly; Red Rocks, Col.; Milwaukee, and Evansville, Ind.

Pix Majors Nix SMACEM Bid for U.S. Cleffer Coin

Mexico City, Sept. 2. Demand of the Mexican Society of Authors, Composers & Publishers of Music (SMACEM) that it collect royalties for U. S. composers and songwriters on music in U. S. pix that play Mexico continues to be given a flat nixing by the major American film companies operating down here.

Companies execs aver there's no such agreement between them and SMACEM. They point out that the recent "war" between SMACEM and the Mexican pic trade was ended by Mexican pic producers agreeing to pay a flat \$60 royalty for SMACEM's members work used in their films. Execs say they will continue to nix paying SMACEM the demanded royalty unless that payment is okayed by U. S. musicians' organizations.

Little Orch's Fall Bow

Little Orchestra Society, headed by Thomas Scherman, will open its sixth season with a concert at Town Hall, N. Y., Oct. 13. Scherman will conduct.

Thea Dispeker is orch's manager again. Publicity this season will be handled for first time by the Elizabeth Winston office.

Cutting Joins K.C. Symph

Kansas City, Sept. 9. Kansas City Philharmonic Orchestra last week added Raymond Cutting to the staff as director of the Philharmonic chorus and assistant orchestra conductor. Cutting came here last week from Chicago where he was assistant conductor for a 13-week summer session at the North Shore Music Theatre in the Round at Highland Park.

As assistant to Hans Schwiager, conductor, Cutting will round up a chorus of 100 voices which will work out in the "Elijah" oratorio in December, a couple of pop concerts, and the opera festival next spring.

With elections for the officers of New York's Local 802, biggest in the American Federation of Labor, three months away, an entirely new pattern of alliance has been created among the local's administration and opposition groups.

One of the most surprising shifts to date was made last week when two members of the current administration, Al Knopf and Hy Jaffe, denounced the union leadership with which they have been associated for years. Both Knopf and Jaffe, have left the Blue Ticket, representing the administration, and will travel as independents.

Pullout of the two, Blue leaders is linked closely to the recent and equally surprising embrace between the Blues and the Unity group, the erstwhile opposition to the administration. Bill Feinberg, standard-bearer for the Unity Ticket in the 1950 elections; buried the hatchet with Sam Suber, Local 802 prexy and head of the Blue group. Knopf and Jaffe castigated the administration for entering "into a phony and unholly alliance" with persons whom they have for years denounced with very strong words.

With Feinberg and Suber now in agreement with each other, only Al Manuti represents a threat to the reelection of the incumbent administration. Manuti, an independent, has run for the past couple of years, racking up high votes and once losing by less than 75 ballots. Manuti will once again make his bid for the local's leadership this December.

Although Knopf, who heads the disk and film division of Local 802, and Jaffe, trial board member, have not disclosed their future plans, it's expected that they will attempt to link up with the Manuti group in the next couple of weeks.

DEVON, INDIE LABEL, LAUNCHED IN PHILLY

Philadelphia, Sept. 9. Organization of new Devon Records, Inc., brings together four men in local platter industry—Melvyn R. Korn, Harry Pleet, Robert Ira Goldy and Moose Charlap.

New outfit will specialize in pop waxes and set up nation-wide web of distributors. Korn, who was associated with father in the J. M. Korn Advertising Agency and Pleet, Yorkshire Worsted Mills exec, were responsible for bringing out Four Aces' disk of "Sin." Korn will act as president of new corporation and Pleet is secretary.

Charlap, a songwriter responsible for "Here Is My Heart," "The Purtiest Little Tree," "Balboa," etc., is the v.p.; and Goldy, a member of Philly bar, will act as treasurer and general counsel. Devon Records will manufacture platters in New York at 78 rpm speed, with other speeds to be added later. Initial release is skedded for early this month.

Louisville Amateurs Form Cleffer Outfit

Louisville, Sept. 9. Local amateur songwriters have formed a non-profit organization Songwriters Associated, with purpose to join themselves, talents and material to improve existing channels of contact between songwriters and the various outlets for their product and to undertake a co-operative promotion program for this product. Future plans include a songwriting workshop and bureau for musical legal assistance, information, songwriting history and education.

Group meets once weekly in the WKLO studios, and has some 20 members as a start. At present the group is holding auditions for vocal and instrumental talent, who will be required to perform gratis. Station WKLO has offered Songwriters Associated a half-hour once-a-week spot for a radio show, and will provide scripters and announcers. Tentative plans call for the first show to be ready for airing sometime in October.

Officers of the songwriters group are Chuck Gorman, president; Jay Lee, vice-president; Jerrill Jones, secretary, and Cliff Eblen, treasurer. All are local amateur songsmiths.

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of the popular sectors of the country regularly.

VARIETY WEEK ENDING SEPT. 6

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regularity.

Pos. Last Week	Pos. This Week	Artist	Label	Song
1	4	Jo Stafford	Columbia	You Belong to Me
2	1	Eddie Fisher	Victor	Wish You Were Here
3	2	Vera Lynn	London	Auf Wiederseh'n Sweetheart
4	3	Rosemary Clooney	Columbia	Half as Much
5	16	Patricia Page	Mercury	I Went to Your Wedding
6	10	Frankie Laine	Columbia	High Noon
7	5	Rosemary Clooney	Columbia	Both-a-Me
8	6	Nat (King) Cole	Capitol	Somewhere Along the Way
9	15	Jo Stafford	Columbia	Jambalaya
10	14	Four Aces	Decca	Should I
11	31	Les Paul-Mary Ford	Capitol	Meet Mr. Callaghan
12	11	Alan Dean	M-G-M	Luna Rossa
13	40	Harry Grove Trio	London	Meet Mr. Callaghan
14	38	Frankie Laine-D. Day	Columbia	Sugarbush
15	13	Sammy Kaye	Columbia	Walkin' to Missouri
16	43	R. Clooney-M. Dietrich	Columbia	Too Old to Cut the Mustard
17	3	Eddy Howard	Mercury	I Don't Want Take a Chance
18	23	Percy Faith	Columbia	Delicado
19	9	Patricia Page	Mercury	Once in a While
20	18	Al Martino	BBS	Here in My Heart
21	23	Eddy Howard	Mercury	Auf Wiederseh'n Sweetheart
22	2	Hill Toppers	Dot	Tryin'
23	20	Giselle MacKenzie	Capitol	Adios
24	8	Johnnie Ray	Columbia	Walkin' My Baby Home
25	44	Nat (King) Cole	Capitol	Walkin' My Baby Home
26	7	Hugo Winterhalter	Victor	Vanessa
27	15	Denny Vaughan	MRT	Forever More
28	40	Guy Mitchell-M. Miller	Columbia	Feet Up
29	12	P. Conno-E. Fisher	Victor	Maybe
30	23	Kay Starr	Capitol	Fool, Fool, Fool
31	1	Tex Ritter	Capitol	High Noon
32	1	Neil Hefti-F. Wayne	Coral	Jambalaya
33	34	Lorry Raine	Universal	Underneath I Love You Tree
34	1	Steve Gibson-Damita-Jo	Victor	I Went to Your Wedding
35	1	Dean Martin	Capitol	You Belong to Me
36	28	Les Paul-Mary Ford	Capitol	In Good Old Summertime
37	1	Tony Bavaar	Victor	Possess Me
38	1	Toni-Jean Arden	Columbia	Blow Out the Candle
39	1	Vera Lynn	London	The Homing Waltz
40	1	Carmen Cavallaro	Decca	Stars and Stripes Forever
41	1	Pearl Bailey	Coral	Takes Two to Tango
42	1	Ames Bros	Coral	String Along
43	1	Patricia Page	Mercury	You Belong to Me
44	3	Buddy Morrow	Victor	I Should Care
45	1	Ralph Flanagan	Decca	Can't Get You Off My Mind
46	1	Sunny Gale	Decca	I Laughed at Love
47	1	Johnny Desmond	Coral	Tryin'
48	1	Bing Crosby-J. Wyman	Decca	Zing a Little Zong
49	1	Buddy Morrow	Victor	One Mint Julep
50	1	Sauter-Finegan	Victor	Doodletown Fifer
51	4	Jeri Southern	Decca	A Mighty Pretty Walk

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FISHER**

**OUTSIDE
OF
HEAVEN**

and

**LADY
OF
SPAIN**

20-4953
47-4953

RCA

RCA VICTOR RECORDS

Band Reviews

ART MOONEY ORCH (14).
With Allan Foster
Rustic Cabin, Englewood, N. J.

Following a string of one-nighters and road dates, Art Mooney moved into the Rustic Cabin at Englewood Cliffs, N. J., Friday (5) for a two-and-a-half week stand. Since Bill Levine's Route 9W spot is comparatively close to New York, Mooney will take advantage of this during the interval by sitting in on some M-G-M waxing sessions.

With three rhythm, five reed and six brass, the band is a versatile organization that appears to be equally at home whether waltzing or dishing out a hot instrumental. There's no hint of the corny banjo arrangements that Mooney parlayed into the "Four Leaf Clover" and "Baby Face" disclicks some five years ago.

In light of the trend toward slow tunes and ballads at most ballrooms, Mooney programs such numbers as "Auf Wiedersehn," "Wish You Were Here" and "Sunrise Sirenade," among others. His is a danceable style that had no trouble in luring the predominantly youthful couples to the floor opening night.

To Mooney's credit, he establishes a folksy rapport with the customers from the outset. He asks for requests, brings couples up to the mike, beckons dancers to congregate around the stand to listen to mass vocals of novelty numbers. His mixing with the customers is friendly, relaxed and blends nicely with the band's informal atmosphere.

Youthful Allan Foster ably handles the vocals while Kerwin Summerville also doubles for the baritone sax to warble his own novelty, "The Man Who Comes to Our House." Withal, Mooney has a good commercial combo. But what he needs to spark him into the forefront again is another top-selling platter.

BENNY STRONG ORCH (14)
Mark Hopkins, San Francisco

Geeting the customers onto the dance floor and keeping them there is Strong's chief objective, and he succeeds by providing a bouncy type of rhythm, with a good mixing of tunes. In its final analysis his troupe is out to make dancing easy and entertaining which, when varied by vocals which are either of the pop category or definitely nostalgic, spells

out a formula which pays off in floor popularity.

Strong doesn't strive for any special effects with his instrumentation except to maintain his distinctive bounce or tempo. The standard appeal which his four sax, three brass, two violin, guitar and three rhythm put over is simply good dance music and that's plenty good in the light of the quidam stuff which often passes off in the terp emporiums.

This shows up also in his choice of tunes, which runs the gamut from the current fare to the oldies such as "That Certain Party," "Five Foot Two," "Sweet Georgia Brown." If they like it, Strong will play it, which is another way of saying the customer is always right. Moreover, he plays 'em with zest and sparkle.

Current stand, in which the troupe also backs name acts, has drawn him a considerable local following from the prance set.

JESSE SMITH ORCH (17)
With Merelyn Tate, Bob Vincent, King Phillip, Wrentham, Mass.

Jesse Smith, longtime arranger for Leo Reisman, has recruited a youthful 16-man aggregation which is currently dispensing neat, danceable rhythms for patrons of the King Phillip. Spot, under the guidance of Ed Enegren, is a spacious, attractive ballroom located about midway between Hub and Providence operating on a "couples only" policy with dancing three nights weekly. One of the few such spots to hold a liquor license, result is its gets a play from older element as well as youngsters.

Band, consisting of five saxes, four brass, three rhythm and four fiddles is well-balanced, produces a nice solid sound and, guided by Smith's baton, projects careful shading. Arrangements, penned by the maestro, are melodic and skillfully voiced, but follow no particular style, for the most part stressing ensemble work, although an occasional eight bars is allotted to a tenor or trumpetman. Book includes pops, standard ballads, several showpieces, "Afternoon of a Faun" and "Claire de Lune," waltzes, Latino rhythms and a few upbeat tempoed standards which Smith uncorks when the occasion demands. However, patrons apparently prefer the slower tempos and Smith adheres to the policy of giving them what they want.

Although she's not too staunch from showmanship angle, attractive thrush Merelyn Tate handles vocal chores well, scoring with both ballads and faster stuff, while Bob Vincent, of the fiddle section, is okay baritoneing such ballads as "Night and Day" and "Wish You Were Here."

TOPPING ALL LISTS

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—Col.; Patti Page—Mer.; Sue Thompson
—Mer.; Joni James—MGM; Freddy Martin
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RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities a d showing comparative sales rating for this and last week.

National Rating

Week Ending
Sept. 6

This Last
wk. wk.

Artist, Label, Title

			New York—(Davara Stores)	Chicago—(Hudson Russ)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	Seattle—(Sherman & Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	TOTAL
1	3	JO STAFFORD (Columbia)													
		"You Belong to Me"—39811.....	1	2	2	4	2	2	1	2	2	1	1	1	101
2	2	VERA LYNN (London)													
		"Auf Wiedersehn"—1227.....			1	8	2	1	4	8	4	5	3	2	72
3	1	EDDIE FISHER (Victor)													
		"Wish You Were Here"—20-4830.....	2	7	3	5	5	2	9	2	7	57			
4	6	PATTI PAGE (Mercury)													
		"I Went to Your Wedding"—5899.....	3	1	1	1	1	1	5	54					
5	4	ROSEMARY CLOONEY (Col)													
		"Half As Much"—39710.....	10	9	3	9	9	9	1	3	4	3	48		
6A	5	FRANKIE LAINE (Columbia)													
		"High Noon"—39770.....	5	2	6	10	7	7	4	5	8	45			
6B	8	LES PAUL (Capitol)													
		"Meet Mr. Callaghan"—2193.....	6	3	9	7	3	6	3	7	10	45			
7	12	NAT COLE (Capitol)													
		"Somewhere Along Way"—2069.....	4	8	4	4	5	8	9	30					
8	7	ROSEMARY CLOONEY (Col)													
		"Botch-a-Me"—39767.....	3	10	3	5	3	8	29						
9	14	JO STAFFORD (Columbia)													
		"Jambalaya"—39838.....	4	5	9	6	6	25							
10	9	F. LAINE-DORIS DAY (Col)													
		"Sugarbush"—39693.....	4	6	7	8	21								
11	10	SLIM WHITMAN (Imperial)													
		"Indian Love Call"—8156.....	9	6	9	10	10	8	14						
12		FOUR ACES (Decca)													
		"Should I"—28323.....	8	8	4	13									
13A	16	HUGO WINTERHALTER (Victor)													
		"Vanessa"—20-4691.....	6	6	10										
13B		R. CLOONEY-M. DIETRICH (Col)													
		"Too Old to Cut Mustard"—38912.....	7	7	7	10									
13C	14	HARRY GROVE (London)													
		"Meet Mr. Callaghan"—1248.....	1	10											
14	7	PERCY FAITH (Columbia)													
		"Delicado"—39708.....	7	6	9										
15	15	SAMMY KAYE (Columbia)													
		"Walkin' to Missouri"—39765.....	3	8											
16A		TEX RITTER (Capitol)													
		"High Noon"—2120.....	4	7											
16B		LEROY ANDERSON (Decca)													
		"Blue Tango"—40220.....	10	5	7										

FIVE TOP
ALBUMS

1	2	3	4	5
LOVELY TO LOOK AT Hollywood Cast M-G-M M-G-M-150. K-150 E-150	WHY YOU WERE HERE Swing Cast Victor LOC-1007 OC-1007	BIG BIRD BASH Billy May Capitol KCF-329 DCN-329 L-329	LIBERACE Columbia CL-6217 B-308 C-308	WITH A SONG IN MY HEART Jane Fromen Capitol BDN-309 KDF-309 L-309

On the Upbeat

New York

Disk jockeys Lou Barile, WKAL, Rome, N. Y., and Bill Mayhugh, WPIK, Washington, in town visiting record companies and publishers. . . Ricky Vallo began a two-week engagement at the Blue Mirror, Baltimore, yesterday (Tues.) . . . Buddy Johnson orch into the Howard Theatre, Washington, Friday (12) . . . Spots booked into the Seville Theatre, Toronto, Sept. 18 . . . Savannah Churchill opens at the New Click Club, Philly, Sept. 15 . . . Illinois Jacquet orch headlines at the Falk Theatre, Detroit, Sept. 19 . . . Bullmoose Jackson orch moves into the Ebony Club, Detroit, Sept. 15 . . . Larry Darnell into the Poinciana Club, Atlanta, Sept. 15.

Kansas City

Clyde McCoy takes his orch to Wichita Sept. 10 for one-nighter

at the Beechcraft plant, then launches into a series of Texas one-nighters, MCA having set the band solid for 45 days. Crew closed a three-week engagement at the Hotel Muehlebach Sept. 9 with one of the best sessions of biz in many months. . . Nate Estes Trio goes into Zephyr Room of Hotel Belleville this week, following a three-week date by the Gene Meigs Trio. Kay Hughes continues to hold forth with her songspiano turn in the newly redecorated room. . . Kay Kenna (Jeanne MacKenna) closes her long run in Drum Room of Hotel President early in October, and room will bring back the Two Piano Friends. . . Carroll & Gorman out of Yeaman's, Detroit, into Ka-See's Night Club, Toledo, for a week, thence to Vogue Room, Hollenden Hotel, Cleveland, for a week. Two singers are set to return to Yeaman's Nov. 17. . . Nino Nanni follows Guy Van into Eddys' Restaurant, opening Sept. 12, followed by Robert Maxwell and his harp for a two-week stint Sept. 26, along with the Beechcrafts.

Chicago

Ray Anthony has a three-dayer at the Rainbow ballroom, Denver, Oct. 17. . . Ken Griffin is etching a skating rink album for Columbia Records, doing 10 sides in all. . . Cee Davidson is leaving to take over the bandstand at the Sahara, Las Vegas, Oct. 1. . . Cecil Young orch set for two weeks at the Blue Note Nov. 21. . . Johnny Hodges returns to Capitol Lounge Oct. 8 for four frames. . . Ralph Font has taken over the dance sets at the Preview. . . Park Lane, Denver, has set Wally Griffin Sept. 29. . . Teddy Phillip switches from the Casa Loma, St. Louis, to the Muehlebach, Kansas City, Oct. 1. Jimmy Palmer goes into the Casa Loma Sept. 23. . . Ernie

Rudi's new outfit is set for two stanzas Sept. 23 at the Schroeder, Milwaukee, then goes into the Melody Mill, Chi, for two weeks starting Oct. 22. . . Tommy Reed's band is linked for Syracuse Hotel Oct. 24 for three weeks, then into the Statler, Buffalo, Nov. 17 for two more. . . Continentals packed for Edgewater Beach Hotel's Oct. 3 show. . . Norm Dyson opens the fall season at the Seven Seas, Omaha, Sept. 15 for two weeks, and will be followed by Charles Chaner's three weeks.

Pittsburgh

Jack Purcell band opened at Bill Green's, Monday (8) at the same time that Louise Stewart foursome went into the cocktail lounge there. Purcell followed Ernie Rudy while the Statler unit replaced organist Dave Betcher. . . Tony Pastor plays a one-nighter at William Penn Tavern Sept. 20. . . Harry Bigley, guitarist and member of Local 60 for last 23 years, farewell-partied by union friends upon leaving to make his future home in Hollywood, Fla. Mrs. Bigley will teach school there. . . Bob Scott, former singer and saxman with Jimmy Gamble, has organized his own orch.

Organist Ernie Neff returned to Hotel Sheraton Lounge, where he was featured for a long run couple of years ago. He replaces Everett Hayden. . . Marine Lieutenant Will Hansen, former Pittsburgh band-leader, is due home this fall on (Continued on page 45)

Irving Fields trio opened at the Park Sheraton Mermaid Room this week.

A Song Behind Me
WALK
MILLER MUSIC CORPORATION

SEE PAGE 49

DECCA RECORDS
America's Fastest
Selling Records!

AFM

Continued from page 39

scribed voice tracks "is contributing heavily to the development of the mechanical program. The disk jockey is the only one who benefits because no other music is ever employed and the leader is never paid for his services. For these reasons and many others, this resolution will become effective immediately, and proper notification will be sent to the leaders and other members of the Federation."

AFRA Sex It's OK

American Federation of Radio Artists has no rule prohibiting its members on disk jockey and gab stanzas, AFRA national executive secretary A. Frank Reel wrote Barry Gray last week.

In his letter, which was in answer to a query from the WMCA (N. Y.) post-midnight gabber, Reel wrote: "The AFRA rule is that any person who gives a performance must be paid the AFRA minimum, but insofar as interviews are concerned, there is no minimum for interviews with professional performers any more than there is for interview with anyone else who appears on the air, such as political figures, educators, etc."

"Insofar as the rules of our international—the Associated Actors & Artists of America—are concerned," Reel declared, "AFRA, and no other union, is the exclusive and sole bargaining agency for people who appear on radio. We cannot agree that there can be any minimum lower than AFRA minimum for performance, nor do we agree that any other union has jurisdiction over interviews."

Reel, incidentally, took occasion to praise Gray for being an excellent union member. He cited Gray's support of AFRA in Miami and his cooperation on behalf of the Reed-Kesagh bill.

Venice Film Fete

Continued from page 2

the 2,000-seat open-air arena directly behind it.

Fest has had good show biz representation, with Warners' Sam Schneider, RKO Theatres' Sol Schwartz, Republic's Herbert J. Yates, Vera Ralston (Mrs. Yates) and Richard Altschuler, MCA's Jules C. Stein, Paramount's John Nathan and 20th's Albert Cornfield all on hand. Among Hollywood stars who've appeared to date are Linda Darnell, Errol Flynn and Claudette Colbert.

Mexican delegation is so far the largest. Their emissaries include directors Emilio Fernandez, Roberto Gavaldon, star Arturo de Cordoba, cameraman Gabriel Figueroa and others. French industry is well represented.

Top rating at the current stage of the fest, both critic and audience-wise, has gone to the French entry, "Jeux Interdits" ("Forbidden Games"). It looks headed for a prize. Rene Clement directed and Brigitte Fossey stars. Both were ovationed at a local showing. Film is already set for U. S. distribution through Jean Goldwurm's Times Film Corp.

Among other pix receiving favorable critical or popular support in the final days of the fest besides "Carrie" and "S-ranger" are "Summer Interlude" from Sweden, Britain's "Mandy" and "Earnest," Philippines' "Genghis Khan" and "The Life of O Haru" (Japan).

Disk Companies' Best Sellers

CAPITOL

ARTIST

1. MEET MR. CALLAGHAN Les Paul-Mary Ford
TAKE ME IN FOUR ARMS AND HOLD ME
2. SOMEWHERE ALONG THE WAY Nat (King) Cole
WHAT DOES IT TAKE
3. TENNESSEE LOCAL Tennessee Ernie
BLACKBERRY BOOGIE
4. KAY'S LAMENT Kay Starr
FOOL, FOOL, FOOL
5. WALKIN' MY BABY BACK HOME Nat (King) Cole
FUNNY

COLUMBIA

1. YOU BELONG TO ME Jo Stafford
PRETTY BOY
2. JAMBALAYA Jo Stafford
EARLY AUTUMN
3. HIGH NOON Frankie Laine
ROCK OF GIBRALTAR
4. HALF AS MUCH Rosemary Clooney
POOR WHIP POOR WILL
5. BOTCH-A-ME Rosemary Clooney
ON THE FIRST WARM DAY

CORAL

1. YOU'LL NEVER GET AWAY Don Cornell-Teresa Brewer
THE HOOKEY SONG
2. STRING ALONG Ames Bros.
ABSENCE MAKES THE HEART GROW FONDER
3. TAKES TWO TO TANGO Pearl Bailey
LET THERE BE LOVE
4. JAMBALAYA Neal Hefti-Frances Wayne
TWO FACED CLOCK
5. MY TERRILL Alan Dale
YOU'RE MY DESTINY

DECCA

1. SHELL Four Aces
THERE'S ONLY TONIGHT
2. BLUE TANGO Leroy Anderson
BELLE OF THE BALL
3. ZING A LITTLE ZONG Bing Crosby-Jane Wyman
MAIDEN OF GUADALUPE
4. AUF WIEDERSEHN SWEETHEART Guy Lombardo
HALF AS MUCH
5. WISH YOU WERE HERE Guy Lombardo
HONKY TONK SWEETHEART

MERCURY

1. YOU BELONG TO ME Patti Page
I WENT TO YOUR WEDDING
2. MADEMOISELLE Eddy Howard
I DIDN'T KNOW ANY BETTER
3. AUF WIEDERSEHN SWEETHEART Eddy Howard
I DON'T WANT TO TAKE A CHANCE
4. SO MADLY IN LOVE Georgia Gibbs
MAKE ME LOVE YOU
5. RELEASE ME Patti Page-Rusty Draper
WEDDING BELLS WILL SOON BE RINGING

M-G-M

1. LUNA ROSSA Alan Dean
I'LL FORGET YOU
2. EARLY AUTUMN Billy Eckstine
BECAUSE YOU'RE MINE
3. BEYOND THE NEXT HILL Acqua viva
TELLIES TANGO
4. JAMBALAYA Hank Williams
WINDOW SHOPPING
5. INDIAN LOVE CALL Four Horsemen
SAN ANTONIO ROSE

RCA VICTOR

1. WISE YOU WERE HERE Eddie Fisher
THE HAND OF FATE
2. I WENT TO YOUR WEDDING Hank Snow
THE ROOGE
3. BECAUSE THE WOODIE FLYING CLOUD Mario Lanza
THESE YOU'RE MINE
4. BEYOND THE ANGELS SING Sunny Gale
LAUGHED AT LOVE
5. VANESSA Hugo Winterhalter
SOMEWHERE ALONG THE WAY

On the Upeat

Continued from page 44

leave from Korea, where he's with the First Marine Division near Seoul. ... Bernie Armstrong, Jr., son of the KDKA musical director, has gone home from the Municipal Hospital, where he was taken after an attack of polio. Doctors say the 17-year-old will be okay. Three Suns stayed over following their week at the Twin Coaches for a Community Fund show at Forbes Field with Rosemary Clooney and Robert Merrill.

Dallas

Sky Club gets a one niter Sunday (14) by Ray Anthony's orch before Johnnie Ray and Chuck

Cabot's orch come in, Sept. 25-28 ... Jon Sandra Steele open Sept. 19 at Cipango Club ... Clyde McCoy orch set for one-niter at Longhorn Ranch, Sept. 30 ... Ella Mae Morse comes home for the first time with a week's date at the Colony Club in October. Mel Tormé is signed for one frame there, also, on Jan. 13 ... Joe Bond, Sky Club owner, showcases the Ink Spots for a night, Nov. 3, but sets the show at Longhorn Ranch ... Wayne King orch linked for a concert in State Fair Auditorium Nov. 24 ... Dallas Country Club has Jan Garber orch for Nov. 25.

Pub-Writer Peace Hits Clinker

Continued from page 39

Famous, E. B. Marks, Spitzer, Tannen and Southern, among others. But still not heard from are Bourne, Robbins, Feist, Miller, Santly-Joy, Leeds, Laurel Chappell and all its affiliates (T. B. Harms, Williamson, etc.), Mills and other firms. The powerful Warner Bros. group (Harms, Witmark, Remick, Advance) also refused to sign, declaring it was unnecessary since it always lived up to the SPA pact.

BVC Holdout a Surprise

SPA execs did not disguise their surprise at the fact that Bregman, Vocco & Conn has not yet ap-

and immersion in technical discussions, according to SPA toppers. SPA execs hailed MPPA chairman Walter Douglas and the MPPA attorney Sidney Wattenberg for their cooperation in trying to get industry-wide ratification of the plan. SPA, however, believes that the failure of many of the big publishers to ink the pact can be laid at the doorstep of the publishers' attorneys. At least one music legalite is known to be piqued at the fact that he was not one of those who negotiated the pact.

E. H. Morris Music, one of the firms which precipitated the negotiations leading to the pact, due to Buddy Morris' refusal to permit SPA auditors Ed Traubner and Dave Blau to check his books, has now agreed to okay the pact if one condition is met. That condition involves the withdrawal of copyright termination notices by several writers who took the step after Morris' initial refusal to okay audit. SPA execs are recommending that the writers withdraw termination notices.

From this point SPA execs indicated they would "get tough" with the publishers who refused to sign the agreement. What specific steps will be taken have not been defined as yet, but it's expected that SPA will seek the limit under the pre-1947 agreements which covers the disputed points. That will probably mean court action and will involve the first legal test of the validity of the SPA agreement.

Pubs Keep Cool

SPA's blast at the publishers who refused to sign the recently negotiated special SPA-MPPA agreement evoked a cool response from the publishers. One publisher contended that SPA would lay itself open for an antitrust suit if it attempted to test its contract in the courts.

Another trade exec said the failure of many pubs to sign the agreement "is a good commentary on the industry. It shows that they have been abiding by the letter of the SPA agreement and need no special agreements to cover their royalty payments to writers." That, incidentally, is also the position of Herman Starr, head of the Warner Bros. music combine who refused to sign on that ground.

proved the pact as negotiated in view of the fact that Jack Bregman was one of the publishers who sat in on the negotiations. BVC indicated that it would sign the pact with several amendments. SPA execs, however, contend that they cannot permit amendments at this stage since the writers have okayed the plan as is. Any permission to publishers to revise the plan now would lead to a further confusion

Werner Janssen to Baton San Diego Philharmonic

San Diego, Sept. 9. Werner Janssen was named conductor of San Diego Philharmonic, succeeding Dr. Leslie Hoadson, who will direct Phoenix orchestra who season. Local group, now two years old, has announced a series of six subscription, and six young Janssen. All are all directed by harmonics, a boon to Phil-the music, set by financial woes, go musicians have agreed to forego back salaries due.



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Forther life, anyone knowing whereabouts call HA 6-6272 or write, Baltimore, 254 7th Ave., New York 19.

Sam, San Francisco
San Francisco, Sept. 8.
Sammy Kaye. Curma Torres.
Ramon Basidia, The Granihills.
Jackson, Jr., Rex Ramer, Petro
Tros. (2). House Orch (15) con-
ducted by Cyrus Trobber; Sammy
Prager accompanist for Kaye; show
staged by Macklin Megley; \$4.60
top.

This city, which is famous for
its hills, found a new peak Sun-
day night (7). It had the rare ex-
perience of seeing a single enter-
tainer prove himself as great a
star on his home soil as they had
read—perhaps even disbelievingly
—he had achieved in England.
Danny Kaye, heading what has be-
come popularly known in and out
of the trade as a Palladium-type
show, showed the same remark-
able ability to hold and excite an
audience for an almost intermin-
able period as did the late and
great Al Jolson.

It was, in fact, remarkable coin-
cidence that Jolson took his last
bow on an October evening, less
than two years ago in the St. Fran-
cisco Hotel, almost directly across
the street from the Curran Thea-
tre. Had Jolson, the single enter-
tainer who was famous for keeping
audiences long past normal theatre
closing time, been on hand, he
would have conceded to Kaye the
right to wear the toga of stage
champ. At the end of one hour and
20 minutes of frenetic comedy in-
terspersed with straight and gittle-
gattle singing, the packed opening-
night crowd was still demanding
more even though it was becoming
obvious that Kaye was beginning
to run out of voice.

Kaye's boxoffice potency is
equal to his capabilities as an en-
tertainer. Sunday afternoon, a few
hours before opening, his entire
15-day (21-show) stand was within
a few thousand dollars of being a
full \$105,000 sellout at \$4.80 top.
This was achieved, incidentally,
with only around \$300 in advertis-
ing, the theatre's lowest ad budget
in management memory.

Kaye is the show's second-half,
with the pit orch, batoned by Cy-
rus Trobber, becoming a stage band
and backing the comedian-entertainer
from the intermission on to
unconscious. Since Kaye hasn't
played San Francisco in some five
years (he was last at the Golden
Gate), most of his routine is com-
pletely new to audiences here.
Some of it, particularly his three-
song trailer of Sam Goldwyn's
"Hans Christian Andersen," is
completely new to everybody. But
new or old, none of his material is
unwelcome.

He holds a remarkably tight rein
on his audience, though never at
any time forcing a laugh or a piece
of business. Another notable fac-
tor of his act is that there isn't an
off-color moment. Nowadays, that's
a rarity.

Kaye's added dimensions as an
entertainer are also evidenced by
the lessening of the gittle-gattle
aspects. Here and there it is in-
cluded, in such numbers as "The
Gypsy Song" from Wm's "Inspec-
tor General," "Demones" and
"Minnie the Mocher." The latter
and his opening "Gypsy" num-
ber, afford him his usual comic
opportunities to bring the audience
in as participant in the singing.
But in the three songs from "An-
dersen"—"The Ugly Duckling,"
"Thumbelina"—along with the
nostalgic Sir Harry Lauder's "A
Wee Wee-an-Dois" and a Will
Fyfe melody, Kaye manifests full
ability to sing the sweet as well
as the zany.

His clowning drew gales of
laughs, particularly in his delinea-
tion of the English and German
concert singers, the offkey ham
singer of "Begin the Beguine"
and his challenge dancing with
two of three Dunhills. Other than
the few moments he took out for
an informal chat with the audi-
ence—patently aimed to give him
a rest after the first strenuous 35
minutes—Kaye didn't let up, nor
did the audience hold back in giv-
ing him every encouragement to
continue.

A particularly fine piece of
showmanship by Kaye was his dis-
missal of the stage orch and bring-
ing expert accompanist Sammy
Prager and his piano down to the
foots for an intimate rendition of
the songs from Goldwyn's "An-
dersen" picture. The way the audi-
ence here took the songs should
presage generally fine audience
acceptance of the film score. And
the way the house took Kaye, he
should give the entire country the
opportunity to see him in person.
His future plans, however, are
still indefinite.

The five-act first-half of this
variety revue plays like a house
fire despite the fact that it's far
from a well-balanced entertain-
ment. Four of the acts are novel-
ties and the fifth, closing the first-
half, is a single femme singer, Car-
men Torres, a striking and flam-

boyantly gowned Spanish soprano
who was a bit too shrill and drama-
tic opening night. With her own
conductor-rumpser, Ramon Bas-
idia, in the pit, Miss Torres was
best with her last song, "La Vie En
Rose," which was also her finale.
All the other acts are complete
and deserved whams, from the
opening two Petro Bros. expert ma-
nipulators of prop bricks, hats and
sticks, to the first-half, next-to-
closing Dunhills (Bob Roberts, Art
Stanley and Lou Spencer), excep-
tionally fine hoofers. On second is
Rex Ramer, a very funny imitator
of musical instruments. He hits
the peak of his act with a hilarious
takeoff on Spike Jones' band doing
"Cocktails for Two" but then
makes the mistake of going about
five minutes overboard with the
assistance of a mildly funny and
unbilled femme assistant.

Joe Jackson, Jr., is a special
treat—particularly for those who
like their nostalgia. He is his late
father in every gesture and talent.
And, like his father, a surefire act
for everybody.

For those who have long memo-
ries, the program also holds an-
other name that was great in
vaudeville's past—that of Macklin
Megley (de Moore), one of vaude's
leading producers and credited with
staging this show. Other than a
couple of slight waits that usually
attend opening nights, Megley can
take a bow for a job well done.

Also rating kudos is the fine mu-
sical backing by the 15-piece house
orch led by Cyrus Trobber. Scho.

Empire, Glasgow

Glasgow, Sept. 6.
Deep River Boys (5), Charles
Forsythe & Addie Seamon, Her-
schel (Jazz) Henlere, Scott Sand-
ers, Walthon & Dorraine, Society
Four, Beryl Orde, Robert Doud
Orch; twice nightly.

By now, via so many visits, well-
established favorites with Scot
audiences, the Deep River Boys make
another solid click here. Their
vitality and exuberance in varied
numbers goes down big with
stuholders. Act, immaculately
groomed, jumps gaily about the
stage, putting real life into current
pop and ballads, and finishing on
a welcome local note by singing
the well-loved Auld Lang Syne
ballad, "Lock Lomond," which the
Boys have made a strong feature.

Their other numbers include
"Too Young," which still gets
warm mitting. The singers amuse
audiences by occasional gagging
interludes, and their method of
taking a bow by running to side
of stage, then running back into
middle almost like a football team,
and vigorous arm-flapping, is
novel and holds certain intrigue.

Rest of bill is fairish, with an-
other U. S. act (though they've
been long resident in England),
Forsythe & Seamon, scoring in
comedy. This is the mixed duo
which remained from Forsythe,
Seamon & Farrell, bulky Eleanor
Farrell having taken up housewife
chores in the States some years
back. They bill themselves now as
"radio's favorite Anglo-Ameri-
can comedy duo," and have estab-
lished name on British radio. Act
is mainly cross-talk, plus songs,
and blonde Addie Seamon has
much perky vivacity in chirpy,
chicken-style vein.

Show is opened by Society Four,
smart gals who are different from
normal run of teoffers in that
they are versatile and use much
change of costume. One of the
gals plays the accordion. In sec-
ond half, the foursome wears ef-
fective luminous dresses for a
dance.

Walthon & Dorraine, with gal,
a looker, do smart juggling and bal-
ancing. Humor in ye olde-English
style is provided by vet vaude
performer Scott Sanders in his w.k.
characterization of "the old kiffe-
grinder." He brings on a curious
Heath Robinsonish contraption of
a grinding machine, and philoso-
phizes about life. Act is old fas-
hioned and n.s.g.

In second part of bill, Sanders
appears as an oldtime thespier
talking in stentorian tones, but is
inclined to insult audience in
places. This doesn't impress family
trade.

Beryl Orde, experienced im-
pressionist of stage and radio, of-
fers impersonations of, among
others, Tessie O'Shea and Kath-
arine Hepburn, scoring solidly in
latter. She has much attack and
personality, and is one of British
radio's best acts.

Another old-style act is the w.k.
music maestro, Herschel (Jazz)
Henlere, who offers his too-
familiar routine of a longhaired
musician playing jazz (he calls it
"jazz") and classics at the piano.
Act uses humor business at start,
throwing off into audience dummy
cloth hangers, sashes and bootee
adornments, all colored green. He
Gord.

Capitol, Wash.

Washington, Sept. 6.
Busil Rathbone, Cass Franklin
& Monica Lane, Nichols & Haley,
Lebrac & Bernice; "Merry Widow"
(M-G).

Offbeat tinge is given to current
Capitol layout by headliner Busil
Rathbone (see New Acts) in his
vaude debut. Legit actor helps
lure many class payors into the big
F St. house, and rounds out a solid,
nicely varied bill.

Cass Franklin & Monica Lane, in
second spot, look good and sing
well in a routine of showtunes, old
and new, with an operatic aria
tossed in. Team, who get a pleas-
ant but not rousing welcome here,
have better than average pipes
which they blend for top effects.
Capitol customers seem to go for
novelty, and absence of latter may
account for a less-than-sock endoff.

Couple have good arrangements,
well suited to their talents, but
handle repertory straight. Tee off
with the "Call Me Madam" hit
tunes, "I Wonder Why" and "You're
Just in Love," wisely refraining
from imitating the Merman-Nype
simultaneous approach. Go on to
"Desert Song" and then a particu-
larly pleasing version of "Tea for
Two," with Miss Lane doing some
effective whistling. Oddly enough,
best bet with galleries proves to be
the "Musetta Waltz" from "La Bo-
heme," with modern English lyrics
intertwined with the conventional
French.

Nichols & Haley do nicely with
their "Ozark Hillbilly" routine,
mingling country-style tunes, terp-
ing, impressions and gags for good
results. It's a potpourri of almost
every hillbilly act on the boards,
swiftly paced and delivered in a
bouncy manner. Best bet is "Ar-
kansas Rag" with some square
dance steps added to vocalizing.
Pewholers give pair fine reception.

Pacing an unusual show is uni-
cystic Lebrac, assisted by a blonde
billed as Bernice. Capitol galleries,
which likes its acrobatics in un-
usual form, go all out for Lebrac,
who juggles, dances, and does as-
sorted tricks atop his high wheel,
with and without hands on bars.
Gals aid in act with some cheese-
cake plus some turns on the han-
dlebars with partner. Lowe.

Palladium, London

London, Sept. 2.
Bob Hope with Betsy Duncan,
Jerry Desmond; Vic & Adio, The
Beverley Sisters (3), Fred San-
born, Clifford Stanton, Frances
Duncan, 3 Bentley Sisters, Palladium
Tiller Girls (16), Woolf
Phillips Skyrockets Orch.

Bob Hope makes a whammo per-
sonal success but the talent that
surrounds him is not up to his own
high standing. When he holds the
stage solo, pouring out a nonstop
flow of wisecracks, he amply jus-
tifies his reputation, but the pace
falters somewhat when he is joined
by his two aides.

With the exception of a curtain-
raising quickie by the Tiller Girls
and the Three Bentley Sisters, the
Hope troupe fills the entire second
half with a laugh-packed 60-minute
entertainment. The Hollywood
comedian, playing the Palladium
for the first time, keeps his per-
sonal banner flying high. Without
the usual advance build-up, he
steps on the stage with his as-
sured and confident strut and im-
mediately sets the pace without
wasting time on the familiar "nice
to be here" preliminaries. Most of
his gags are good (although some
are dated) and quite a few are
outstanding. His pauses for effect,
with an occasional double take,
provide that extra dash for a
joke that may not otherwise have
clicked too readily.

After holding the scene solo for
15 minutes, he introduces Betsy
Duncan, who does "Zing Goes the
Strings on My Heart" and "I'm
Yours" quite pleasantly. Then she
duets "That's Love" with Hope to
good results. Jerry Desmond, who
proved an outstanding feed for the
comic when he played the Prince
of Wales last year, doesn't mea-
sure up to his usual high standard.
At show caught, he occasionally
missed his cue and now and then
gave the impression of fluffing his
lines. That's unfortunate, because
he can do so much better. The
entire team raised plenty of laughs
via the Alcatraz sketch which Hope
has done on TV.

Hope's slick parody of "Buttons
and Bows" is a strong closing num-
ber for the show and he interrupts
the lyric here and there to toss
away another gag. He never misses
an opportunity to provide the cus-
tomers with an additional laugh.

The strength and appeal of Vic
& Adio, a Brazilian hand-balancing
team who have previously played
this house, can be gauged from
the fact that they have been lifted
to more prominent billing, and now

close the first half of show. Duo
is one of the slickest acts of its
type, and intricate and complicated
stunts are performed with a con-
vincing nonchalance and a strong
touch of comedy. Their precision,
timing, skill and agility earn them
a well-deserved hefty mitt from an
appreciative house.

Just back from the States where
they are due to return shortly,
the Beverley Sisters wisely come
across with a new bunch of songs
in one of which they have a neat
reto. to a London columnist who
slammed them for suggestive
lyrics. Act opens smartly with
"Good Old Summer Time" and
follows with a new lyric to "It's
a Cruel Cruel World." An Indian
number, "Tommasa on the War-
path," is a lively offering and their
performance winds with the spe-
cially written "We Have To Be
So Careful."

Following the standard pattern,
curtain rises on the Tiller Girls,
who do some lively stepping to
routines devised by Barbara Ait-
ken. They also ter of the second
half when they are joined by the
Three Bentley Sisters, a stylish
trio of acrobatic dancers. Frances
Duncan, Australian aerialist, is not
only a looker but an accomplished
performer. Highspots of her act
are a score of fast evolutions from
the trapeze bar and later gal goes
into a rapid whirl suspended by
one ankle.

Impressionist Clifford Stanton
has also introed substantial
changes into his act. He kicks off
with a few conventional imper-
sonations which include Herbert
Morrison, Anthony Eden and Gil-
bert Harding. Then he changes
technique and employs a miniature
theatre to give a new angle to
his performance, joining model-
size bodies to fit his head. In this
way, he does a very effective Cy-
rano, although the pattern for this
overlong, a lifelike Farouk to the
accompaniment of "Twins On the
Isle of Capri"; and the inevitable
Danny Kaye. Fred Sanborn gets
more out of his xylophone than
just a tune. He's a good mime
and registers a good rating on
the mitt meter.

Current bill is booked for a fort-
night only. House was virtually
pre-sold by opening night.
Myro.

Apollo, N. Y.

Sarah Vaughan, Clarence Robin-
son's Revue with Princess De Paur
Trio, La Bonmie, Chorus (10),
Alberto Soccaras Orch (14), Teddy
Hale, Stump & Stumpy, Bob Bailey;
"The Big Gusher" (Col).

The Apollo, which occasionally
gets its amateur contest winners
who've hit the bigtime back for a
sentimental return stint, has one
of its best bills this sesh in Sarah
Vaughan. Preceding her closing
niche, layout features a couple of
standout turns and a colorful tropi-
cal revue to make it a swift and
appealing bill.

Miss Vaughan has been eschew-
ing her tricky vocal mannerisms
lately for a more straightforward
delivery and it's paying off. Piping
style is solid enough to stand up
without any gimmicks and the
warmth she projects can't be
topped. It's her house from
opener.

Her songalog is neatly varied
with rhythm and ballad offerings.
Best of the flock are "Oh, What
You're Doing to Me," "I Cried for
You," "Street of Dreams" and
"Perdido." Her husband, George
Treadwell, fronts the orch during
the set.

Clarence Robinson's tropicana
revue warms up the aud with a
couple of exotic terp numbers. A
jungle number featuring the
Princess De Paur Trio is a little
pretentious but manages to whip
up plenty of excitement. Big score
for the Robinson terpsers comes
in a blues number later. Top spot
here is given to La Bonmie, a
shapely blonde, who shakes and
grinds for smash reaction. In
spangled bra and G-string, femme
shows plenty anatomy for solid
wolf calls. The 10-gal line works
neatly through both numbers.

Alberto Soccaras orch lends
more of the tropic mood in show-
backs and instrumentals. It's an
okay crew for this layout and, al-
though a little heavy on brass, orch
gets across an interesting south-of-
the-border flavor. Bob Bailey, who
works through bill as emcee, voc-
als with the orch in a so-so ren-
dition of "Granada."

Slick tapster Teddy Hale is a
winner with his clean cleeing.
Work through a standout interpre-
tation of "Begin the Beguine" and
a series of heel-and-toe routines
that bring strong mitt. Stump &
Stumpy fill the comedy spot
strongly with their zany carbons,
dances, warbling and patter. It's
a clicko routine good for maximum
mitt and yocks.
Gros.

Roxy, N. Y.

Kyle MacDonnell, George De-
Witt, Arnold Shoda, Manuel del
Toro & Ann Nichols, Collins & Lee-
mans, Gae Foster Roxyettes, Skat-
ing Blades & Belles, H. Leopold
Spitalny Singers, Paul Ash Orch;
"Monkey Business" (20th), re-
viewed in current issue.

An average stagshow this ses-
sion is sufficiently varied to cover
up individual deficiencies at the
Roxy. A cute "Hawaiian Nights"
production number for the opener,
with hula belles in foreground
well contrasted against ice skaters
in the rear, makes for a strong
start. Gae Foster Roxyettes, at-
tractively garbed in military jack-
ets and shorts, offer a manual at
arms and close order drill, with
real rifles and all, and though
overlong, this makes for a stirring
and unusual finale.

In between is a motley of enter-
tainment. Ice show contingent is
strong, with Collin & Leemans
presenting a dazzling bit of ball-
room-on-skates, Manuel del
Toro and Ann Nichols offering a
neat bit of comedy and acro work
on blades, and Arnold Shoda do-
ing a superb solo of smooth, syn-
chronized twirling. The Skating
Blades & Belles give good support.

Headliner Kyle MacDonnell has
a generous turn, in which she
sings "It's a Most Unusual Day,"
a medley, a trio of tunes from "Pal
Joey," and "You Made Me Love
You." Singer, highly attractive
and neatly garbed, has a rich,
creamy contralto which she uses
to sock effect. Staccato, jerky
gestures during some numbers,
and overdoing of grimaces in
others, detract from overall im-
pression, though.

George DeWitt, starting not too
strongly with a running line of
gags about radio, commercials on
program, and humans in general,
gets sock when he goes into his
impressions. These cover a wide
range from clever song imper-
sonations of Como, Eckstine, Mon-
roe, Torme and Daniels, and imi-
tations of Cagney, to portrayals of
film gangsters, western heroes, etc.
He begs a f to a strong hand.
Bron.

Casino, Toronto

Toronto, Sept. 5.
Alan Dale, Jan August, The Bar-
tons (4), Eddie White, Three Fon-
taines, Jimmie Cameron, Archie
Stone House Orch; "It's a Big
Country" (M-G).

Big draw for the Casino stage
package can be credited to Jan
August's pianistics and the chirp-
ing of Alan Dale. Dale, with a
pleasing song-style personality, ap-
peals to the audience-repeater
bobbysoxers. August holds the
adults for his blending of classics
and black-keys boogie. It's a neat
and clever combo.

Dale opens with a bouncy "Dark-
town Strutters' Ball," then for a
change of pace into "My Thrill"
(formerly "La Paloma"), and into
"Oh, Marie," in half-English and
Italian for variations on how cur-
rent pop singers would deliver. His
"Here Is My Heart" drew enthu-
siastic mitting at show caught. Lad
has an individual, robust style and
shouldn't have to imitate.

With his blending tactics plus
those treble effects, August is re-
laxed, disciplining himself for finer
emotional results. Notable are his
"San Antonio Rose" for rumba
tempo, his contrasting honkytonk
clowning, a fine concert design for
"Miserere" and a medley of the
tunes he has waxed, particularly
"You Made Me Love You."

Rounding out are the family act
of the Bartons for two-generation
dance contrasts; Eddie White for
his patter and singing, with his
parody transitions on the current
U.S. draft situation; the Fontaines
for their expert and nonchalant
slow-tempo acrobatics. Cleverly
knitting the bill together is Jimmie
Cameron, singing m.c., with Archie
Stone's pit band expertly back-
grounding all the acts. McStay.

Palace, N. Y.

The Del Mars (2), Minda Lang,
Catron Bros. (2), Roy Douglas
(2), Nancy & Michael Mann, Harry
Hall, Patrice Helene & Jan How-
ard, Kim Yen Soo & Co. (3), Jo
Lombardi House Orch; "My Man
and I" (M-G), reviewed in VARIETY
Aug. 20, '52.

Current Palace bill is vaude of
the soup-to-nuts variety, encasing
familiar types in a fairly snappy
80-minuter from acro to magico
and an abundance of comedy. Sev-
eral of the acts are Palace re-
turnees, and in the case of
next-to-closing Helene & Howard,
are back with additional material.

Zany duo have expanded their
turn since last seen. Forepart is
their regular eccentric acro, terp-
ing and two-high shenanigans
which convulse the aud and always
(Continued on page 53)

Miami KO's 'Lewd, Femmic' Shows; N.J. Alky Bd. Shuttters Two Cafes

Miami, Sept. 9.

Miami city commission made official this week an ordinance banning "lewd and lascivious" performances and outlawing female impersonators of any kind in nightclubs and bars, except in "theatrical performances that are not lewd." Miami Beach authorities are currently drafting a similar resolution.

First results of the new law saw arrest Friday (5) of Rozina Carolomusto, billed as the "Gorilla Girl" at the Harem Club, and cancellation of the Babe Baker revue at Leon & Eddie's.

"Gorilla Girl" was charged with disorderly conduct "by lewd and lascivious behavior" and released in \$500 bond. Arresting officers described her act as "a series of suggestive contortions that left little to the imagination." Her costume is a twist on the boy-girl idea with gorilla replacing male half of outfit.

Leon & Eddie's operator Leon Enken shuttered main room and femme impersonators until new variety revue can be rehearsed for opening by end of week. Meantime, Miami Beach officials have amended ordinance prepared for city council passage tomorrow (Wed.) outlawing "femmic" shows and entertainers wherever liquor is sold. Expected also that there will be a crackdown by State Beverage Board on spots serving minors. Most cafe ops try to keep the teenagers out, but are handicapped when they are shown drivers licenses and other identification, usually borrowed, "proving" the bearer to be over 21.

On both sides of Biscayne Bay, some 60 performers will be tossed out of work. Outside of the bigger spots such as Leon & Eddie's, Jewel Box and Tony Pastor's, there are also the "intimeries" that feature gay acts, though not in costume. With current heat on, ops are cancelling out these acts until situation clears.

Padlock Paddock, Clitquot

Atlantic City, Sept. 9.

As a result of disciplinary proceedings brought by the state division of Alcoholic Beverage Control on charges of indecent shows on the premises, the Paddock International was closed yesterday (Tues.) for a 35-day period and the Clitquot Club for 30 days from the same date.

A third spot, the Jockey club, faces a hearing before ABC officials on a similar charge after agents made tours of cafes during the season.

Operators of the Paddock entered a plea of "no defense," but ABC Commissioner Dominic A. Cavicchia found that because of a number of strip acts by various performers, a severe penalty was warranted. He fixed the suspension at 40 days but cut five days off because of the plea.

In the Clitquot case it was found that while six acts were seen, only two were judged indecent. Agents made their visits early in the season, but because of the legal machinery involved the operators of both spots had an opportunity to get through the lush summer months.

'Follies' May Front Frick Minus Frack as Latter Falls in Coast Tuneup

Hollywood, Sept. 9.

"Ice Follies" management is meeting tonight (Tues.) to decide whether comedy skating star Frick will single as result of accident which broke up top-billed team of Frick & Frack. Latter fractured kneecap in a fall during dress rehearsal and hasn't appeared at all.

Frick has singled on occasion in past and may do it for a good part of this season since Frack will be out for eight to ten weeks.

Show opened last Thursday (4) to good notices and drew a rousing \$48,900 for first three days. This is a little under last year because of slight rescaling of 6,000-seat Pan Pacific Auditorium.

Adam A. Adams, theatre operator, is convalescing from a recent heart attack at the St. Michaels Hospital, Newark.

Sharr Upped at WMA

Jules Sharr has been named to succeed Harold Dobrow in the William Morris Agency theatre and foreign department. Sharr has been assisting Harry Kalchheim of the television sector.

Before joining WMA, Sharr was aide to Lou Walters, Latin Quarter, N. Y., bonifaces. Dobrow left the agency last week.

Palace 2-a-Day On Way—Big 'If'

Palace Theatre will continue with eight acts until a suitable headline to initiate two-a-day at the Broadway house are available. So far, there are no immediate prospects for pacting any topper, except that RKO Theatres execs are angling for Danny Kaye. It's unlikely that any deal will be made for some time.

Search for a suitable star will begin in earnest next week when Sol A. Schwartz, RKO theatres proxy, returns from Europe. Schwartz has been on a combination talent prow and vacation for about a month.

The Palace has been offered combinations of non-musical talent for dramatic sketches, but it was felt that the names submitted weren't strong enough to carry a \$4.80 bill.

There has been some talk that the Palace would go legit if vaude operation as a two-a-day became impractical. A theatre spokesman said that the house might be leased, but it would be difficult to stage legit musicals because of insufficient depth of stage.

Miami's Casablanca Sues Martin & Lewis for 8G In Room Rent, Lots of Etc.

Miami Beach, Sept. 9.

Casablanca Hotel owners here filed suit last week against Dean Martin & Jerry Lewis in Superior Court at Los Angeles seeking payments of bills for \$8,086.14 allegedly run up by the comedy duo in January, 1951, during a three-week stay.

Hotel at the time was operated by Maurice Pollack (current owner of Ciro's) and Julius Gaines. Suit charges that the amount sought covers advances and other considerations under an agreement whereby Martin & Lewis were given penthouse suites (usually \$75 per day) free, in return for one night appearance at the hotel's Club Morocco, following a three-week engagement at the Chez Paree here. Collection is demanded on such additional items as rooms for Lewis' father; orch leader Dick Stable, business manager Ray Toland; beverages and foods, telephone bills, and money laid out for purchases in hotel shops. It was pointed out that when new owner took over, these items were listed in hotel's accounts receivable.

Understood that action is pending on other performers who played the Club Morocco that year and ran up charges under the same type of arrangement.

\$500,000 Patio Fixup For Tropicana, Havana

Havana, Sept. 2.

Tropicana, one of Havana's Big 3 (Sans Souci, Montmartre), expects to complete its huge open-air patio by the end of this year, according to owner Martin Fox. Actually, the patio is not a new addition but a complete renovation and enlargement of the one the nitery had before.

Patio is the latest step in the almost complete transformation of Tropicana. A few months ago a glass fronted concrete structure resembling a huge handshell was completed. It opens onto the dance floor, but at the same time protects customers from either hot or intemperate weather via air-conditioning.



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Broker Adler's Death Poses New AGVA Quandary

Death of Matthew M. Adler, insurance broker for the American Guild of Variety Artists, last Wednesday (3) in San Francisco leaves a lot of problems up in the air. Adler died on the eve of a hearing by the N. Y. State Dept. of Insurance, slated for Sept. 16, on the question of whether his license to practice in New York should be revoked. The major charge was writing insurance while not a licensed broker in that state.

Just what the insurance department will do now hasn't been determined. However, it's expected that the charges against Adler's agency will be dropped. A spokesman declared that the only respondent called for the Sept. 16 hearing was Adler, and it's questionable whether the charge will be processed under these circumstances.

However, the more important question to be determined is whether his company's three-year deal with AGVA will be in effect with his death. Last year, the AGVA board cancelled two previously signed deals, one calling for designation of Adler as the broker for 12 years and another for 15 years. A three-year term was substituted by the board.

Feeling by AGVA counsel is that the three-year term was awarded the Adler agency because Adler was the broker. With Adler's death, the status of the agency has changed and therefore the pact would have to be determined by the courts if the Adler agency or Adler's estate should want a definitive ruling on the matter.

Currently, the insurance deal that Adler negotiated for AGVA is with the Insurance Company of North America with head offices in Philadelphia. This contract expires Nov. 23. No other policy has yet been substituted.

The AGVA accident insurance deal is one of the stormiest in the union's history. Claims of fraud had been hurled by both operators and union members. It was charged that several union officials were profiting on this deal, premiums of which were paid by operators and bookers. It was also charged that under terms of the deal, the union was transferred from a labor organization to a premium collection agency.

Gale Drops 'Nowhere'

In 1st Wk. at N.Y. Spot

"From Nowhere to Broadway" revue at Alan Gale's Celebrity Club, N. Y., was paid off last week and spot will now play two shows nightly with Gale at both displays. Layout produced by Bobby Gordon, who also appeared in the show, worked one week before being let out.

The plan to have Gale spotted in the dinner show only reportedly didn't help the late biz. Bonifaces' spokesman declared that many potential customers went over to see Gale work and walked away when they learned he wouldn't appear. Freddie Stewart and the Haydocks will continue with Gale.

N. Y. Roxy in Reshuffling; Knorr New Producer; Rauch, Foster Leave

Clooney's Cleve 8

Cleveland, Sept. 9.

Rosemary Clooney has been inked by Cleveland Food Show to headline its two-day at civic auditorium, beginning an eight-day stand Oct. 9.

Bill Randle of WERE with emcee singer's appearances, accompanied by John Budnick's 14-piece arch.

N.Y. Office Hands Return to AGVA

The American Guild of Variety Artists' office staff returned to work Monday (8) after a walkout which lasted a week. Staff members of the Office Workers International Union staged the exit when both sides couldn't agree on the length of the contract, which had expired March 1.

Under terms of a new agreement, contract will run for two years and calls for straight increases of 10% for all employees, plus an additional hike if the Bureau of Labor Statistics reveals a 2% cost of living increase at the end of the period ending next April.

Jack Irving, AGVA's national administrator, told the office workers union that he would recommend this settlement to the board, if the union sent the members back on the job. AGVA board meets tomorrow (Thurs.) to consider ratification.

Minn. State Fair Drops Off 72,000 at Gate But 'Substantial Net Profit'

Minneapolis, Sept. 9.

Repeating the amusement industry's depressed condition here, 828,475 attendance for the 10-day Minnesota State Fair was 72,000 behind last year's and the smallest since the annual's resumption after World War II. Also, the season's attendance for the N. Y. Giants' Minneapolis American Assn. farm baseball club, under 125,000, was the smallest in recent history.

However, the 1952 State Fair, one of the country's largest, still came through with "a very substantial net profit," directors announced. On the other hand, the ball club dropped a sizable chunk of dough, estimated to run from \$100,000 to \$150,000. It's the second straight year for a hefty deficit.

State Fair directors felt that bad weather and a high polio incidence did the most damage to attendance. Last year's weather was none too good either. Combined attendance of the fair's two Sundays, with ideal weather, totaled 246,239, considered excellent.

Directors set a later date, Aug. 29 to Sept. 7, for next year's event to enable showing of more mature agricultural and horticultural exhibits.

Ft. Wayne; Cleve. Pact Cole-Sarah-Stan Unit

Fort Wayne, Sept. 9.

Allen County War Memorial Coliseum, soon to have its formal opening, has booked the Nat (King) Cole-Sarah Vaughan-Stan Kenton "Biggest Show of 1952" for Oct. 21. Also inked for the building are Olsen & Johnson heading up the "Skating Vanities," opening Nov. 11.

Cleve's 'Show of Year'

Cleveland, Sept. 9.

"Biggest Show of '52" has been set for the Cleveland Arena Oct. 17 as its first jazz concert-show of season.

Arena also booked "Show of the Year," featuring Al Martino, Henry Busse's orch, Jerry Murad Harmonicats and Red Heads, for two performances Nov. 16.

Bernie's Copa Repeat

Al Bernie, who closed a run at the N. Y. Copacabana last week, is set for a return date there next year.

Comic goes into the Capitol Theatre, Washington, Sept. 25.

Major shakeup in the production department of the Roxy Theatre, N. Y., was made last week, when Arthur Knorr, who formerly designed the sets and was in charge of the stage, was named to head the production staff. House executive director David T. Katz will book talent for the time being.

Sammy Rauch, Roxy booker for about 10 years, and Gae Foster, who routines the line, leave at the end of this month and will start their own production packaging firm.

Roxy reshuffling has been in the wind for some time. Several weeks ago, Katz asked the majority of staffers to submit letters of resignation so that new owners of the house, National Theatres, Inc., which takes over from 20th-Fox Sept. 27, could move as it wished without being encumbered by previous commitments.

Plans for production change had been in the works for a while. At one time, the William Morris office has been asked to explore the possibilities of getting Bob Alton from Metro to design the production there. There was also some talk that Nat Karson, former Radio City Music Hall Rockettes choreographer, would be called in to head the production.

It's likely that more changes will be made in the house until the staff is settled. It's felt that the Roxy can now move in any one of several directions just as it did during the regime of A. J. Balaban, who headed that house for several years. Balaban moved from minimum spending to tremendous outlays for names.

Rauch and Miss Foster will package and produce shows. It's expected that they'll make a bid to design production and lines for large ice shows, television, legit and fairs. Miss Foster has for years staged "Skating Vanities" for producer Harold Steinman.

Florence Rogge Quitting RC Music Hall, N. Y.; Ballet Head Came With Lease

Florence Rogge, Radio City Music Hall, N. Y., associate producer, and director of the Corps de Ballet there since the Hall's opening 20 years ago, is resigning as of Sept. 24, at end of her current contract. Margaret Sande, Miss Rogge's assistant, will succeed her as ballet mistress.

Miss Rogge, Detroit-born, ran a ballet school in Toronto in conjunction with Leon Leonidoff, the Hall's artistic producer; was soloist with the original Monte Carlo ballet, and was soloist and choreographer at the Roxy Theatre, N. Y., for four years, before switching to the Hall in '32 when it was built.

Married to a wealthy N. Y. manufacturer, J. J. Dickman, Miss Rogge is quitting to devote more time to her private life. She has produced many of the Hall's stage shows, in addition to doing all the ballet productions. She also took the ballet troupe to France in 1937, in its only visit away from RCMH.

Miss Sande, her successor, started in the theatre's dance corps about 10 years ago, and became Miss Rogge's assistant about four years ago.

DARVAS (& JULIA) TO READY OWN VAUDSHOW

Nicholas Darvas (& Julia) is priming his own vaude show for next year which he plans touring as a unit in the niteries and vaudfilm houses.

Continental terper is currently at the Latin Quarter, N. Y., and after a Coast commitment aims to become impresario as well as star of his own unit.

Ella Mae for Sahara, L. V.; Bolger's 20G Per Frame

The Sahara Hotel, Las Vegas, slated to open around Oct. 1, has signed singer Ella Mae Morse for Dec. 23.

Spot's opening attraction will be Ray Bolger who'll be playing his first cafe date in a decade. Bolger is getting \$20,000 weekly for this stand.

Al Beckman, Dead at 47, Pioneered Borscht Belt Use of Top Names

Al Beckman, one of the founders of Beckman & Pransky, a pioneer firm of borscht belt hotel bookers, who died Saturday (6) at the age of 47, was one of the developers of the area which today is regarded as a prime outlet for cafe and vaude talent. Beckman, together with his partner of 25 years, Johnny Pransky, helped elevate the Catskill Mountains, N. Y., from a smalltime talent buyer to the purchaser of important names.

Beckman, as was his partner, was a former musician who conceived the idea of getting various mountain inn owners to book social staffs through them. From this small beginning, they expanded to the point where they set talent for about 125 hotels. Most of the staffs at the beginning were of the low-salaried variety. Later, they convinced the owners that in addition to regular staffs, it would benefit them to put in a show one night weekly. This program was routed to play several hotels each

night so that owners get entertainment at minimum cost.

Subsequently he and his partner veered from mass business and went in for topline entertainment. They campaigned vigorously to remove the "borscht" stigma from the mountains. Their big spot, the Concord, Kiamasha Lake, where Beckman died, would buy any name no matter how high-priced. Bob Hope recently appeared there in a golf tournament.

As soon as they dropped the cheaper spots, they expanded in other fields. At various times Beckman and his partner owned a cafe (Bop City, N. Y.), booked cruises, put on the shows at some important affairs at Madison Square Garden, N. Y., and produced "Bagels & Yox," which played Broadway and elsewhere. Another Yiddish-American revue "Bagels and Minx" is slated to bow on Broadway this fall.

Stories are told that Beckman would argue with an act for \$10 in a manner that could be heard from his N. Y. office in the Woodstock Hotel to the mountains. However, he would take the same act out for dinner and spend a tidy sum on entertaining him in cafes.

Beckman, according to friends, was a soft touch for actors. His wife, Ceil, president of the Troupers, femme version of the Friars, is active in many charities.

Funeral, held in New York Monday (8), was attended by about 800 persons, including many performers and other show bizzers.

Swan, N.O., Reopening

New Orleans, Sept. 9.

Swan Room, swank niter of the Monteleone Hotel and dark since last June, will reopen Sept. 23 with a revue, "What's New?" Spot will return to name act policy next month.

Room underwent refurbishing during summer hiatus.

Toledo Town Hall May Go Back to Burlesque

Toledo, Sept. 9.

Town Hall Theatre, legit house mostly dark in recent years, may revert to burlesque this fall. Same theatre formerly displayed burlesque as the Empire and the Capitol.

If plans go through, it will tee off Friday (12). This will mean that Toledo will have two burlesque houses, the other being the Gayety.

ERROLL GARNER'S MGR. HELD IN A.C. REEFER RAP

Bridgeon, N. J., Sept. 9.

Frank J. (Tons) Randolph, 36, of Chicago, road manager for Erroll Garner, who just finished an Atlantic City engagement, is being held in Camden County jail in \$25,000 bail to await action of the Federal grand jury on charges of illegally transporting marijuana.

In the recent roundup of 42 persons on narcotic charges at the resort, Randolph was the only alleged supplier caught in the net. All the others were pushers and addicts. Information from Julian M. Swain and Ethelbert P. Green, both entertainers, led to Randolph's arrest in an Atlantic City rooming house last week.

Cleve. Cafes Perking With Name Lineups

Cleveland, Sept. 9.

Local niteries are warming up their autumnal seasons slowly, with Statler's Terrace Room lining up Russell Nype, former "Call Me Madam" singer, and the Sammy Watkins orch to uncork its floor show series Sept. 15. It's a return engagement for Watkins.

Starting with Ted Lewis' unit on current 13-day visit, Eddie Sindelar's Sky-Way Club will bring in Georgie Goebel and Jan Welles, Sept. 15; Theresa Brewer, Sept. 22; Carmen Cavallaro doing a single, Sept. 29; Eddie Howard orch, Oct. 13, and Andrews Sisters, Oct. 20.

Henie to Beat Wirtz Icer Into Indpls.; 3-Day Overlap; Sonja's Denver Fatso

Indianapolis, Sept. 9.

Head-on collision between Arthur M. Wirtz and Sonja Henie ice shows here was assured when latter announced this week it will play 10 performances at Butler Fieldhouse, Oct. 2-11. Wirtz's "Hollywood Ice Revue" already had been set for Oct. 9-26 run at the Coliseum.

It will be the first directly competitive situation for the two units since Wirtz and Henie split at start of last season. The Wirtz show, with Barbara Ann Scott again in old Henie role, will preem here Oct. 8, but performance that night has been sold in advance to RCA Victor Employees association.

Price-wise, terms are about even, Henie setting \$1.50-\$3.60 scale, Wirtz \$1.80-\$3.

While news that Henie was coming to Fieldhouse leaked several

weeks ago, only word then was it would be here "by Oct. 25," so early dates were surprise. Dick Miller, manager of Coliseum, says the Wirtz dates were fixed last spring.

According to Kay Norton, Henie press representative, earlier tour was forced by Wirtz strategy in Denver, where he bought into Denver Coliseum holding company and booked his own show as well as "Ice Follies" ahead of Henie unit, and is due for return engagement there in February. Henie then changed date and went into Denver U. arena after opening in San Bernardino, Cal., Aug. 17, she said. Pre-Labor Day preem was first time in ice biz for a major show, according to Miss Norton.

Henie 125G in Denver

Denver, Sept. 9.

Sonja Henie and her ice revue packed the Univ. of Denver fieldhouse to near-capacity in 12 shows, with the 6,500 seats scaled from \$1.50 to \$3.50.

Gross ran to estimated \$125,000 without taxes.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 9.

Local William Morris Memorial Park closed its season with a gala kiddie pageant supervised by Mrs. George Clark and Katherine Highland. The Shamus Club furnished refreshments to about 500 youngsters.

"Juggy" Gayles, tunesmith and song publisher, in from N. Y. with his wife, Judy, who was graduated here in 1944. The medico found her in pink of condition.

Mercedes Anderson handed Frank Walters a surprise bedside and found him mastering the cure with flying honors.

Lois Wintermute, secretary to Charles "Chick" Lewis, V. C. hospital executive v.p. accompanied by Jean Grabel, in from Gotham for their summer vacation.

Mary Mason, former legit actress who made the grade here in 1949, in from N. Y. for a medical checkup and returned to work in Gotham.

Laura (Loew) Sloan, former member of this colony, in from Cleveland for general checkup and drew an all-clear.

Shirley Coleman Houff, Pitt-Roth circuit technician who is an all-out surgery case, now operates our films twice weekly, does some switchboard operator work and repairs radios during his spare time.

Jack Webb, vaude performer of yore and a feature with the old Miller Bros. 101 Ranch, stopped off here and gave performance that was a classic. He was a protege of the late Will Rogers as a rope-spinner.

Joe Fennessy, vet vaude artist, out of general hospital after a slow comeback from a major operation, is now at the V. C. hospital resting in comfort.

Theresa Loomis, Columbia pix, N. Y. staffer, is all hopped up over her recent clinic report and is now enjoying privileges.

Thomas Lewey, outdoor showman, ended his observation period by receiving an ace clinic that upped him for one daily meal in main mess hall.

Essie Hall motored in from the Bronx for a week of bedside chat with her husband, Bob, former backstager who is displaying a good health comeback.

Audrey Lumpkin is a 100% surgery comeback with a 10-day furlough that she is spending in Ramsey, N. J., with her father, James J. Brennan, veepee of IATSE.

Grace (ABC) Davidson took exactly one year to beat the rap here, being handed an all-clear to resume work.

The Joe (IATSE) Tafts in from Rosedale, L. I., for a two-week vacation at Lake Flower camp. May Taft graduated here in 1949 and still retains her good health.

Among the regular oldtimers who are strictly in bed and holding up nicely are Joe Fennessy, Frank Walters, Jesus (Gracia) Dominguez, John (IATSE) Streeper and this mugg.

Helene Baugh of Warners' Washington, D. C., office, is back from the general hospital. She beat the thoracoplasty operation with a smile, and is now resting in comfort.

Write to those who are ill.

JAY MARSHALL

has returned to Las Vegas to visit his money.

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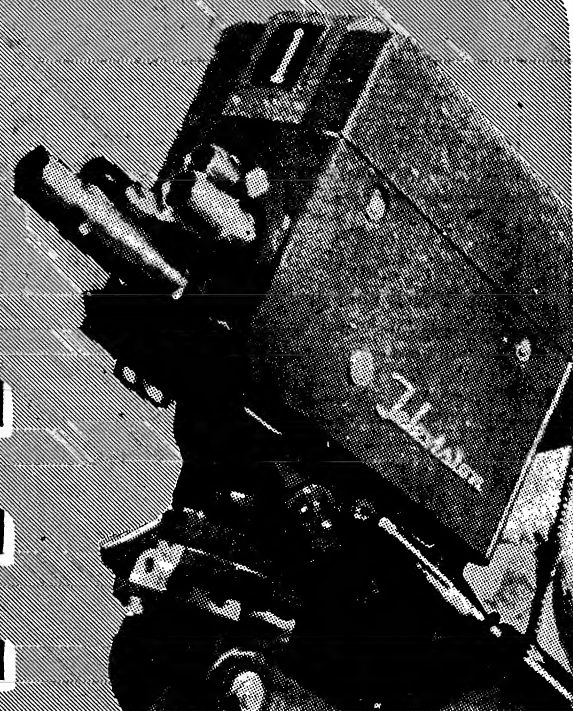
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ARA Seeks AGVA Nod to Delay Action Vs. Agents on Individual Franchises

Plan is in the works to effect a compromise agreement between the American Guild of Variety Artists and the Artists Representatives Assn. At a meeting this week, ARA reps asked the union to agree to postponement of sanctions against agents who do not apply for individual franchises until terms could be worked out equitably. Deadline for agents and agencies to apply for licenses is tomorrow (Thurs.).

Union's national administrator Jack Irving told ARA reps that he would agree to a mail referendum of the board if agents signed applications for individual franchises. Otherwise, he stated, he had no alternative but to forbid acts to work for unfranchised agents.

Controversy stems from the resolution passed at the AGVA national convention in June which makes it mandatory for the union to deal with individual agents and not through an organization. AGVA is to issue free franchises instead of charging a \$50 fee. Under the old arrangement, union issued free franchises to percenters belonging

to ARA and similar organizations on the premise that the group would police individual date-diggers.

ARA is currently seeking a means of effecting a deal in which it would pay for agents to still belong to ARA. However, stumbling block is the union stance that it will deal with agencies directly and not through any organization. There's no indication that the union will compromise this stand, but there is likelihood that ARA may be permitted to negotiate a new code of rules for percenters, and might be empowered to represent individual agents at arbitrations.

Negotiating for ARA were Jack Katz, its counsel; Howard Hausman, William Morris Agency; Morris Schrier, Music Corp. of America, and William Kent, ARA proxy. Irving declared they conferred not as ARA reps, but as emissaries from the individual agencies. Katz, he said, repped General Artists Corp., since he's its attorney, while Kent came as an indie agent.

'Ice Cycles' to Give 23 Shows at Tex. State Fair

Dallas, Sept. 9.

The ninth edition of "Ice Cycles" will play the Dallas Ice Arena during the State Fair of Texas, Oct. 4-19, presenting 23 performances.

Walt Disney's "Cinderella" will be the major production of the John H. Harris icer. Company includes Margaret Field, Jimmy Lawrence, Raymonde du Bief, Jane Kirby, Esco LaRue, Trixie, Joe Jackson, Jr., Shirley Winter, Marshall Garrett, Chuckle Stein, William Brown, Willie Kall, and line of Ice Cycles.

Outdoor Thea. for Ireland

Dublin, Sept. 2.

The first open-air theatre is scheduled to tee off at Blackrock, Dublin seaside resort, this fall. Site is in a park 50 yards from sea's high-water mark. Stage is set in the center of artificial lake which it's claimed will perfect sound transmission. Amphitheatre will seat 1,500.

Project is controlled by local administrative authority whose architect, Dathi P. Hanley, designed it as relief work.

Troops in Korea Laud Activity of Army SS In Entertaining Them

Pusan, Aug. 28.

U. S. Army's 10th Special Services Co. is distinguishing itself in Korea, bringing stage shows to soldiers of all nations. Bouncing over the rocky roads of South Korea, they hit virtually every UN unit there. They have big bands, combos, vocalists, acrobats, comedians, quartets, magicians, and nearly every kind of act in show biz.

Divided into four platoons, the company has three shows on the road at all times and one in rehearsal. A show tours for seven months. Props, clothing, tents, and everything all travels in trucks.

Two years ago Cpl. Bill-King (Fullerton, Cal.) was playing trumpet with Freddie Slack. Now he plays in a 10th Special Services Show, "Road to Ruin." Cpl. Phil Barry (West Warwick, R. I.), ex-Broadway legit, is now in the First Platoon show, "Ridin' High" now. PFC Buddy Martin (Brooklyn, N. Y.) formerly sang at Leon and Eddie's and for the Zeke Manners TV show. Now he warbles in "Road to Ruin." PFC Virgil Wilburn (Shreveport, La.) played the guitar on "Grand Ol' Opry" before he joined the cast of this show.

PFC Roland Johansson (Malmö, Sweden) was billed as the "Great Rolando" and did his balancing act throughout Europe and in the U.S. Today, troops in Korea are seeing the same act. PFCs. Bernstein and Gordon provide classical music. Violinist Kenneth Gordon (New York) made his debut at 12 on a network broadcast as guest soloist with the National Broadcasting Co. Symphony under the direction of Leopold Stokowski. Pianist Seymour Bernstein (Newark, N. J.) won the Griffith Music Foundation Artist Award in 1945.

Shows and music are written in Yokohama, and cast and rehearsed in Pusan. More than 2,000 performances have been given by the unit.

Ice Show Review

Ice Follies of '53 (PAN PACIFIC, L.A.)

Los Angeles, Sept. 4.

Shipstads & Johnson production directed by Frances Claudet, Mary Jane Lewis, Stanley Kahn; Helen Rose, costumes; Larry Morey, music; George Hackett, musical director; Paul Gannon, announcer-vocalist; Bill Stine, technical director.

With Betty Scholow, Marie Crifflins, Ole Ericson, Dick Mer-shon, Marlene Miller, Richard Dwyer, Scotfold Twins, Aja Vrzanova, Phyllis & Harris Legg, Dick Rasmussen, Walter & Irene, Florence Mae, Frick (& Frack), Terry Hall, Pat Shanahan, Les Hamilton, John Mulvey, Harry Taylor, William Jack, Colin Beatty, Phil Skilling, Barry Gorman, Ice Follies, Ice Follies Boys, Ice Follies Orch.

After 16 years of trouping the country with their refrigerated revues, the Shipstads (Roy and Ed-die) and Oscar Johnson must have pondered long the subject, "now, what'll we do?" That they didn't do badly in the way of innovations and spectacular trappings can be gathered from the new issue of their "Ice Follies," on display here for 25 days to break in the national tour.

In the past their shows here have been virtual sellouts. That they'll match this record or even surpass it would be no idle boast. The hot spell will help, this town always being warmish in September, but the frappe'd frolics have enough intrinsic attributes to empty the ticket racks.

This year's edition is different in many ways; it has no outstanding star to command the headlines or the plaudits; cloud effects have been devised to give off the impression that the skaters are floating in mid-air; a fountain-like spray rims the ring and bathed in colored lights presents a spectacular effect; the air is sweetly perfumed in one of the show's many fantasies.

While lacking in top name blade artists, the entire ensemble of specialists are the ne plus ultra of their set. Every performer on runners, and that includes the line girls and boys, is a competent skimmer and the overall effect is a mass display of consummate artistry. To pick one above the rest would be hair-splitting. The soloists are especially gifted in their chosen routines, but so are the precision skaters, who generally draw the heaviest round of applause.

Roy Shipstad has retired to the front office and his mantle falls on Richard Dwyer, who has all the mannerisms and skating skill of the master. He has the freshness of youth and an easy flair for difficult spins and glides done with effortless grace. Florence Rae is another newcomer certain to achieve higher favor on the tour. For teamwork, Walter & Irene are out-standers, their forte being the romantic motif in waltz time under

the soft glow of the multi-colored arcs.

The femmes seem to dominate the select circle, with top honors going to the Scotfold Twins, Marlene Miller, Betty Scholow, Marie Crifflins, and Aja Vrzanova, the Czech champ. The male contingent encompasses the comedy segment, the sitters being highest on Frick (& Frack). Frack was injured at a pre-prem rehearsal. The others disport mainly in the fantasies to delight the small fry. Harris Legg takes care of the spectaculars and leaps over all manner of obstacles and through the jaws of a mechanically operated gargoyles effect that opens and shuts to challenge his timing.

Best of the production numbers is the closing "Marche de Triomphe," which puts the Folliettes through their precision number, always a top favorite with ice fans. Others are "Dunbar at Delhi," "Rainbow Fantasy," "Dutch Candle Shop," "Family of Hearts," "Barbary Coast," "Symphony of Stars" and "An Orchid to You." All are richly caparisoned, expertly staged and skillfully executed. Exotic fragrance of perfume fills the air in the "Rainbow" number and for the finale a fountain of spray erupts along the rink's girde.

Denver gets "Ice Follies" next to start off the tour of 20 cities. The Shipstads & Johnson can start counting their profits now. It's still the best dollar buy in show biz.

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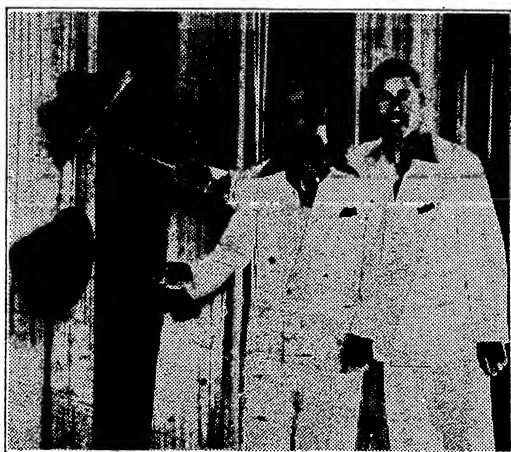
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'Capades' to Return to Pitt This Month for 4 Days

Pittsburgh, Sept. 9.

Local engagement of "Ice Capades," which considers Pittsburgh its home base, not only had to be shortened but also divided this year on account of the Madison Square Garden date, first time for the John H. Harris icer in New York in -10 years. Show usually plays here from two to three weeks on its preem following the annual Atlantic City tryout, but currently is staying at the Gardens on the original stand for just nine days. It opened Labor Day (1) and closes tonight (Tues.) after 11 performances.

N. Y. Garden booking is from Thursday (11) through the 21st, show coming back to Pittsburgh for four nights before going to Cleveland, where it opens Sept. 26, "Ice Capades" doing capacity and is practically SRO for the four nights of return date.

'O&J-Vanities' for Dallas

Dallas, Sept. 9.

"Olsen & Johnson-Skating Vanities" is packed for a 10-day date in the 5,600-seat Ice Arena of the Texas State Fairgrounds. Dates are March 11-20.

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Innkeeper's Campaign Against Hatchecking As a Multiple 'Evil'

By VICTOR GILBERT
(Operator, The Stonehenge)

Ridgefield, Conn.

Are you as sick as I am about ransoming your hat back from checkrooms? If the practice doesn't stop, I shall cease wearing a hat. But the trouble with that is I feel undressed without one.

Why, oh why, do I have to buy my own hat, over and over again? Exactly what requires that digging in my pants' pocket for silver every time I've dined out? I know why a hat has to be checked—a dining room looks mighty messy with hats strewn all over the furniture, and, consequently, neater without them; further, a careless waiter doesn't help a hat's appearance when he drops a cascade of soup or a rich sauce on its brim. Yes, there's a good reason for checking.

But what I can't fathom is why we have to be soaked by the management into leaving our head-

piece with the hat attendant. I can't imagine what tremendous effort goes into accepting a proffered hat, other than merely placing it on a shelf and giving a hat-check for its receipt upon a customer's entrance—then simply reversing the process upon his exit. Obviously, you don't get your money's worth either in service or

Concessionaires

Niteries have been financed by the \$30,000 and \$40,000 fees advanced by concessionaires, this of course also embracing the cigaret, photo and souvenir privileges, along with the hatchecking bite.

For years the late O. O. (Odd) McIntyre, the syndicated columnist, campaigned against the "buying back" of a man's hat as one of the "most pernicious evils in America."

Another syndicated columnist, Louis Sobol, more recently computed one year that it cost him \$400 to "bail out" his \$20 skimmer. This, of course, is an exaggerated average for the obvious reason that the Hearst-syndicated, Broadway columnist is a congenital go-arounder by profession, and his coverage of bistros, pubs and clubs sometimes could average up to 10 spots in the course of a working day.

in space rental when you, the victim, receive the little numbered check. While not a vicious racket, the hat concession operation is an insult to the public; it is as disturbing as a gnat in one's eye. It makes going out unnecessarily expensive, particularly if you are an active soul, who, like myself, enjoys visiting several bistros of an evening. Of course, if you just like to settle down in one place per evening you won't have to go into bankruptcy due to this "hat-way" robbery, but it is, nevertheless, unjustifiable, unnecessary, and darned annoying.

The hotels, restaurants and ni-

teries are not unaware of the customers' annoyance. Today, with rising costs, they are concerned over a drop in business and are looking anxiously for causes and remedies. If they could dispense with the hat concession, they would find an important, partial solution. But many places stay in business by the skin of their teeth and the concessionaire's monthly rental is that skin. Yet, the owners know that certain sensible souls are refusing to patronize them unless they are practically forced to. Even places without concessions hesitate to eliminate tipping because it means a salary increase to the attendant.

Well, I know one place (let it be nameless lest a cry of "advertising!" be raised,) which is eliminating the piracy of repurchasing a customer's hat. It is to be hoped that other inns and eating establishments will follow suit. The knell is sounded; the patron should now vigorously take up the fight to end the hat-check holdup, and the public as well as the food and libation business owners all over the country will be the gainers. This may well be called "The public be pleased" policy!

Hypo to Hat Biz

Another great industry may receive new vigor as result of such a campaign—the hat manufacturers. One of the main contributions to the elimination of the long established tradition of wearing hats is the nuisance and expense of the system which requires checking and repurchasing with monotonous repetition. Were the hatters to purchase the hat checking facilities in every place in the country and then insist on "no tipping," a solution would be easy; but not even the U. S. Treasury could afford to do this without a big dent. I am afraid that the hotels and restaurants had better "get with it" and assume a rightful responsibility by shouldering this service themselves. In the long run, it is inevitable, they will gain, for they will have less irritated customers and more than a great many who are pleased.

It is no secret that hat manufacturers over the years have looked with anxious eye upon a tendency away from the orthodox wearing of their product, and have sought to reeducate Americans to covering their heads. In recent years a hat truly become a luxury, and not an inexpensive one. The hat industry should promote the movement to eliminate the present annoying and actually unAmerican system of hat tipping. Education along these lines would be seized upon by a public weary of being consistently fleeced by money-hungry attendants who give infinitesimal value and have succeeded beautifully in making people uncomfortable.

There is no reason, when I buy a hat, why I should not be finished with its payment then and there. I should not be forced to pay frequent tribute to the people who handle it temporarily. I should be its sole owner!

Youngstown, O., Theatre HQ For 7-House Burley Loop

Youngstown, O., Sept. 9.

The Park Theatre opened last week as headquarters for a seven-house burlesque circuit, believed the largest such operation in the country. Shows originating at the Park will also play Rochester, N. Y.; Toledo, Canton, Dayton, Columbus and Cincinnati.

Ivy Vine headed the season's opener, with Sherrie Layne and Jean Parker being cofeatured. Other specialty dancers on the program are Joyce Angel, Alice Winters and Delane Shaw. Bert Berry and Harry Kahle are the comedians, Buddy O'Day is the straight and Ralph Elsmore the vocalist.

The Park will offer midnight shows on Friday, Saturday, and Sunday, and matinees on Saturday and Sunday. Weekday shows open at 7:30 and close at 11 p.m.

Click Returns as Philly Musical Showcaser Via Palumbo Mgt.; 400-Seater

Philadelphia, Sept. 9.

Opening of new Click musical bar last night (Mon.) by the Palumbo organization gives Philly another top showcase for bands and recording names. Spot was named after the huge cafe (1,500 capacity) operated by Frank Palumbo in the mid-'40s, which folded after a succession of owners in the spring of 1951.

New Click features the circular bar and bandstand setup, with Dizzy Gillespie and Bill Darnell as the opening attractions. Program changes weekly, with Savannah Churchill and the Striders due in Monday (15) and Thelma Carpenter Sept. 22.

Tony Palumbo will manage the club, which is unique, being located on the second floor of a building which houses two other Palumbo-operated cafes—Twentieth Century on the ground floor and Club 13 in the basement. Click also introduces another innovation—an elevator for patrons. Spot will accommodate about 400.

White House Fills Void In Mpls. With Combos

Minneapolis, Sept. 9.

Just when it appeared that this city might be without any top-drawer niter entertainment this season because the Hotel Nicollet Minnesota Terrace is shuttering and the Hotel Radisson Flame Room hasn't made a decision on resuming previous name policy, the White House, a suburban spot, has come to local cafe society's rescue.

Spot will inaugurate a policy of important small musical combos, featuring Oct. 20 with Page Cavanaugh unit.

Hotel Nicollet is opening a new Hawaiian room in place of its Minnesota Terrace, with entertainment limited to music and vocalizing. For a second successive summer the Radisson Flame has foregone floor fare, offering instead Ramon Novall's dance and novelty band. Its fall and winter plans haven't been formulated yet.

Shipman-King Chain Shows \$380,800 Gross

London, Sept. 9.

Annual report of the Shipman and King circuit, which will be submitted to stockholders Sept. 25, shows a gross profit before taxation of approximately \$380,800. Taxation accounts for some \$247,000 and dividends absorb a further \$64,000.

Circuit is again paying a dividend of 5%. After that payment, the group will be left with a carry forward balance of approximately \$31,000.

B.A. CONCERT BIZ GOOD; MARKOVA'S SOCK DRAW

Buenos Aires, Sept. 2.

Despite the recession which has hit Argentina the past six months, and has considerably affected most entertainment business, there seems to be no drop in the biz done by longhair concerts. This is more surprising, because of the very high admission scales being charged.

Alicia Markova's ballet recitals at the Colon Opera have been sold out, although stalls are priced at \$8 each. Her tour has proved the top seller of the season, greater even than that of French pianist Alfred Cortot. Latter's concerts ran into the hassles caused by intermittent closing of all entertainments due to the various mourning ceremonies following on Eva Peron's death.

Iriberry Concerts now has British pianist Eileen Joyce slated to give three concerts this month with the State Symphony Orchestra.

Conciertos Daniel has Ventsislav Yankoff, pianist from Yugoslavia, making his bow at the Colon Theatre.

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Riviera, Fort Lee, N. J.

Frank Sinatra, Joey Bishop, The Szonys (2), Donn Arden Line (9), Art Johnson, Walter Nye's Orch., Pupi Campo's Rumba Band; \$3.50-\$5 minimum.

"I owe the Government a lot of money," Frank Sinatra confesses. "And Uncle Sam doesn't know whether to put me in jail or recognize me as a foreign power."

For the present, at least, Sinatra doesn't have to worry about going to jail or asking for diplomatic immunity. Uncle has a way of knowing the kind of business that nephew Frankie drew to the Riviera in his opening there last week, and Mr. Whiskers likes such partners.

Whatever Sinatra ever had for the bobbysoxers, he now has for the cafe mob. It all adds up to showmanship rather than any basic singing appeal, and the jammed-tight Riviera opening comprised a rooting audience of cafe regulars. Sinatra may not be the best singer in the world, but he can certainly hold an audience. Not always with his singing, maybe, but almost always with a keen sense of showmanship and the ease and personality that come only with experience.

Whatever the misadventures in his personal life and career, none of these is evident as he dishes out an entertainment that is always notable for self-assurance and a knowing way with a crowd. They were with him from the moment he sauntered on stage, and he knew it. That sort of feeling has got to help any performer.

He sang mostly standards, with an apology for the current-day lack of "good" tunes. Most of the numbers have been associated with him on the disk parade. He tells stories and jokes to break up the procession of tunes, and while some of it doesn't always pay off, because of routinizing and choice of material, there is no question that this is a performance that has been carefully planned.

And this is as it should be, since Sinatra has emerged all the more as a personality with the kind of showmanship, and savvy that will pay off for him far longer than his voice. His top and bottom tones are edgy, though his middle register can still belt 'em, while his always-great interpretative flair is still socko. Never a great voice, it has been Sinatra's sense of lyrical interpretation that has kept him up there, and this is particularly evident in the soliloquy from "Carousel," which enables him to exploit his keen sense of dramatic values.

His "Fan Letter to Judy Garland" is something he could dispense with, since it's overlong and meaningless in its lyrical content. "Black Magic," which precedes this, is something he could also eliminate, since it's been done to death and he does it mostly as a throwaway. Also, it comes much too early in the performance, as the third number.

His biggest sock is the "Carousel" soliloquy, which comes at the 40-minute mark. He does a little kidding-on-the-square about Johnnie Ray, whose freak rise in the past year somewhat parallels Sinatra's own heights-scaling a dozen years ago. He does such other numbers as "So in Love," "Never Smile Again," "Got a Crush on You," "Don't Cry, Joe," "Bim Bam Baby" and "Birth of the Blues," all with the stress on the lyrical content.

The show's two supporting acts are not minor league, either. They are Joey Bishop, a fast-talking, deadpan comic who has improved since his last trip to New York, and the ballet-dancing Szonys.

Bishop mixes a lot of new material with some oldies, but he has a nice manner that went over with an opening-night crowd that is usually tough on talking comics.

The Szonys, as always, smash over with the classically beautiful terps that find them one of the top cafe dance acts anywhere.

Walter Nye's orch plays a neat show, and also for the straight customer dancing. Pupi Campo's Latty band does okay for the rhumbadaddies. *Kahn.*

Chez Paree, Chi

Chicago, Sept. 5.
Johnnie Ray, Gary Morton, Bud & Cee Robinson, Johnny Martin, Chez Adorables (8), Brian Farnon Orch (10); \$3.50 minimum, \$1 cover.

Johnnie Ray is the latest of the star attractions which the Chez Paree has snared this summer and which it promises to continue this fall. Jack Carter follows two weeks from now and then Danny Thomas comes in for a month followed by Sophie Tucker.

Whether or not the most talked about young singer will be as potent a draw as his predecessors is a moot question. However, from

the opening-night crowd, if that is an indication, he should do as well as some others appearing earlier in the season. Certainly he is drawing not only the curious but a loyal flock of his followers, and it's all money in the till.

Ray has modified his tremulous projection which he uses in theatre and sticks more to selling his wares in vocal rather than quivering fashion. He tees off well with his beat singing of "Walkin' My Baby Back Home," but lets go with the tear ducts on "Little White Cloud that Cried," which has him grimacing, grappling the air and yanking back his head as if affected by some sort of religious fervor. "All of Me" is more in the same vein as his beginning number and when finished he busses a surprised but pleased matron.

Ray seems to have somewhat of the appeal of the small boy. His speaking of "Give Me Time" is rather mawkish, especially here, and the tune could well be tossed overboard. It's overly dramatic, even for Ray. He reaches his peak with "Cry," but his encore of his first, Okeh cutting, "Whiskey and Gin," is more a harkback to his lounge days and also should be cut.

Gary Morton, young comic, measures his audience well and gets nifty mitt for his saga of a soda jerker done a la March of Time style. He still rings the bell with his takeoff on a bistro singer doing "Bill" and his clowning with a trumpet before going into a few straight bars of "Star Dust," which is ready-made for the supper crowd.

Bud & Cee Robinson also fit the youthful pattern of the show with their frantic terping. There is a bit of soft-shoe and individual clogging, but the pair are warmly received when they don sweater and saddle shoes and go through a jive fest. Johnny Martin does a bright job on his two production tunes, but the line numbers are little below par compared with those seen in the last several months. Brian Farnon backs the acts admirably and the maestro also gets a reward for his vocal efforts. *Zabe.*

Last Frontier, Las Vegas

Las Vegas, Sept. 5.
Victor Borge, April Stevens, Dolores Frazzini, Eddie Gallagher, Jean Devlyn Girl Revue (12), Garwood Van Orch (10); no cover or minimum.

Victor Borge's return to the Ramona Room on the heels of Ballet Theatre is signal for rejoicing among captains and waitresses whose chores were somewhat limited the previous fortnight. Borge is always a top lure here, with lines forming all shows.

Borge's approach, seemingly eccentric and at times rambling, nevertheless is interwoven with solid devices for poking funny-bones. His sotto voce remarks are boomerangs which he picks up and re-tosses back in new form. He cycles along with canny buildups, topping with his pianistics. Style invites comment from the floor, and all parried neatly for big yocks. Zany dissertation leads into impossible "Mozart Opera," demonstration by keyboard fillips and vocalistics. Tears up music scores while ripping off parts of the piano before tinkling "Blue Serenade by Schubert," combination of "Blue Danube" and Schubert's "Serenade." Yawns and cuts up capers during 38-ing of "Liebestraum" and "Hora Staccato." Latter is funny bit with Borge eating sandwich during piano tactics. Segue into "Minuet in G," and all back-grounded by Garwood Van orch in special measures, caps yock-worthy session of monology and pianology.

April Stevens hits for peak response with her first Vegas nitery round. Small but well-stocked femme chirp captures orbs and ears with entire songalogue, heading into "Everything I've Got Belongs to You" for starter. Begins pouring on the sexy vocal delivery, in special "Soldier Man," and her Victor disclick reprise "I'm in Love Again." Themes "Happy Go Lucky" encasing "Guy is a Guy" and "Botch-A-Me" before carbon of her banned disk, "Gimme a Little Kiss," purred with insinuation. Has to beg off after special "Yak Yak Polka" with new lyrics to oldie, "Let's Put Out the Lights." Miss Steven's entire act was framed by composer Ray Gilbert, who also is credited with her special-material wordage.

Jean Devlyn Girl Revue fills stage with plenty omphy flesh. Routines show off the glamour-pusses and frames in "Wrap Your Troubles in Dreams," fronted by thrush and terper Dolores Frazzini and baritone of Eddie Gallagher. Head into spotlight before the Borge stance with a costume affair in "Homecoming Party," and ensemble high kicks win mitts. *Will.*

Copacabana, N. Y.

Joe E. Lewis, Gloria DeHaven, Lynn & Barcliff, Ray Steele, Rita Tanno, 8 Copagirls; Michael Durso and Frank Marti bands; staged by Douglas Coudy; songs, Joan Edwards & Lyn Duddy; costumes, Billy Livingston (Mme. Berthe); \$5 minimum.

It's now official—the fall and winter show biz season is on. Joe E. Lewis is back at the Copa.

Joe E. and the Copa are a natural affinity like Park & Tilford or Haig & Haig, and, while on that subject, the average checks really zing when he's the attraction. And this has no double-talk meaning as regards the star's proclivities for a quickie in between numbers because (1), he is wisely easing off on that stuff, and at the same time (2), he is a chain-reaction trailer for the bar bill.

Lewis is too savvy a showman not to insure himself periodically with fresh material and once again Eli Basse has rung the bell with some good lines and lyrics. There are topical nifties about the \$50-a-night babes—"when they get down to the \$2 window I'll start to worry," "Paye Emerson for President" is likewise seasonal. His puckish manner of self-deprecation, long a winning showmanship manner with this coy cafe cutup, keys into "You Can't Drink V.O. on TV." Also in the topical idiom is "Peace Begins at Home." His predilections for the horses cue him into a parody on "Tell Me Pretty Maiden(s)" this time referring to maiden flirts. Two other highly effective parodies are on "Shrimp Boats" and "On Three Lousy Beers, She Gets Ideas" (based on the "Adios Muchachos" theme).

Lewis throws away more ad libs than perhaps any cafe floor worker. His stuff is always literate, if betimes ribald, but he maintains even keel and once again proves him the slick saloon circuit star that he is. As for his expert pianistic aide, Austin Mack, he is a facile foil, a Steinway assist and an invaluable cue-sheet.

Jules Podell and Jack Entratter, per custom, have insured the sum total with a strong substar in Gloria DeHaven whose showcasing here will do her no hurt in the live aspects of the biz. While this is not her first segue from films, as a round performer facing round customers, it has been chiefly in the vauffilms.

Miss DeHaven evidences her show biz heritage as a natural instinct and flashes the same class and stage presence that her musical comedy parents, the Carter DeHavens, did in Ziegfeldian circles. She is an authoritative songstress without pressing too hard. She mixes the pops with "Wish You Were Here" and a musical comedy medley wherein Peter Birch, no slouch as a hooper, is called on the floor for a soft-shoe bit. She is in for four weeks and then Tony Bennett succeeds as the featured vocalist.

Douglas Coudy has paced his new Copa show with solid values, including strong assist from Joan Edwards and Lyn Duddy's special song material. The niece of the late great Gus Edwards, who already has clicked in the thrush league, has been pyramiding her songsmithing talents in recent years with Duddy, a p.a. turned lyricist. For the carnival number opener, including characteristic yet imaginative costuming by Billy Livingston, the business with the dominoes is paced to a good song, "I Met You at the Carnival." "Love Again" and "Widow From Amarillo" are also unusual and key some highly effective production values.

Mara Lynn & Nelson Barcliff are the new terp pair, clicking first with a Gershwin pot-pourri (including a reference to Gene Kelly and Metro's "An American in Paris"), and later in a Caribbean number (bare-tootsled). She's a blonde looker and he is equally effective. Ray Steele and Rita Tanno are the featured juve and soubret in the ensemble numbers.

Milton Blackstone's ads bill Lewis as "the greatest Joe on earth" and heralds the new floorshow as "bigger and badder than ever." It fits. Among other nuances was the presence of George Frazier, mag writer, on the scene as general greeter and new publicist. He may also take over some of co-boniface Entratter's chores if and when the latter moves to Nevada for his health and a new venture there. *Abel.*

Mocambo, Hollywood

Hollywood, Sept. 2.
Yma Sumac, Eddie Moises Vivanco, Choluta, Eddie Oliver Orch (7), Felix Martinique Rhumband (5); \$2 cover.

An occasional offbeat booking titillates the bored regulars at the

Sunset Strip spots, so the current fortnight stand of Yma Sumac should be a profitable one. The music can be overdone, however, and Miss Sumac needs to trim the routine about 10 minutes to get it down to a workable 20-25 length. Her vocals, notably the "Birds" and "Hymn to the Sun God," which are her standards, are enhanced by some fine flute and bongo work, and the act gets a lift from the native dances of Choluta whose entracte permits Miss Sumac to make a quick costume change that accentuates her song-selling. On a couple of numbers she also works closely with Moises Vivanco on guitar to get added impact.

Miss Sumac now has been around long enough to know that the backbone of the turn is her peculiar vocal range. Arrangements, consequently, are geared to permit full showcasing of the flexible tonals. Occasionally, however, the vocal background provided by the orch reaches a guttural tone that detracts from the Sumac solos and should be dropped.

Eddie Oliver and Felix Martinique crews, in addition to their usual good dance chores, team to provide the orchestral backing for the act. *Kap.*

Edgewater Beach, Chi

Chicago, Sept. 5.
Wiene Bros. (3) with Mildred Seymour; Eileen & Carter, Griff Williams Orch (12), Dorothy Hild Dancers (8); \$2.86 admission.

Currently on display at this lakeside hotel is a typical between-season revue. It marks switch from the warm weather lures built around upgrade bands for al fresco dancing to the return indoors where the emphasis swings back to name acts. And there's an overall in-between quality about the bill that indicates the budget laid out for the more costly winter shows is being stepped up gradually.

Not that the three Wiene Bros. and their femme foil and pianist, Mildred Seymour, don't more than do their share when they dig deep into their duffle bag of comedies for roughly three-quarters of the show. However, the scant supporting trimmings provided by Derpers Eileen & Carter and the Dorothy Hild line add some color but little zing. So the package, despite flashes of high hilarity, stretches pretty thinly over its 60-minute course.

Even the zany Wiene potpourri of fiddle stroking, juggling and terp antics gets fairly extended during their stay under the spotlight. The lads' time-tested routines earn lots of yocks, especially the hilarious business with the three derbies, but they would ring the bell even louder by tightening the screws here and there.

Eileen & Carter, even though they follow the opening Hild ballet, still have a difficult warmup assignment. Their ballroomology, with its intricate spins and lifts, is classy enough, but the subtleties are lost on the huge outdoor floor. The Hild group winds up the offering with a seasonal autumn leaf ballet, an eye-pleasing production. *Dave.*

Embassy Club, London

London, Sept. 4.
Syra, Rae Burns, Billy Sprouds Rhumba Orch; \$4.25 minimum.

Strippers are certainly a novelty on the London nitery scene. Occasionally they are booked on the vaude and touring circuits but are rare attractions for the ritzy night spots in the heart of the West End. The break from traditional booking has been made by the Barnet Bros. at their chic Embassy Club in Bond St. and the advance flack undoubtedly contributed in a substantial way to the capacity opening-night biz.

If word-of-mouth has any tangible value, it is unlikely that the club will continue to do this sort of trade. The importation of Syra was a major disappointment, and to keep the cabaret going for the conventional half an hour, a so-so vocalist was engaged to pour out half a dozen pops.

The stripper by no means lives up to the advance buildup. She's an adequate enough looker but has limited skill as a terper and her fan dance routine is as commonplace as it is dated. Her second appearance, when she does the actual stripping, is a complete anticlimax. She comes on the stage with an undersized bra and G-string; the bra comes off and that's the end of the act. It is without charm, without style and without distinction.

Although he doesn't receive any billing, Rae Burns has most of the cabaret time. He fills the spot adequately but quite unspectacularly with a standard range of pop tunes.

Waldorf-Astoria, N. Y.

(STARLIGHT ROOF)
Vaughn Monroe Orch with Ziggy Talent, Moonmads, Moonmen; Kathryn Lee, Bobby Winters, Mischa Borr Orch; \$1, \$2 covers.

Although Vaughn Monroe has revised his show somewhat since playing the Starlight Roof last year, it's essentially the same format currently with the accent on the bandleader's vocals. Monroe goes over well in this room which, incidentally, is one of the most difficult to play because of its size, shape and acoustics. Customers beyond the tables abutting the dance floor have a tough time following the show. That's particularly true on the current layout for the non-vocalist turns, ballerina Kathryn Lee and juggler Bobby Winters.

No big production is attempted on this show. Monroe, backed by his choral group, The Moonmads and Moonmen, opens directly with a medley of vocals, including "Getting to Know You" and "Half as Much," segueing into Miss Lee's stint with his former hit, "Ballerina."

Ziggy Talent, who doubles on sax and comedy songs, sets up one tune, "Vitamins," which is not the best in his repertory. In fact, this is a routine novelty which would be better scrapped for one of Talent's better items such as "The Maharajah of Magador." Monroe follows effectively with a couple of more tunes, "Tenderly" and "Forgive Me."

For his finale, Monroe has scrapped the cavalcade of his own hits for a tribute to the late songwriter, Vincent Youmans. It's a strong musical windup with Monroe handling the vocals and Miss Lee coming on again for another turn to a couple of Youman standards.

Miss Lee is a shapely blonde looker who knows her way around the tour de jetes. She's been in a couple of musical comedies and on TV and gives an appropriate pop twist to her classical denseuse routine. It's okay for class spots such as this.

Completing the show, Bobby Winters delivers his standard juggling routine. Winters is one of the best in the business and builds via his stunts with rubber balls, Indian clubs and tambourines and his touch of pantomime comedy. He's a good change of pace from the show's predominant musical framework.

Mischa Borr's combo, as usual, furnishes excellent relief orch dansation. *Herm.*

Le Ruban Bleu, N. Y.

Connie Sawyer, Fletcher & Sheldy, Dolores Martin, 4 Peers, Julius Monk, Norman Paris Trio; \$4.75 minimum.

Connie Sawyer, vet nitery comedienne, is sparking the fall reopening of this east side boite with her hep routine which has been a surefire item along the class nitery circuit for the past few years. The rest of the bill is okay, with Dolores Martin capably filling the vocalist spot, and two young combos, Fletcher & Sheldy and the Four Peers, supplying additional comedy and songs. Latter turn is reviewed under New Acts.

Miss Sawyer has a good script and the know-how to click with it. She has flawless timing for her punchlines and she can change her field with a slight voice inflection or a grimace. Her routine isn't thoroughly rinsed but she's okay for sophisticated clientele.

For her current stand, she's using her standard repertory, including her opening number about Paris and London and her takeoff on Oklahomans. She also clicks with a satirical bit on video and another in the same genre on the Ipana-Calver's ad models. She closes, however, on her weakest number in which she portrays a camera. It's too spotty for a finale.

Miss Martin, Negro songstress, is another vet nitery turn and she also registers strongly with her songalogue. She has a somewhat thin voice but she projects smartly and works over a good selection of tunes. She opens with "Manana" and follows through with a couple of showtunes. "It Must Be Spring" and "Heat Wave" and closes with a sock piece of material, "There Must Be Something Better Than Love."

Fletcher & Sheldy, another act which has been here before, have a fair routine. Sheldy works as a straight, reading or reciting, while Fletcher accompanies with pantomime clowning. Some of their stuff is a bit juvenile, but Fletcher shows promising talent. Latter is most effective in his Bette Davis carbon and the duo also hit with their reading-panto takeoff on the "The Emperor's Clothes" legend.

Julius Monk is back with his suave emceeing. *Herm.*

Palmer House, Chi (EMPIRE ROOM)

Chicago, Sept. 4.
Los Chavales de Espana (11), Trini Reyes, Eddie O'Neal Orch (14); \$3.50 minimum, \$1 cover.

There isn't the Continental or floating population here that there is in Gotham and essentially the hotel must draw from the established room trade, perhaps picking up a table or two from the Spanish-speaking citizens. Opening was hyped by a strong ad and publicity campaign and the Thursday night (4) debut was jam-packed.

Frankly, the crowd feels that there are no language barriers, getting the nuances from the orch members and the music, and certainly there is no music barrier. However, it wouldn't be amiss if Los Chavales de Espana presented one number in English and gave it a bi-lingual treatment. With the two French numbers, one Russian, one Hungarian, and a Scotch-type tune, a modest salute to the United States, even accented, would give the act more potent impact for midwesterners. What amazes the seaholders is not only the showmanship of the group (there's a minor bow to the light man) but the versatility of the sidemen. Not only are they accomplished on one or two instruments but double on at least two more, and all are excellent singers.

While they use the bandstand chairs, the stands are only employed as a starting point for the fine formation and solo work of the musicians. In the main, the men are on their feet more than 75% of the time.

Of course, the book is heavy with Iberian songs and the band begins its stint with a lively "El Relicario" and then calms down a bit as handsome baritone Louis Tomayo takes over the spot with his crooning of a French pop. Singer could give a few lessons in projection to many of top American male vocalists with his ease of style. After a medley of Spanish tunes, heightened by the antics of Luis Bona, billed as the Latin Danny Kaye, the lads take to the floor and with six violins, aided by the rest of the group, do a socko imitation of the Scottish bagpipes. Tenor Pepe Laura gets a big rise for an amazing demonstration of breath control, holding the high notes for several moments. Three of the boys turn to the terp department for a bit of byplay with some treader capes which is good for some laughs.

The most popular number, and the one closest to the American music publishers' output, is "April in Portugal," which with some English lyrics could be one of the top tunes in this country. It gets lush treatment by Tomayo and a background of strings. Group then races through some allegro-paced pieces from Russia, Hungary and other countries for a flashy ending. Trini Reyes, costumed in a tight treader jacket and pants, is more than just a contrast for the Latinos. Slight miss just about digs holes in the floor with her fiery heel work in her brace of flamenco dances. There is barely a letup as she clicks her heels and claps her hands, constantly egged on by the sidemen who decry her efforts. Dancer gets a hefty mitt for her stunt.

Eddie O'Neal returns to the bandstand after the floorshow to jam the dance space with terps. Incidentally, O'Neal leaves the room after a three-year stay for a nine-month tour, after which he takes over the baton again here. Zabe.

El Rancho, Las Vegas

Las Vegas, Sept. 3.
Ritz Bros. (3), Pat Morrissey, Joy Walker, Fluff Charlton, El Rancho Girls (8), Hal Hyde, Ted Flo Rito Orch (10); no cover or minimum.

The brothers Ritz began bombasting this target prior to Labor Day weekend, making the reservation list grow into about the same size as a telephone directory. As harried maitre d'ess Dorothy puts it, "How SRO can a place be?", applies to bits brought in by freres Harry, Al and Jimmy on and beyond the holiday smash.

Harmonica Rascals finished out their contact to midweek as supplementary act, then chantoosie Pat Morrissey was brought in for a couple of frames. As is, show stacks up as a Ritz vehicle in the main with the lads causing 45-minute panics every session, but Miss Morrissey an eyebrow-lifter because of her loaded sexiness.

Ritz impact is greater than ever, with trio working at top form for yocks that never stop rolling in. Riot begins with "Happy Go Lucky" lampoon on the w.k. ciggie commercial, spiced with Harry's articulate mugging. Break off comedies momentarily for the ex-

cellent three-way terps of "Collegiate," grabbing salvos. Back into the incessant slam-bang format, Harry leads "Continental Gentlemen" with his little Gypsy teaball and Jimmy's and Al's hokum mid-audience shouts. Payoff is "Guy in the Middle" with its yackpot tag, Harry's puss in the cream puff pie. Ovation, bring another setup of terpology, Ritz style, on "Tiger Rag" for pandemonium.

Miss Morrissey, in attempting to put over her peculiar "house of blue lights" songspiel, cannot carry into far corners of this room. She needs intine surroundings, and perhaps most of all, a hep crowd at all times. Audiences vary from family trade to sophisticates along the green belt Vegas Strip, making the Morrissey style difficult to sell. She overloads every tune with too much sex; and actions which are familiar to hashish addicts. All the while, the platinum blonde volupty rubs her derriere against the curve of the Steinway plus accenting below-navel maneuvers with circular hand motions. Gimmick is raw sex sold with actions which leave little to the imagination.

Vocally, Miss Morrissey follows through with the pattern of hyper-sensuality. Tunes, "Baby, It Must Be Love," "Lover Man," "Get Happy," and "Just You, Just Me," all contain similar raw pash nodule tricks and body motions. Should break up the string by chirping a couple of straight ditties, sans suggestive business. Will.

Del Coronado, Cal.

(CIRCUS ROOM)

Coronado, Cal., Sept. 7.
Mickey Rooney Revue with Dick Winslow, Alice Tyrell, Ukie Sherin; Howard Everett Orch; no cover or minimum.

Mickey Rooney, in a return to niteries, has put together an engaging and brisk act that skillfully clears many pitfalls in its break-in at this swank Hotel del Coronado room. For one thing, only one line could be considered off-color and that only by blues-noses—a refreshing departure for niteries.

This cold room, a retreat for the wealthy older vacationer, responded surprisingly, indicating Rooney may have a potent cafe bet as well as a good Korea touring unit, which is first on the agenda. At 59 minutes, act could stand sharp paring but time doesn't drag and Rooney gets strong mitt in begoff.

Turn commits Rooney, Dick Winslow, Alice Tyrell and Ukie Sherin and is less a revue than musicomedy turn. Pianist-comic Winslow backs the star in opening greeting of "It All Depends on You," a breezy bit interrupted by Sherin in autograph-seeking gimmick. Rooney gives warm carbons of Edward G. Robinson, Jimmy Stewart and Lionel Barrymore, scoring with offbeat job on Jean Arthur.

A blonde, sleekly gowned looker, Miss Tyrell also goes into impress routine doing well with Judy Garland, Lena Horne and Lily Pons. Genuine showstopper follows with her "Papa, Don't Preach to Me" aided by cross-patter with Winslow.

Easily the act's highlight is a video parody which carves such staples as convention politics, cooking schools, "Candid Camera," "Dragnet" complete with low-key emoting, and Johnnie Ray, a Rooney carbon which for all its accuracy gets embarrassed response and should be dropped. Stint closes with Rooney doing memory-lane type vocal turn dedicated to Eddie Cantor, Ted Lewis, Al Jolson and Judy Garland.

In act's favor are many factors. Well-paced seg is not geared for hep niteries fans but has enough humor and warmth to satisfy. There is some lunacy humor, and funny lines and byplay bring laughs from an early, light-drinking crowd—a good sign. In brief, the act walks a difficult tightrope between sophistication and simplicity. It tries to please most everybody, a difficult task, and comes close to succeeding.

Rooney emerges to advantage, without brassness while still projecting his aggressive kind of talent. Fortunately, he never goes limelight and displays remarkable good taste throughout. Long a target celeb, Rooney receives no heckling and, in fact, is well-liked personally by the audience for what appears to be a complete lack of smart-aleck quality.

Winslow and Sherin are highly capable in the stooge tradition. A handsome, square-jaw hero type, Winslow provides dignity while Sherin—cut from the Maxie Rosenbloom pattern—counterbalances with pug-ugly absurdity. Both are effective foils for Rooney.

Overall, it's an unpretentious act that has unlimited possibilities, particularly if Rooney lets out the stops on his remarkably varied talents. Don.

Ciro's, Hollywood

Hollywood, Sept. 5.
Will Mastin Trio with Sammy Davis, Jr.; Teddy & Phyllis Rodriguez, Dick Stable Orch (8), Bobby Ramos Rhythmband (5); \$2 cover.

Return of the Will Mastin Trio to Ciro's after a nine-month absence should spell good business for H. D. Hoyer's emporium. True, he'll be paying more for this fortnight than he did when he last played the act, but the b.o. should more than warrant the boost.

Trio, sparked by Sammy Davis, Jr., has just returned from another national tour that has added new lustre and material to a turn long a fave in these parts. It's a song-dance and impression turn that evokes constant salvos as it spans a rapid 35 minutes of entertainment. Jr.'s carbonings, of course, provide the backbone of the turn. To his standard Cagney, Stewart, Robinson, Eckstine, Laine and Sinatra impressions he has added a new one—Johnnie Ray. Others are astonishingly faithful copies, particularly the takeoffs on singing styles. The Ray bit, however, is a scolding satire that builds to a beg-off. In addition, he displays his usual nimble footwork and his efforts are framed by the fine soft-shoe work of Will Mastin, his uncle, and the graceful clogs of his dad, third member of the unit.

Show opener is the team of Teddy & Phyllis Rodriguez, a young, graceful and talented ballroom duo that slickly sells a series of routines ranging from waltz to paso doble. Well-executed spins and lifts punctuate the offerings and they gain additional stature through canny use of occasionally muted orchestral accompaniment. Backing is by the Dick Stable band with Bobby Ramos alternating for the relief chores. Kap.

Village Vanguard, N. Y.

Robert Clary, Orson Bean, Sylvia Syms, Clarence Williams Trio; \$3.50 minimum.

Max Gordon's Village haunt, after a short vacation, reopened Friday (5) with a show that should continue the good biz this spot's been hitting during the summer. It's a well-playing and likeable layout comprising performers who have made good not only in this sector but in the uptown spots as well.

Orson Bean has played the Blue Angel, and Robert Clary, also a vet of the eastsiders, is now doubling from the Leonard Sillman legiter, "New Faces." Other act, Sylvia Syms, is w.k. around the jazz joints as well as in the more polished circles. Together these turns add up to fine diversion.

The pint-sized Clary is a personable lad who used his French accent to good advantage. He's okay in the chatter as well as the vocal departments. He hasn't changed his routine to any great extent since he appeared at La Vie en Rose last season. The Gallic translation of "Shrimp Boats" and Anglo-French version of "La Seine" provide the backbone of his turn. "Fleur Bleue" is another potent item in his catalog. He comes out well ahead on this venture.

Bean's college boy countenance helps sell him off nicely. He starts out mildly but builds to the point where he virtually everything he throws the mob is accepted. Major opus on this show is his dissertation on the trial of an Australian accused of being intimate with an ostrich. It's a sock interlude.

The oversized Miss Syms is an expressive stylist. A good basic voice, she can evoke a variety of moods, can express herself well in the jazz idiom and individualize her tune treatment to hit hot mits. Her blues finale and "Mad About the Boy" are her big numbers.

The Clarence Williams Trio is back in its accustomed spot as showbackers and dance dispensers, chores that they do well. Jose.

Meadowbrook

(CEDAR GROVE, N. J.)

Al Martino, Sonny Dunham Orch (12) with Rita Hayes; Leonardo & Zola, Lenny Dee; \$2, \$2.50 minimums.

Frank Dalley, Meadowbrook operator, is experimenting a new policy in presenting disk vocalist personalities together with a band and an additional act or two to hypo biz. Previously, Dalley had been booking the vocalists on a weekend policy, but Martino tees off for a full week with Lily Ann Carol and Alan Deane to follow. Biz was strong for Martino's opening Friday night (5).

Martino, one of the younger crop of vocalists who have broken through via their discicks, impresses strongly in person. He's a personable lad with a strong delivery which is definitely of the contemporary "belting" variety.

He has a good set of pipes and uses them on such big ballads as "I'm Yours," "Alone," "Here in My Heart" and "Sorrento." He also shows good form on the rhythm numbers, giving "I Can't Give You Anything But Love" a snappy ride. He's a crowd pleaser.

Leonardo & Zola, a Cuban dance duo, have a fair Latin hoofing routine. Team is okay for the genre but lacks sufficient distinction at this stage for any important spot. It's a short turn, however, and adds variety to the Meadowbrook show. Lenny Dee, at the organ, handles his assignment in sock style. Dee is a comedy instrumentalist and generates "new sounds" out of the organ. Dee also handles the relief assignment for customer dissatisfaction neatly.

Sonny Dunham's orch is a well-balanced aggregation of five brass, four saxes and three rhythm. Crew features a strong dance beat in its swing-styled music with Dunham out front via his doubling on trombone and trumpet. Band's book contains the standards and current pops for full coverage. Rita Hayes, band vocalist, is a looker who shows good form on the rhythm numbers. She also handles ballads competently. Herm.

Bon Soir, N. Y.

Mae Barnes, 3 Riffs, Norene Tate, Hamish Menzies, Garland Wilson, Three Flames; \$2.50, \$3.50 minimum.

Bon Soir, which shuttered for a two-week respite, resumed with virtually the same show with which it closed. Boniface-singer Jimmie Daniels has, during the operation of this spot, selected a batch of performers who have come to be virtually a Bon Soir stock company. Mae Barnes, Norene Tate, Hamish Menzies, Three Flames and a few others are regulars here who can be depended upon to give good performances and keep the customers happy. Menzies is the lone off turn. So far, it seems that Daniels' policy is working out advantageously inasmuch as Bon Soir is considered a prosperous enterprise.

Miss Barnes is the topper on this opening session. Her robust deadpan tune delivery makes for an excellent comedy session. Zany quality has catapulted such special material as "I Won't Play Topsy," a fave during her long occupancy of the top comedy spot at this cafe. She has a good line of asides and chatter that enhances her turn.

Norene Tate is of opposite calibre. She's a quiet torch type whose voice and delivery go good in the subdued lighting of this room. She essays "Tenderly" and "One for the Road" for her top turns.

The Three Riffs have a brand of comedy that does well in the intimacies. They've done time at Le Ruban Bleu and they're effective in this spot. They have a choice comedy selection in their version of "Ghost Riders," and various impressions. There's a heap of sophistication in their efforts. Their suave brand of comedy does more than bring intellectual smiles. Some of the response is along lines of boffola.

Menzies similarly has a good line of song and pianistics. He knocks off a series of tunes he's written, much of them being in a comedic vein and others that have the sound of hit parade potency. He's well liked here. Jose.

Charley Foy's, L. A.

Sherman Oaks, Cal., Sept. 3.
Buster Shaver & Olive, Stuffy Bryant, Jimmy Ames, Charley Foy, Margaret Padula, Sammy Wolfe, Abbey Brown Orch (3); \$2-\$2.50 minimum.

This northwest section of L.A., called "the valley" is perhaps the fastest growing suburb in the country. Population now stands around 750,000 and most of the nitery play finds its way to Foy's. Within another year two breweries (Schlitz and Budweiser) will put up plants each costing around \$25,000 and the pioneering Foy will have plenty of competit to worry about.

With the valleyites, heavily residences by show people, it's Foy's for laughs and he rarely lets them down. Only act on this bill that hasn't been around before is Buster Shaver & Olive, who played probably every class nitery in town. It's still the same routine, with Shaver handling the diminutive Olive with grace and dexterity.

Best of the repeat is Stuffy Bryant, a fast foot-worker who rates with the hoofing elite. For a finish he leaps off a platform to the floor in a split-stance, has thistlers pounding the tables. Jimmy Ames spins his monology with a gamey flavoring of entendre and uncorks a voice that could break a glass goblet. Helm.

Blue Angel, N. Y.

Alice Ghostley with G. Wood, Odette Myrtil with Roger Adams, Golden Gate Quartet, Anita Ellis, Ellis Larkin Trio; \$4.50 minimum.

The song department is getting a solid going-over at the fall opening of this east side drink-and-dine station. But as per the canny showmanship of bonifaces Max Gordon and Herbert Jacobs, each of the four singing acts is in a groove by itself. Thus the total effect is one that lends a variety aura to proceedings that yield sure-fire entertainment.

In her debut at the Blue Angel, Alice Ghostley demonstrates why she's clicko on Broadway in "New Faces." In a stanza running some 20 minutes, the well-groomed looker rides through a flock of mostly saucy ditties which, with the piano and chiming in of veteran partner G. Wood, rouse the tableholders. Whether it's from her file of old Queen Elizabeth or da Vinci and his Mona Lisa, it comes out larded with spice. She even does things to "When Johnny Comes Marching Home" that's off the beat.

Preceding her, the ageless Odette Myrtil raises the laughs immediately with "Paris Isn't Paris Any More" and goes on to a series of boffo satires, a good deal of them in the raucous vein and bearing the almost vanishing art of skillful mugging. She between cleverly with patter and anecdotes, ribs herself on her long musicomedy career and with biting bits takes a multiplicity of roles in legions of yore.

On the Gallic side, the cantatrice works "Nice to Have a Man Around the House," in French, plus special Yankified lyrics, that wins her an early score. In the closing area, she wraps up with the fiddle in her w.k. "Play, Gypsy," from her way-back show, "Countess Maritza," and draws some more interest via intro of her arranger, accomp and act-deviser, Roger Adams, her son, Miss Myrtil's exit item, "Bali Hai," is somewhat of a letdown, the song fitting neither her demeanor nor her pipes, though she did the tune as Bloody Mary in "South Pacific."

Golden Gate Quartet belts out "spirituals" in a class rhythm beat that really rocks the imbibers. Sepian foursome moves into and around the mike with crafty knowledge of the technicals and is bigleague in every song essayed. Teeing off with a fast "Telephone Upstairs," they counter with a sock "Whiffenpoof" and are way up there with their trademarked "Joshua." Others in their log are "Swing Down, Sweet Chariot," "Out of the Blue" and closing "Dry Bones." They don't come any better than this group.

Anita Ellis is the opener here in some pleasant vocalistics that can stand less styling in parts. Nevertheless, she's a charming gal who can peddle. "Down With Love" is an okay teooffer, but her "September Song" is off the course. She improves with followup in the cynical trough and shows her real talent in a Spanish gypsy number (done in that tongue) and, as encore, "I Love You" from "Porgy and Bess." Ellis Larkin Trio takes up the lulls with soft music and showbacks neatly. Trau.

Mt. Royal Hotel, Mont'1

Montreal, Sept. 6.
Charles Carts, Hope Zee, Max Chamitov Orch (8) with Norma Hutton, Bill Moody Trio; \$1.50 cover Sat. only.

Returning to the old formula of two act instead of a single as per the summer months, the Mount Royal Hotel's Normandie Room offers Charles Carts and his card magic with the comedy of Hope Zee for typical hotel fare.

Carts, a tall, slim magico from France, has a glib tongue and just enough of an accent to intrigue as he works the ringsiders for a smash collection of card manipulations. Starting off at a fast pace with a few warmup numbers, he continues in the same easy style building his tricks with savvy and managing to keep attention in all corners, a rare thing in a room this size and with this type act.

The Carts patter is never overbearing and his audience-participation bits are smooth and kept to a minimum. Act is based almost entirely on Carts' terrific memory and he didn't miss a trick at show caught. Windup consists of fanning the deck into various patterns which, slick as it is, has a tendency to flatten previous display.

Comedienne Zee is an uninhibited blonde with a lively style but lack of material, particularly when she goes into her special stuff, is biggest handicap. Personality and vivacity are there but these fall to project with present songalog. Newt.

Philly Park Playhouse Winding First Season in Black, Silencing Beefers

Philadelphia, Sept. 9.

Philadelphia's Playhouse in the Park, municipally sponsored, owned and operated theatre, will wind up its first season in the black.

With close of the tent show's initial season due Saturday night (13), Park Commissioner John B. Kelly estimates that the profit will be well over \$15,000. Kelly predicts that within three years the Playhouse will have paid back to the Park Commission the \$50,000 allocated for its construction.

Estimate includes the final week's receipts, since entire closing production, "The Devil's Disciple," with Phil Bourneuf, Joseph Wiseman and Jane Seymour, was sold out before last evening's (8) opener. Playhouse had one other complete sellout, week of Aug. 4, when Kelly's daughter Grace was co-starred opposite John Loder in "For Love or Money." Take that week totaled \$11,525.50.

That week's SRO led the Park Commission and managing director Theron Bamberger to add two more productions to the original nine-week season of theatre-in-round. Boxoffice figures for the first nine weeks' operation totaled \$84,575.50, Kelly said.

Built in whirlwind fashion, opened without benefit of a long promotion campaign to establish it in public mind, Playhouse in the Park was only a resolution on paper in mid-April and faced serious opposition of a group headed by Recreation Director Fredric R. Mann because of its threat to the Robin Hood Dell, Philly's outdoor music stadium.

"We have conclusive proof now that the Playhouse does not conflict with the Dell," Commissioner Kelly said. "The night Ezio Pinza sang at the Dell to a large house, the Playhouse was also sold out. There are two distinct audiences for opera and symphony concerts and for the theatre."

Accomplishment of Bamberger and Park Commission was termed a "miracle" by press reviewers at opening, June 30. Since then there have been virtually no complaints and unanimous praise for the Playhouse, especially for the comfortable physical arrangements and low price policy (\$1.20 to \$2.40).

Commissioner Kelly says Playhouse plans for next year include an extension of the season to open June 1 and run until Sept. 15.

City Kitty Gets No Coin From L.A. Greek 10-Show Season, Under New Setup

Los Angeles, Sept. 9.

City of Los Angeles derived virtually no coin from the 4,400 Greek Theatre in Griffin Park this year, for the first time since the war. Ozener was open only for 10 performances—eight by the Ballet Russe and two by Veloz & Yolanda.

Until this year, the open-air house has brought the city between \$15,000 and \$26,000 in revenue on involved percentage leasing and concession deals. City still is attempting to make a legal settlement on claims for last season, when new backers took over the operation of the house for the presentation of a series of musicals and went deeply into the red.

Greek was taken over this year by James A. Doolittle, who secured the lease late in the season and made only tentative plans for the season, preferring to lay the groundwork for next year, when he hopes to operate at full scale. He was to pay a percentage of the net—but limited operation precluded any profit.

City suffered no actual financial loss as a result of the scarcity of coin, since Doolittle assumed all operational expenses and the usual maintenance costs were borne by the city even if the theatre had remained closed.

NEW ST. L. PLAYERS HOME

St. Louis, Sept. 9.

Ousted several weeks ago from the Artists Guild, where they had occupied quarters for 23 years, the St. Louis Community Players last week found a new home. They'll use Maryville College of the Sacred Heart for this year's presentations. New season tees off Oct. 1.

Cal. Sifts Pay Kickbacks In Relief Coin Bids

Hollywood, Sept. 9.

California State Dept. of Employment is investigating to determine whether kickbacks practiced at small legit houses in the area have prompted fraudulent unemployment compensation claims. Many tiny legiters, unable to make both ends meet, reportedly have been requiring thespians to kick back their weekly salaries, ranging from \$10 to \$25, on grounds that the theatre serves them as a showcase. Thespians, to have some revenue, then file for unemployment benefits.

State thus far has been unable to get any definite leads despite recurrent reports of the practice, but the probe will continue.

N. Carolina Ends Outdoor Drama Season; Four Plays Draw Over 250,000 Payees

Greensboro, N. C., Sept. 9.

Four North Carolina outdoor dramas, now ready to pull the curtain on their annual seasons, attracted over 250,000 vacation-minded theatregoers this summer.

Biggest boxoffice attraction was the Cherokee Indian drama, "Unto These Hills," which closed its third season Labor Day night at the Cherokee Indian village. More than 130,000 persons saw 53 performances.

"Horn in the West," a story laden with the Revolutionary War heritage of Watauga mountaineers, Daniel Boone, John Sevier, and other pioneer patriots, went well above the 50,000 mark before it closed its first season Aug. 31.

Next on the attendance list was "The Lost Colony," the granddaddy of the state's outdoor productions. General manager William Hardy said attendance this year—the 12th season for the story of England's first unsuccessful attempt to colonize America—reached the 50,000 mark.

"Thunderland," another drama of the life of Boone, gave its final performance Labor Day night. The production was put on, including the building of the outdoor theatre on the Biltmore estate outside of Asheville, in record time, without too much time for advance planning, causing it to get off to a shaky start.

However, officials said "Thunderland" attendance has been picking up steadily during the latter part of the season and the operation as far as the play itself is concerned is in the black. They added, however, that capital outlay problems arising from the construction of the theatre remain to be financed and they are attempting to solve that difficulty now.

Colonial-Style 'Beggars' At Historic Va. Tavern

Washington, Sept. 9.

One of the most unusual amateur acting companies in the U. S.—the Little Theatre of Alexandria—opens a two-week run of "The Beggar's Opera" next Monday (15) at historic Gadsby Tavern in Alexandria, Va.

For the seventh consecutive year, the company will be presented a Restoration Era costume play, in a Colonial atmosphere, in which hostesses will include prominent women of Washington and Alexandria in 18th century costumes. Among those in the receiving line for ticket-holders will be the wives of Gen. Omar Bradley, Supreme Ct. Justices Tom Clark and Harold Burton, Sen. Lyndon Johnson, of Texas; Thurman Arnold, former head of the Anti-Trust Division, etc. President Truman has attended two of the recent productions and may show up at this one.

Gadsby's Tavern was Alexandria's leading hostelry in the 18th century, with George Washington a frequent visitor. Music for this production has been specially arranged by Joseph Wood, member of the Oberlin, O., Conservatory and former musical director of summer opera at Keene, N. H.

Legit Bits

American rights to the Paris hit, "Cuisine des Anges" ("Angels Cooking"), are owned by Saint Subber, not Gilbert Miller, as reported last week. . . . Ted Goldsmith is again in advance of the touring "Gentlemen Prefer Blondes" this season. . . . Betty O'Neill, who succeeded Elaine Stritch as the gal reporter who sings "Zip" in "Pal Joey," will be tested by 20th-Fox. . . . Michael Todd announces that his "Night in Venice," which closed a summer run last week at the Marine Stadium, Jones Beach, L. I., will reopen June 25 and play through Sept. 5 next year.

"The Climate of Eden" will be the title of the new Moss Hart play, described as a "comedy of sorts," adapted from the Edgar Mittelholzer novel, "Shadows Move Among Them." . . . Hume Cronyn, currently co-starring with Jessica Tandy (Mrs. Cronyn) in the touring "Fourposter," has optioned "Mr. Arcularis," by Conrad Aiken and Diana Hamilton, for possible production next season. . . . Unable to agree with the Shuberts on terms for his production of a new edition of the "Ziegfeld Follies," Leonard Silliman has bowed out of the project and is again figuring on a new edition of "New Faces" for next season. The Shuberts reportedly want 3% of the gross for the use of the "Follies" title.

Michaela O'Hara, director of the New Dramatists Committee, has returned to Truro, on Cape Cod, to work on a new script. She's due back about Oct. 1. . . . Manning Gurian is company manager and Mary Ward pressagent of "I Am a Camera" on tour. . . . Charles Strakosch will be manager and John Montague p.a. for Katharine Cornell's tour of "Constant Wife." . . . Phillip Bloom will handle publicity for the N. Y. City Opera Co. as well as the N. Y. City Ballet this fall. . . . Jon Geyans, who as George Jonegans played the lead on Broadway two seasons ago in "Out of This World," is singing in "Tosca" with which the N. Y. City Opera Co. will bow its season Sept. 18.

"After My Fashion," British play by Diana Morgan, has been acquired by Lee Shubert for Broadway production this fall, in association with Lawrence Langner.

After summering as pressagent of the Westhampton Beach (L. I.) Playhouse, Robert Ullman has rejoined the Bill Doll staff. . . . Anthony Butti, pressagent for the San Francisco Civic Light Opera Assn., planes east this weekend en route to Italy on a leave of absence to finish a novel. . . . Harry Davies will pressagent the tour of "Top Banana."

Jack Schlissel, after a summer as business manager of the Pittsburgh Civic Light Opera, is in the Kermit Bloomgarden office and will probably be company manager of the new Arthur Miller play, "Those Familiar Spirits." Del Hughes, who made several acting appearances in strawhats during the summer, will probably stage manage the show.

Edgar Runkle will be company manager for "The Shrike" on tour with Leonard Patrick stage manager.

Williams, manager for Libby Holman, returned last week from London, where the singer recently completed an engagement. . . . Howard Newman, will be pressagent for the Jose Greco tour. . . . Morton Gottlieb, general manager for Gilbert Miller, returned last week after summering in London, with several trips to the Continent.

Sybil Trubin, of the N. Y. City Center legit production staff, back from summer in Wisconsin. . . . Helen Hoerle will pressagent this season's "Don Juan in Hell" tour. . . . Whitford Kane back in town after an extended rest on the Springfield (Ill.) farm of Hiram Sherman's mother. . . . William Wynne, managing director of the Pittsburgh Civic Light Opera, vacationing in Maine, goes to New Orleans soon to direct the annual local opera season.

Jules Dassin will stage the sketches in "Two's Company," for which David Alexander will supply the overall direction and Jerome Robbins the choreography. . . . With the original edition of "Stalag 17" apparently set for an extended run in Chicago, the second company now playing the subway circuit will probably play a return engagement on Broadway. . . . Josephine Martucki, w.k. in the trade as the phone operator at Actors Equity, leaves Friday (12) for a supervisory assignment with a New York apparel firm. . . . Maxwell Anderson is working on a drama about Charles II of England, for which he hopes to get Rex Harrison and Lilli Palmer as leads.

Jose Ferrer, currently playing the part of Toulouse-Lautrec in

Gertrude Lawrence

Gertrude Lawrence, who died last Saturday (6) in New York, was one of great stars of show business. Primarily a personality, she was also an actress of extraordinary versatility, a proven box-office draw, a figure of widespread popular appeal and a person of unusual warmth and sympathy to those who worked with her or knew her personally.

The sort of magnetic actress about whom legends inevitably abound, Miss Lawrence was regarded by those who knew her best as a gracious and essentially modest woman, as well as a generous and devoted friend. She was an artist who made brilliant use of basically limited natural talents to achieve remarkable theatrical illusion.

Miss Lawrence's death was unexpected. She had been ill since Aug. 16, having entered the hospital at the insistence of her husband, producer Richard Aldrich, after she had been in pain for several days. She had returned Aug. 11, apparently rested after a six-week vacation at their home at East Dennis, Mass. It was first believed that an injection for ivy poisoning had aggravated an old liver ailment, but she failed to respond to treatment and her condition took a turn for the worse late last week. An autopsy revealed that death was caused by cancer of the liver.

With the actress when she died were Aldrich, and her attorneys and friends, David and Fanny Holtzmann. Her daughter by a former marriage, Pamela Gordon, a painter and former actress, flew here from London, but arrived after death occurred. Funeral services were held yesterday afternoon (Tues.), with private burial in the Aldrich family plot at Upton, Mass.

Reared in the surroundings of British music halls, Miss Lawrence became a favorite of two continents and an intimate of celebrated international figures, including nobility. But she never attempted to hide her humble origin and retained the friendship of ordinary people she came in contact with in the theatre and everyday life. To those who knew her in private life as well as the public whose imagination and affection she inspired across the footlights, she had a rare quality of simplicity, gaiety and gallantry. It was characteristic of her that she was known to the public, as well as to her friends, as "Gertie."

The actress was one of those rare stars who could carry a second-rate show to substantial boxoffice success, as she demonstrated with "Skylark." This 1939-40 romantic comedy, a sub-standard piece by Samson Raphaelson, drew disparaging notices, but on the strength of Miss Lawrence's infectious performance and name-draw, it ran for a season in New York and another on tour. It was, in some ways, a more impressive testimonial for the star than her success in such superior other recent shows as "Susan and God," "Lady in the Dark," the Theatre, Inc., revival of "Pygmalion" and the current "King and I."

Miss Lawrence had few of the supposed requisites of stardom. As she herself said, "I am not what you would call a wonderful dancer, but I am light on my feet and make the best of things. I know that I am not a great singer. . . my voice is really ordinary. . . but I do know how to sell a song to an audience." In a field where feminine beauty is so usual as to be virtually the norm, she was not beautiful. But she created the illusion of beauty. And she had an innate sense of style and a kind of vibrant joyousness.

Among those who worked with her, the actress was known for her conscientiousness and stamina. During the run of "Lady in the Dark," for example, members of the cast told how she went through a whole performance when she had an attack of ptomaine poisoning, collapsing in the wings and being violently sick just as the curtain came down. In view of that and other somewhat similar incidents, it was more disquieting than anyone realized when she was out of the cast because of illness several times during the run of "King and I."

Born in London July 4, 1898, Miss Lawrence was of Danish and Irish ancestry. Her parents, Arthur Lawrence Klaven and Alice Louise-Brooks Klaven, were minstrel performers. The little girl, whose real name was Gertrude Alexandra Dagma Klaven, began her career at the age of four by helping sell programs in the theatre lobby. She made her first stage appearance at 10 as a dancer and at 13 as a chorister in "The Miracle," later touring in variety sketches. She worked with Noel Coward at that time, forming a friendship that lasted until her death.

When her parents were divorced, the young girl had difficult times, but she managed to take dancing lessons, taught and studied elocution and finally landed a job in the chorus of a Charlotte revue in London, also understudying the star, Beatrice Lillie. When Miss Lillie broke her leg, Miss Lawrence played the part and scored a hit. By 1920 she was playing leading parts in London.

In her first appearance on Broadway, in "Andre Charlot's Revue of 1924," Miss Lawrence was a spectacular hit singing "Limehouse Blues," a song that remained virtually her trademark, even after her wowed delivery of "The Saga of Jenny" in 1941 in "Lady in the Dark." Other shows in which she appeared on Broadway and in London were "Private Lives," "Tonight at 8:30," "Oh, Kay," "Treasure Girl," "Candle Light" and "International Revue."

Her last New York appearance before "King and I" was in "Pygmalion," but in the interim she went to London to carry a mediocre play, "September Tide," to popular and commercial success. She appeared in various British films but made only one, Warners' "Glass Menagerie," in the U. S. She made numerous guest appearances on radio and television shows.

The actress married Aldrich in 1940 after making a starring appearance at his Cape Playhouse, Dennis, Mass. The couple subsequently made their home there and when she was available, Miss Lawrence usually made one appearance at the strawhat each summer. Her first marriage, to Francis Gordon-Hawley, ended in divorce in 1927.

Besides entertaining troops in Europe and the Pacific during World War II, the star was first vice-president and one of the founders of the American Theatre Wing, and sponsored Stage Door Canteens in the U. S., London and Paris. Her autobiography, "A Star Danced," was published in 1945 by Doubleday. A chief concern during her hospitalization was to "get that book on acting done" for Henry Holt & Co. Late star taught a drama class at Columbia Univ.

John Huston's film edition of "Moulin Rouge" in England, is due back Oct. 8 to stage Kermit Bloomgarden's touring production of "The Shrike" in which Van Heflin will star. . . . Mary K. Frank plans a November production of "Stars in a Person's Backyard," by Jay Presson. . . . Robert Q. Lewis has been approached to play the leading part in "Love Is the Doctor," Lee Sabinson's proposed musical production of Moliere's "Physician in Spite of Himself." . . . Film actress Anne Baxter is being sought for the starring role originally slated for Olivia de Havilland in "Portrait of a Lady," Thomas Hammond's production of the William Archibald dramatization of the Henry James novel, as

well as for "See the Jaguar," the N. Richard Nash play to be presented by Lemuel Ayers and Whitfield Cook.

Film exhibitor George T. Munton has optioned Stephen Longstreet's "The Beach House" for mid-November production on the Coast prior to Broadway. Clark Smith will direct. Script is an adaptation of Longstreet's novel.

Sammy Schwartz, regular understudy to Sam Levene as Nathan Detroit in the N. Y. "Guys and Dolls," is playing the role all this week, while Levene is on vacation. . . . Meyer Davis will supply the orchestra for "My Darlin' Aida." He's currently handling orchs for "New Faces" and "Top Banana."

CLT Lines Up 14 Plays in Subscription Sked, With 21 Cities Involved

The Council for the Living Theatre, which has superseded the Theatre Guild-American Theatre Society in operating a subscription setup on the road, has lined up 14 shows thus far for this season. That includes former Broadway productions, mostly for full-season tours, plus at least two pre-Broadway tryouts. One Coast show which sought CLT subscription status was passed up and is touring without it.

Only one touring show is thus far known to have obtained financing from Blue Ribbon Productions, the cooperative setup of New York and out-of-town theatre managements to back offerings to play the road. That is "Paint Your Wagon," the Wolfe Kaufman-John Yorke edition of last season's Alan Jay Lerner-Frederick Loewe musical, with Burl Ives slated to star. Money is understood available for other projects, but no other managements with prospective scripts have applied. A total of \$150,000 is reportedly in the kitty, for allotment up to \$25,000 per show.

The tourers set to have CLT subscription sponsorship in two or more of the organization's 21 cities include "Call Me Madam," "I Am a Camera," "Shrike," "Constant Wife," "Stalag 17," "Fourposter," "Tree Grows in Brooklyn," "Wagon," "Jane," "Country Girl," "Gigi" and "South Pacific," after latter ends its current and forthcoming Coast dates under the management of Edwin Lester. The tryout tours of "Bernadine" and "Time of the Cuckoo" will be on subscription, and similar status is being negotiated for others.

A committee, not yet complete, will determine what shows are to have CLT subscription sponsorship. It will consist of five representatives of the Guild, United Booking Office and the Shuberts, and five representing Broadway managements. No members of the committee will be permitted to vote on their own productions. The CLT has subscription setups in 21 cities.

Sadler's Wells Ballet After 2 Sock B.O. Tours, Set for '53 U.S. Return

Sadler's Wells Ballet of London, which had sock tours in its two previous postwar visits to the U.S. and Canada, has been set for a third visit, in the fall of 1953, by impresario Sol Hurok. Hurok made arrangements last week in London with David Webster, general administrator of the Royal Opera House, Covent Garden, which houses the ballet troupe.

Sadler's paid its first visit to the U. S. in 1949, and in a nine-week sellout tour racked up a \$500,000 take. Then it returned the following season ('50-'51) for a more comprehensive, nationwide 20-week tour, registering a gigantic \$2,500,000. Its younger sister troupe, Sadler's Wells Theatre Ballet, making its first tour of the U. S. last season ('51-'52), played for 27 weeks, to a fine gross of about \$2,000,000.

Sadler's will return to America with such stars as Margot Fonteyn, Molra Shearer, Beryl Grey and Michael Soames. It will also present the U. S. preem of Frederick Ashton's new full-evening ballet, "Sylvia," which had a click bow in London last week.

Hurok-Scouts Danes

London, Sept. 9. Before he planned for Denmark Saturday (6), where he is to see the Royal Danish Ballet, Sol Hurok closed a deal for the third American season for the Sadler's Wells Ballet.

The troupe will leave London in September, 1953, and will stay in America and Canada for four or five months. As on previous occasions, it will do a full coast-to-coast tour.

Hurok has also been continuing negotiations with the Old Vic management and these will be resumed on his return to London. He will then also have talks at Stratford-on-Avon with the Shakespeare theatre administration.

Concert comedienne Anna Russell to open season with program of longhair satires and takeoffs at Town Hall, N. Y., Oct. 5. Columbia Lecture Bureau is sponsoring.

Knox, Cummings to Sub As London 'Journey' Leads

Alexander Knox and Constance Cummings will take over Oct. 6 as leads in "Winter Journey," the London production of Clifford Odets' "Country Girl." They will succeed Michael Redgrave and Google Withers, who are withdrawing Oct. 4. Sam Wanamaker, who staged the production, will continue in the part of the director.

Under its original title, "Country Girl" started a U. S. tour last week with Robert Young and Nancy Kelly in the leading parts played on Broadway two seasons ago by Paul Kelly and Uta Hagen. It is being presented by Paula Stone and Mike Sloane. After a break-in week of one-nighters, the show opened Monday night (8) in San Francisco for a run.

'Faces' Uplift To Near-Capacity

After weathering Broadway's general boxoffice slump with only three losing weeks, "New Faces" has bounced back to near-capacity pace at the Royale, N. Y. For the five weeks ended Aug. 30 the Leonard Sillman production grossed a total of \$128,586 for an operating profit of \$17,338.

Added to the operating net for the previous 10 weeks through July 26, plus advance royalties from the RCA-Victor record album and commercial promotion deals, that brought the total return on the revue to \$49,090 thus far. Deducted from the \$114,096 production cost and \$15,815 tryout loss, it left \$80,820 still to be recouped.

During August the \$25,400 production loan was repaid and after deduction of \$42,207 undistributable items, including \$22,790 in bonds and \$15,000 sinking fund, \$10,972 was available for return on the \$134,000 investment. On the conservative basis of the operating profit during August, the musical should theoretically get into the black about next January-February.

TED PRATT'S OUTDOOR DRAMA, 'LAND OF FLA.'

Theodore Pratt, whose nine novels, three films and a stream of short stories and articles have focused around Florida, has written his first play about the state, an outdoor drama called "Land of Florida." Before he ends his annual summer sojourn in New York, returning to his permanent home in Boca Raton next month, he plans setting production of the play which has a geographical problem in that there is no such thing as a hill in southern Florida on which to build an amphitheatre.

He figures that an artificial hill, on which to perch the theatre, would in itself constitute a draw in the otherwise flat state.

Williams' 'House' Opens Very Big in London

London, Sept. 9.

After its standout opening at the Edinburgh festival, where it grossed more than \$8,400 in five days, Emlyn Williams' one man production of "Bleak House" made an auspicious entry into the West End. It opened at the Ambassadors Sept. 3 under the management of Tennent Productions, and was unanimously acclaimed. It will play a limited season and early in the new year Williams will repeat the show in New York under Sol Hurok's management.

Emlyn Williams follows the same technique that he used in his earlier season of Dickens readings. Makeup and dress are identical, and in every respect the presentation follows the style used by Dickens himself.

Another 70G 'Guys' Divvy; Over \$1,100,000 Paid Out

Another \$70,000 dividend, representing profits earned during August, is being paid this week by "Guys and Dolls." That brings the total distribution of the Frank Loesser-Jo Swerling-Abe Burrows musical to \$1,118,192 thus far.

The Cy Feuer-Ernest H. Martin production was financed at \$200,000, plus \$50,000 overcall. The original company is now in its 95th week at the 46th Street, N. Y., and the touring edition is in the 29th week of a Chicago run.

'Age' Slated for Broadway Bow, Following Its Okay Preem in Maine Strawhat

On the basis of its strawhat tryout, "Be Your Age," new comedy by Reginald Denham and Mary Orr, is now definitely slated for Broadway production this season. The play drew favorable reviews and enthusiastic audience response last week at the Lakewood Theatre, Skowhegan, Me. The Broadway presentation will be by Alexander H. Cohen and Joseph Kipness.

Although attendance on the post-Labor Day week started only moderately, it picked up on the strength of word-of-mouth comment and hit virtual capacity for the three performances Friday and Saturday (5-6). Gross for the week was nearly \$6,700 on a potential capacity of \$10,000 at a \$1.80 top in the 1,070-seat house.

With Denham already slated to stage the Broadway production of the London meller success, "Dial 'M' for Murder," starring Maurice Evans, the premiere of which is dated for Oct. 30, he will not be able to attend to "Be Your Age" until late fall. Meanwhile, the play will be rewritten and recast. The present plan is to put the new show into rehearsal early in November, with a two-and-a-half-week tryout in New Haven and Boston prior to the New York opening about Christmas time. However, that schedule may be set back about a month to avoid playing the tryout during the slack pre-Christmas period.

Decision to bring "Age" to Broadway in the fall apparently resulted largely from the marked improvement in the performance during last week's barn engagement. After the opening, Kipness reportedly favored moving the comedy to Broadway as early in the fall as possible, but Cohen was understood to have urged delaying until major rewriting could be done. However, Denham's continued improvements in the staging and the sharpened performance during the week led Cohen to revise his judgment.

Also on Cohen's schedule this season is a production of Patrick Hamilton's thriller, "The Man Upstairs," in association with Rita Allen. This will probably be done first in London.

'PORGY' BOWS IN VIENNA TO WARM RECEPTION

Vienna, Sept. 9.

In a visit sponsored by the U. S. State Dept., the Blevins Davis-Robert Breen production of "Porgy and Bess" premed at the Volksoper here Sunday night (7) to a warm reception from both Austrian and American first-nighters. Cast was headed by William Warfield, Leontyne Price and Cab Calloway, with Alexander Smallens conducting the orchestra.

While the Viennese audience was initially slow in adjusting itself to the American folk opera, the stirring George Gershwin music and fine performances of the cast evoked praise and a dozen curtain calls at the finale. Four more performances are scheduled for the Volksoper, Company of 65 Negroes next heads for Berlin, Paris and London.

U.S. Witch-Hunt Meller Gets Pre-London Bow

"The Trouble-Makers," a melodrama about witch-hunters at an American university, is being tried out this week at Brighton, England, prior to its premiere next Tuesday night (16) at the Strand, London.

The play is by George Bellak. U. S. legit-TV actor Gene Lyons went to England to play the leading part.

Upped Pressure on Agents, Managers To Invest In Shows Is Resented

Scott, Condos Prepping 1st Miami Legit Season

Miami, Sept. 9.

Sandy Scott and Nick Condos, operators of summer legit at the Cameo, Miami Beach, the past three seasons, plan to stage legit in Miami proper for the first time this winter. They've taken the 2,500-seater Dade County Auditorium, and plan a 10-week season of musicals and straight shows, starting Jan. 15. Producers are also looking for a new script to break in here, as possible Broadway vehicle for Martha Raye, Condos' wife.

Herb Marks agency in N. Y. is already doing casting for the season. Producers ran the Cameo this summer for 11 weeks.

Heavy Sked For McClintic Group

Katharine Cornell, Guthrie McClintic and their production associates have the most active lineup of shows this season in the history of the office. Six presentations, all told, are scheduled.

List is already under way with the tour of last season's Broadway hit, John van Druten's "I Am a Camera," presented by Miss Cornell's production associate and manager, Gertrude Macy, and Walter Starcke. Meanwhile, McClintic is producing and staging a new Mary Chase comedy, "Bernadine," which is due Oct. 22 at the Playhouse, N. Y., after tryout stands in Boston and Washington.

McClintic will also be occupied more or less simultaneously with the restaging of "Constant Wife," the Somerset Maugham revival which his wife, Miss Cornell, will take on tour early in October. After that he will supervise the scheduled U. S. tour of the Greek National Theatre productions of "Electra" and "Oedipus Rex," co-starring Katina Paxinou and Alexis Minotis, under sponsorship of ANTA and several Greek-American cultural organizations.

Meanwhile, Miss Macy and Starcke are proceeding with preparations for the production of the new van Druten play, "I've Got Sixpence." The author, who will also direct, is currently on the Coast with Starcke to audition candidates for the all-important male lead. The rest of the cast is tentatively set, and Boris Aronson is signed to design the scenery.

At the same time, Stanley Gilkie, McClintic's general manager, is going ahead with plans for his own production of a new George Kelly comedy, "When All Else Fails," described as dealing with a "still-attractive middle-aged woman with a shyly demure, yet predatory instinct toward the opposite sex." Kelly, whose previous plays have included "The Show-Off," "Craig's Wife," "Torch Bearers," "Reflected Glory" and "Fatal Weakness," will attend to the staging, as usual.

Equity Closes Non-Union Coast House Using Pros

Hollywood, Sept. 9.

Sartu Theatre, Hollywood Blvd. legit which has been operating for a year as an amateur house, was shuttered by Equity when two 4A's members were found to be working in the cast of "Over 21." Owner Edward Sartu said he would resume later this week with a different production, and nothing but tyro talent.

Equity Coast rep, Charles Meredith quoted the Charles Maxwell and Jeanne C. as saying that Sartu had informed them there was no question of union jurisdiction. They bowed out when appraised of the situation. Meredith expressed the hope that no disciplinary action would be necessary, since the pair cooperated when informed of the status.

Reported instances of press-agents and company managers being pressured to invest in productions they're applicants to handle, is causing increasing resentment in Broadway circles. There's some agitation for action by the union, the Assn. of Theatrical Press Agents & Managers, but it's figured there might be difficulty drafting a rule that would be effective.

Basic situation is not new, but has become more serious in the last season or so by the progressive scarcity of theatrical financing. However, it's admittedly difficult in some cases to determine when employee participation in a show's financing is involuntary. In certain instances, agents and managers are eager to invest in shows on which they're to work, and in a few such cases the participants are figured fortunate to have the opportunity.

However, there have been various examples in the last couple of seasons of agents and managers expected and tacitly required to invest an amount equal to several weeks' salary in a show, or to bring in a substantial amount of financing. In some cases, agents and managers have been instrumental in thus producing major portions of production bankrolls, occasionally by arranging elaborate parties at which the producer and potential backers could get acquainted.

Where an agent or manager puts up, say, an amount equal to two weeks' salary, the flop of the show may mean that he handles the tryout tour without pay. And in the opinion of some ATPAM members, that amounts to wiping out the union's minimum pay rules. For that reason, some members favor a flat rule by the ATPAM forbidding its members from investing in any show on which they're employed.

But such a regulation would probably be opposed by some of the top agents and managers, who consistently made a profit on investments in the hits of successful producers. Also, it's pointed out, it would be difficult to draft or enforce a rule that would cover all situations. Even if direct investment by the agent or manager or his immediate family were barred, the prospective employee might be pressured to bring in a comparable amount of financing from friends or business associates.

Mull Miss. River Showboat For Musical 'Finn' to Mark 1953 La. Purchase Fete

St. Louis, Sept. 9.

Execs of a local committee planning the 150th celebration of the Louisiana Purchase here next year, are mulling a proposal to underwrite the construction of a new Mississippi River showboat to present a musical version of "Huckleberry Finn," that would visit towns up and down the Mississippi after its local engagement.

The plan has been submitted by Albert Johnson, of New York, who served as art director for the Municipal Theatre Assn. during the 34th season that wound up Aug. 31. Johnson's plan calls for a boat, 300 x 100 feet, large enough to seat 2,000 persons, and a stage to be fashioned by welding together the hulls of two steel barges. He said rivermen have advised that the idea is feasible.

Johnson said the showboat production costs would be only a small part of what it would cost on Broadway, and that the cast here would probably be chosen from this area.

The musical version of "Finn," by Marvin Moore, who dramatized the yarn, and Henry Sullivan, the composer, took three years to do, said Johnson.

KEATING VICE GABRIEL AS CUE DRAMA CRITIC

John Keating, staff member and former feature editor of Cue mag, will take over as drama critic for the publication, succeeding Gilbert W. Gabriel, who died last week.

His first stint on the new job will be the opening tomorrow night (Thurs.) of "Seagulls Over Sorrento," at the Golden, N. Y.

Strawhat Reviews

Plays Out of Town

Be Your Age

Skowhegan, Me., Sept. 6.
Alexander H. Cohen & Joseph Kipness presentation of comedy in three acts by Mary Orr and Reginald Denham. Staged by Denham. Stars Conrad Nagel, Loring Smith, Betty Lynn, Michael Sivy, Jane Sutherland. Set, Ralph Alswang; costumes, Jocelyn. At Lakewood Theatre, Skowhegan, Me., Sept. 1, '52; \$1.80 top.
Lola Hilly Jane Sutherland
Bob Hilly Michael Sivy
Patricia Erickson Bill Story
Archibald K. Hilly Loring Smith
Gwendolyn Hilly Betty Lynn
Elliot Spurgeon Conrad Nagel
Abigail Dorothy Van Houten
Beatrice Bond Martha Randall
Franklin Gene Stuchman
Pearson Claid William
Vicki Hilly Stacey Hunter
John B. Butterworth Robert Pryor

If all good things come in threes, Skowhegan's Lakewood Theatre may have completed the cycle and once again be the birthplace of a Broadway winner. Having sent forth "Life With Father" and "Angel Street" to profitable careers, producer Grant Mills now offers Reginald Denham's and Mary Orr's comedy, "Be Your Age," which drew gales of laughter all this week in the 1,100-seat barn.

Accorded a fine production the new comedy revolves about the imminent marriage of one of the daughters of a typical upper middle-bracket family to a smoothie lecturer on the college circuit. It's a September-May combo with the widowed pater at his wits end trying to scotch what he senses will be an unhappy alliance—particularly since the professor is a classmate of his. In some genuinely funny scenes, the writers succeed in moving the story through its complications with the local swains to the eventual happy ending.

Conrad Nagel as the amorous intellectual turns in a well-nigh perfect performance which should be given more prominence. Betty Lynn as the sex appeal is that and a credible actress as well. Loring Smith in the overwritten part of the father comes through best when he is simple, warm and direct, and not so well for the play, but great for the audience, in his apologetic moments. The rest of the cast does yeoman work. Ralph Alswing's set is stand-out, with clothes by Jocelyn ditto.

Principal problem now facing the creators is to determine whether this property is farce or comedy. The diction at present marries some of the worst features of both. Milking for heavy laughter can throw a warm family tale into the category of cliché corn.

Despite post-season booking, with all summer visitors gone, this opus did capacity as soon as word-of-mouth got around. Nobody seemed to mind the fact that the show ran a full three hours. A half-hour out would help all around. Powers that be must now resolve rewrite and casting problems to make the difference between an income tax deduction or what may very well be a big dividend for Broadway producers Alexander H. Cohen and Joseph Kipness. *Lanc.*

Mistress Liggins

Matunuck, R. I., Sept. 4.
Donald Wolcott & Harold Schiff presentation of comedy-drama in three acts (four scenes) by Albert Dickason. Directed by John Larson. Setting by Bert Schwartz. At Theatre-By-The-Sea, Matunuck, Sept. 1, '52; \$3.00 top.
Herman Liggins Humphrey Davis
Edwin Liggins Amelle Blinn
Minerva Liggins Josephine Hull
Gertrude Ettinger Doro Merande
Maurice Ettinger Tom Flattery Reynolds
Edwin Liggins Edmund Hall
Randolph Fairchild 3d Edmund Hall
Melvin Liggins Edward Blinn
Stella Slove Amelle Blinn
Charles Expert Wicks Burton Mallory
Mrs. Fairchild Frances Maddux

With Josephine Hull as Minerva (Mistress) Liggins, Albert Dickason has come up with a fairly entertaining piece which should enjoy a moderately good run. With a few simple ingredients, he has managed to turn a smalltown family and a simple, planned wedding into a turmoil of laugh-provoking situations which lend toward a pleasant evening's entertainment.

The plot deals with the planned marriage, on the morrow, of Eloise Ettinger (Honey Waldman), granddaughter of Minerva Liggins to Randolph Fairchild 3d (Edmund Hall). All's well until Philadelphia socialite Mrs. Fairchild (Frances Maddux), mother of Randolph, throws a monkey wrench into the plans by announcing that her genealogist has been unable to find any trace of any marriage between Minerva and Edwin Liggins (Reynolds Evans), and because of the implication, she is withdrawing her consent to the marriage.

Announcement has the desired effect on the Liggins offspring, one of whom is a minister, Herman Liggins (Humphrey Davis), Gertrude Ettinger (Doro Merande),

whose husband up until then had a chance to get his party's mayoral nomination, and Melvin Liggins, the black sheep of the family, who takes it all in stride.

Miss Hull does her usual masterful job in protesting Mrs. Fairchild's attempt to use a Bible to get her to swear to the truth of any answer she might give the allegations. Her portrayal of flutery, injured innocence lends sympathy to the character, even when she announces it is and it isn't true. They had been married, but they weren't.

Grandpa Liggins hadn't been in this country very long when they met and because they didn't want to go through a lot of red tape, a friend fixed them up with a "minister." Eight months later they discovered they had been fleeced by a marriage racket, but by that time, Mistress Liggins "was eight months along" and in no condition to stand before a minister again, so they just let the whole thing slide.

Of course, since the family now knew they weren't legally married, they couldn't very well live as man and wife, so this too makes for some laugh-provoking scenes. Rest of the plot deals with the children's efforts to get their parents married, and the usual happy ending.

With two minor exceptions, the staff managed to get a very capable cast together, and since the show was caught on its fourth night, the group had a very good chance to get their lines straightened out. A little more chance to relax may make smoother the roles of Eloise and Mrs. Fairchild. The others are engagingly interesting. Set and direction are adequate. *Malo.*

Tin Wedding

Westport, Conn., Sept. 5.
Lawrence Lawrence, Armin Marshall & John C. Wilson presentation of Theatre Guild production of drama by Hagar Wilde and Judson O'Donnell. Stars MacDonald Carey, Maureen Stapleton, features Jane Hoffman, Florence Sundstrom, Ruth Gates. Directed by John C. Wilson. Setting and lighting by Paul B. McGuire; associate producer, Paul Bigelow. At Westport (Conn.) Country Playhouse, Aug. 31, '52.
Paul Donovan MacDonald Carey
Mary Donovan Maureen Stapleton
Cecil Donovan Ralph Lee Robertson, Jr.
Ruth Gates Ruth Gates
Ada Ryan Jane Hoffman
Mama Ryan Ruth Gates
Mabel Olsen Florence Sundstrom
Winnie Hubbs Lily Lodge

Here's something for those who want their heroines in an apron, grubbing around a poor man's kitchen. And a vehicle of sorts for Maureen Stapleton, who soared to fame two years ago in "The Rose Tattoo." The kitchen having replaced the drawing room in recent years as the drama's favorite arena, "Tin Wedding" could cater to that public for whom realism seems to shine like oldtime magic. The new play by Hagar Wilde and Judson O'Donnell is almost too authentic as it explores the situation of an unsuccessful midwest lawyer and his wife on their 10th wedding anniversary. The Theatre Guild, which sells both make-believe and facts, is now weighing its chances.

Several years ago the Guild hit pay dirt with "Come Back, Little Sheba," a powerful domestic play that turned up almost unannounced at the tail end of the Westport theatre season, one of the major series of its kind in the country. It was also kitchen drama, untidy kitchen type, with compelling subject matter.

The Donovans of "Tin Wedding" are too neatly poor. Their decade has been hard but happy. Neither his daydreams nor her drudgery have weighed them down unmercifully and they are getting by. So there seems little excuse then for him to take on a blonde beauty operator, and so little means for him to pose as a rich man.

Meddling relatives tell his wife of his fling and she expels him impulsively on their anniversary. It was the same beautician Mrs. Donovan had hired to color her greying hair, and when the interloper penitently intercedes for Donovan, his wife eagerly takes him back.

It's a plain story at best, but it's pleasantly sprinkled with very Irish humor. Its very honesty, its measured realism, are its burden. There is never any unseating conflict and very little attempt at characterization.

Miss Stapleton frequently glows with the gifts that have sped her to stardom. But she is often too strident and without native humor. MacDonald Carey, in his first eastern stage role in a decade, is effortlessly engaging as her husband. And Ralph Lee Robertson, Jr., is certainly okay as her son.

There's a shrewd performance by Jane Hoffman, as Ada, spinster sister, "with bad disposition and bad skin." Not since the people in the early George Kelly plays and in

Rose Franken's "Another Language," has such an uncomfortable relation been set upon the stage.

Lily Lodge, daughter of Connecticut's governor, has a small part, but she is very good in it and gets every laugh the authors intended.

John C. Wilson, the director, is obviously more at home in a drawing room than in a South Minneapolis kitchen, and bickering parochials are strange company for him. But he does brighten as many corners as he can with comedy. And with the cooperation of Ruth Gates, as a wise, old Irish moth-in-law, Wilson creates wonderfully silly scenes as she moves in and out of the picture. Miss Gates may almost be the best performer in the drama.

"Tin Wedding" is a worthy enough play, conceived with empathic honesty, but actually begging for tinsel. *Dont.*

Legit Follow-Ups

Stalag 17 (ERLANGER, CHICAGO)

Chicago, Sept. 3.
This theatre housed "Mr. Roberts" back in 1948-49 for a record run of 54 weeks and then picked it up again for several months a year ago. While it's not expected that "Stalag 17" will come near this mark, it should settle down for a lengthy stay. There will be inevitable comparisons with "Roberts," but while both are on armed services subjects, this latest play is a much more broad, bawdy offering. If the city censor doesn't get around to cutting some of the dialog, Chicago playgoers will be hearing some of the frankest verbiage they have heard in many years. However, it all fits the situation and after the initial shock, mainly to the femme seatholders, viewers seem to take in stride.

George Tobias, veteran of many a film Greek restaurant character part for the last decade, is given a chance here to really display some fine acting as the braggart and buffoon of the compound barracks. Tobias took over the part from Harold Stone in the last four weeks of the New York run, and gives a highly polished performance not only for the comedy aspects but also in several tense dramatic instances. Other newcomer, Jerry Jarrett, as the Brooklyn sidekick of Tobias, replaced Larry Davis, in Portland, Ore. He scores with his constant ribbing of his barracks mates. The company is still freshly paced and acts as if playing the first week of an engagement rather than more than 14 months.

John Ericson, of course, continues to stand out as the non-cooperative lone prisoner, who creates most of the tension in the hut. Laurence Huga as the security officer is capable, and Edward Platt as the section leader is especially impressive in the last act. Lothar Revalt is excellent as the jocular S. S. guard. Richard Cleary, youthful-appearing, naive soldier, gets a great many heart-warming chuckles with his innocent remarks. Rest of the cast is also strong in bit parts. *Zabe.*

South Pacific (PHILHARMONIC AUD., L.A.)

Los Angeles, Sept. 1.
Three new faces brighten the lineup of the "South Pacific" national company as it takes off from the Coast to begin its third winter of touring. Cast leads, Janet Blair and Webb Tilton, hold over for the coming year, but three of the principal feature roles are being essayed by new personnel.

Best of the newcomers is Dorothy Franklin, who has replaced Irene Bordoni as Bloody Mary. Strongly reminiscent of Diosa Costello, who set the pattern for the role with the road company, Miss Franklin invests her Bloody Mary characterization with a fine voice and an easy acting ability. As a result, the "Bali Hai" and "Happy Talk" numbers take on new potency and the Tonkinese woman becomes a credible character.

Benny Baker is the new Luther Billis, the big dealer, and he looks like a good bet for the role after he becomes a little more relaxed. He plays it broadly, milking the lines for what they have, but his delivery in early performance was a trifle too hurried. Belly dealer still requires practice, but Baker shapes as an okay Billis.

Third replacement is Stanley Groves as Cable. A personable youngster with a fine voice, he fits readily into the niche and more than carries his weight.

Rest of cast, consistently kept on its toes with performances and rehearsals, continues to turn in performances that owe to the script's solid entertainment. *Kap.*

The Sun Looks Down

Holyoke, Mass., Sept. 9.
Valley Players (in association with Fred F. Finklenhoff and James S. Elliott) presentation of drama in three acts by Howell M. Forgy. Directed by Elliott. Features Victor Varconi, Paula Morgan, Julian Compton. Set by Hal Shafer. At Jolla Playhouse, Holyoke, Mass., Sept. 9, '52.
Trinidad Dorothy Raymond
Angie Bunny Warner
Nina Julian Compton
Carmita Paula Morgan
Rudolfo Teddy Roberts
Refugio Victor Varconi
Cocora Ludmilla Tordella
Santiago Henry Sharp
Manuel Victor Millan
Flora Felicia Grey
Guillermo Edward Grogg

This one might almost be subtitled, "Eleven Characters in Search of a Play." A lot of people appear on the stage and indulge in a great deal of talk, but when it is all over, nothing has been proved and too much said about too little.

"The Sun Looks Down" is what might be called a "folk play," but actually Howell M. Forgy has taken a Mexican family, placed it in a California setting, and put it through a series of episodes, some of which seem related to nothing at all.

As a play it is very loose, and even the loose ends have loose ends of their own. There is a pious mother and hard-working father; a devout but consumptive sister; another sister who is neither devout nor consumptive; a strapping, ambitious lad whom both the girls want; a lanky son who can't wait to join the Marines; a drunken grandfather; a precocious young girl, a patient and loving mother, and a sleek-haired rat who is always chasing the healthier of the sisters.

The author has placed all of these people in a sort of "Tobacco Road" setting, even to the broken-down, rusted jalopy in the backyard, and has given them conversation which is probably poetic, except that it goes on so long it becomes more than a little dull. Someone is forever dreaming out loud about the flowers and the birds. While someone else is scheming how to pass marijuana or smuggle Mexican aliens into the country without getting caught.

Whatever thread this story has is carried by Casmira, played with a sort of full-bodied exuberance by Paula Morgan. It is hard to tell what she might make of this, given enough time, but at this first showing, it seemed a waste of what might be a reasonably good talent, with emphasis on the Paulette Goddard side.

Victor Varconi is the most consistent of all the characters, carrying through to a reasonably complete characterization as the well-meaning, but eternally frustrated father in the role of Refugio. Victor Millan is strong as the gangling adolescent, Manuel, and Edward Grogg makes a fine, sleazy gangster as Guillermo.

Juleen Compton does the Camille act as the dying Nina, with all the stops out, and young Bunny Warner is very captivating as the kid sister, Angie. Hal Shafer has done a colorful single interior of a simple Mexican home, and the James E. Elliott direction was probably capable. It's hard to tell about a thing like that in the case of a play which starts from nowhere, and never gets much further. *Hori.*

Lady's Not For Burning

La Jolla, Cal., Sept. 2.
La Jolla Playhouse production of comedy in three acts by Christopher Fry. Stars Vincent Price, Marsha Hunt, Beulah Bondi. Directed by Norman Lloyd. Sets and lighting, Ariel Ballif. At La Jolla Playhouse, Aug. 26, '52; \$4.20 top.
Richard Vincent Price
Thomas Mendip Marsha Hunt
Alison Elliot Beulah Bondi
Nicholas Defize Marsha Hunt
Margaret Deane Marsha Hunt
Humphrey Devize Sean McClory
Hebbel Tyson Philip Tonge
Kennel Fourdemayne Marsha Hunt
The Chaplain Marsha Hunt
Edward Taperroom Walter Kingsford
Matthew Skippis J. M. Kerrigan

Christopher Fry's mixture of poetry, theatre and gay irony provided a fine finale for the La Jolla Playhouse season, a Coast premiere and likely the best production in the strawhat group's six-year history. From here the play moved to the United Nations (Alcazara) Theatre, San Francisco, for a three-week run.

Cast is about the best to have spanned that most. Acting is top-level as the players have a flamboyant time with the dialog. Fry is a skillful literary juggler having fun with words, and fine cast here is in tune with the author's spirit. Add some intelligent staging by Norman Lloyd, who also directed "The Cocktail Party" rock-

company which broke in at La Jolla last summer.

Vincent Price takes top acting honors in the role originated by John Glendugh, that of the dashing death-seeker. With great force and charm, Price captures the quality of Fry's poetic dialog, knowing when to declaim and when to be flip, and always being true to the sense of fun which seems the play's purpose.

Not far behind are Marsha Hunt as the beguiling victim of a medieval witch-hunt in an English village; Beulah Bondi, the twittily yet imperturbable mother of rival ruffian brothers excellently played by James Dobson and Sean McClory, the latter one of two Abbey Theatre graduates in the cast. Other Abbey veteran, J. M. Kerrigan, is on stage only a few minutes in the final act, but provides a gem of humor as the witch's tipsy "victim." Others are equally good, including Walter Parsons, the addle-pated chaplain; Philip Tonge, Walter Kingsford and the young lovers, Lamont Johnson and Anne Kimbell.

A classic of designing art, Ariel Ballif's set perfectly reflects the drafty collar of humanity known as superstition. After viewing a Fry drama, those darned metaphors are catching. *Don.*

LAUNCH PHILLY SEASON SANS MUSIC FANFARE

Philadelphia, Sept. 9.
The stage season was launched at the Erlanger yesterday (Mon.) without benefit of music. Opiener was "Good Night Ladies," a straight play, but the customary crew of four was missing from the pit due to the failure of the Shuberts and Local 77 to get together.

There's no dispute, according to Lawrence Shubert Lawrence, general manager of the Erlanger, who said a meeting was held up because of J. J. Shubert ailing. Union gave the house an okay to start without music, pending conferences scheduled for later this week.

Mull N.C. State Theatre Along Va. Barter Lines

* Greensboro, N. C., Sept. 9.
After several seasons of summer stock in western North Carolina, Robroy Farquhar this year will have his Vagabond Players at Flat Rock, functioning as a "regional theatre," a non-profit enterprise with a board of trustees made up of civic leaders. This is in line with his dream of a state theatre for North Carolina.

The fact that Farquhar's dream currently is wrapped in canvas (the theatre is a rented tent), and that it is not at the moment implemented by high official benediction, seal or funds of the state legislature doesn't lessen his zeal.

The Vagabonds were originally a play-reading group, formed in New York in 1937. In 1940, after various way-stations and some changes of personnel, they followed Farquhar to the North Carolina hills and brought the first successful summer stock to this state.

A fair quota of Vagabonds have left the mountains for higher, more arid altitudes. Among them the Kim Hunter, who came to this as an apprentice (en route to the group Cole) in that first led as Janet turned to acting in real, and technicians as compared to the Appala following season. The ingenue the

With Virginia Barter Theatre har's idea may, for example, Farquhar catch on.

Wing School Theatrical Workshop Musical

Professional training program of launchers, the Theatre Wing, N. Y. Theatre is a new course, Musical Workshop, this semester. For to prepare the Wing students and work in the musical comedy and operetta fields. Class meets Monday nights and Thursdays at 4-7 p.m., under leadership of Mary Hunter, who is comedy and legit director; John Mundy, orchestra manager with the Metropolitan Opera, and the latter's wife, Clytie Mundy, a music coach.

Semester at the ATW school starts next week. Courses cover radio, television, theatre, singing, dance, writing, directing, etc.

Inside Stuff—Legit

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with capacity for star policy. Bar and restaurant on premises desirable. Box V-230, Variety, 154 West 46th Street, New York 36.

B'way Generally Better, But Spotty; 'King' \$51,300, 'Wish' New High \$47,900, 'Faces' OK \$26,600, 'Animal' \$18,800

Business was uneven, but generally slightly better on Broadway last week than the week before. With some shows going up a bit and others tapering off, the overall total was higher, but because of the reopening of one musical with a steep potential capacity, the percentage of capacity eased a trifle.

The total gross for all 11 shows last week was \$342,000, or 80% of capacity. Week before last the corrected total for the 10 current entries was \$321,504, or 83% of capacity, and the respective figures for the preceding week were \$322,100 and 85%.

A year ago last week the total for all 13 current shows was \$403,990, or 82% of capacity, the same as the week before.

With rain the Labor Day weekend, there was good attendance at the shows playing holiday matinees Monday (1), but the customary drop came that night. Receipts were down again Tuesday night (2), but improved thereafter to a lively pace at the weekend. Indications are that conditions will be better this week.

"Top Banana" reopened last week. "Mrs. McThing" resumed Monday night (8) and "Seagulls Over Sorrento" is due to premiere tomorrow night (Thurs.). Another opening, "Mr. Pickwick," is slated for next Wednesday (17), but that completes the incoming list for September.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter," Barrymore (46th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Over \$15,000 (previous week, \$13,600).

"Guys and Dolls," 46th St. (94th wk) (MC-\$6.60; 1,319; \$43,904). Has bounced back to standee-limit pace, and is expected to stay there for some time; \$44,000 again.

"King and I," St. James (76th wk) (MC-\$7.20; 1,571; \$51,717). Approached \$51,300 (previous week, \$51,700).

"Male Animal," Music Box (19th wk) (C-\$4.80; 1,012; \$25,903) (Elisabeth Bergner, Martha Scott, Robert Preston). Nearly \$18,800 (previous week, \$16,500).

"Moon Is Blue," Miller (79th wk) (C-\$4.80; 920; \$21,586) (Don-

ald Cook, Barry Nelson, Janet Riley). Over \$10,500 (previous week, \$10,000).

"New Faces," Royale (17th wk) (R-\$6; 1,035; \$30,600). Almost \$26,600 (corrected grosses for the previous five weeks were as follows: Over \$20,400 for week ended Aug. 2; nearly \$24,800, week ended Aug. 9; almost \$26,900, week ended Aug. 16; just \$28,900, week ended Aug. 23, and nearly \$27,600 for week ended Aug. 30).

"Pal Joey," Broadhurst (36th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Nearly \$37,800 (previous week, \$38,000).

"Point of No Return," Alvin (34th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Almost \$20,900 (previous week, \$21,000).

"South Pacific," Majestic (177th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over \$42,100 (previous week, \$44,100).

"Top Banana," Winter Garden (42d wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). First stanza since reopening, over \$27,100.

"Wish You Were Here," Imperial (11th wk) (MC-\$7.20; 1,400; \$51,847). New high for the run; nearly \$47,900 (previous week, \$46,100).

Reopened This Week

"Mrs. McThing," Morosco (23d wk) (C-\$4.80; 912; \$26,800) (Helen Hayes). ANTA production of the Mary Chase comic fantasy resumed Monday night (8) after seven-week hiatus.

Opening This Week

"Seagulls Over Sorrento," Golden (C-\$4.80; 776; \$19,195). Charles Bowden-Philip Langner, in association with Peter Cookson, production of Hugh Hastings' London farce opens tonight (Wed.); production financed at \$30,000, cost about \$15,000 (plus \$6,000 in bonds) and can break even at around \$10,500 gross.

'MADAM' HEFTY \$44,600 IN PORTLAND STANZA

Portland, Sept. 9.

"Call Me Madam," with Elaine Stritch and Kent Smith as featured leads, grossed a hefty \$44,600 last week at the 3,424-seat Auditorium here.

The Leland Hayward production is splitting the current week between Salt Lake City and Denver. Meanwhile, "Bell, Book and Candle," with Joan Bennett and Zachary Scott co-starred, has moved into the 1,500-seat Mayfair here.

'Bell' Fair \$19,000 in Nine For 7-Day Seattle Span

Seattle, Sept. 9.

"Bell, Book and Candle," starring Joan Bennett and Zachary Scott, grossed a fair \$19,000 in nine performances at the 1,439-seat Metropolitan here in a seven-day span closing Sunday (7). The Shepard Traube production then moved to the Mayfair, Portland, where it opened last night and plays seven performances through Friday night (12).

This week's offering at the Met, opening tonight (Tues.) and playing through Friday night (12) is "Fourposter," costarring Jessica Tandy and Hume Cronyn. House is dark next week.

'Poster' \$29,800, 'Lady' 16½G, S. F.

San Francisco, Sept. 9.

"Country Girl," with Robert Young, Dane Clark and Nancy Kelly, opened at the Geary, Monday (8). Theatre Guild offering is scaled to \$4.20.

"Lady's Not For Burning," new at the United Nations-Alcazar, rated strong crix boosts on acting and direction.

Estimates for Last Week

"Jollyanna," Curran (4th wk) (MC-\$4.80; 1,759) (Bobby Clark, Mitzi Gaynor, John Beal). Nice \$32,000 (previous week, \$35,500).

"Fourposter," Geary (4th wk) (C-\$4.20; 1,550) (Jessica Tandy, Hume Cronyn). Sock \$29,800 (previous week, \$28,000).

"Lady's Not For Burning," United Nations-Alcazar (D-\$3.60; 1,157) (Vincent Price, Marsha Hunt, Beulah Bondi). Strong \$16,500.

'Show Boat' Winds Kaycee Al Fresco With 55G Take To Put Season in Black

Kansas City, Sept. 9.

"Show Boat," as the season's finale, proved a magnet throughout its 13-day run, establishing attendance records almost nightly, and pulling the Starlight Theatre into the black for the season. Second week (six days) ending Saturday, when the season closed, played to 40,000 persons and a gross of \$55,000.

Added to the previous week (seven days) of \$55,000 and \$90,000, the one production racked up \$145,000, a money and attendance record. "Show Boat" had the weather on its side, the entire 13 performances playing without interruption or threat of rain.

Official figures are not yet compiled, but season take for 10 shows and 11 weeks is expected to top \$620,000, with production costs about \$600,000. That will put Starlight in the black despite the fact that four of the season's productions did not pay their own way, two broke about even, and one operated in the black. Other profitable attractions were "Great Waltz," the season opener, "Firefly," and "Carousel."

The 1952 take lets the nearly 700 businessmen angels off the hook. The guarantors had underwritten the season to the extent of about \$200,000, and were on call for a similar amount. They are expected to similarly back the 1953 season. Admission scale was the same this season as last, \$3.60 down to 50c.

Production-director Richard Berger left last weekend for New York, and will return shortly to wind up business affairs of the season.

'Okla.' Fine \$21,200 For Seven in Two-Way Split

Asbury Park, N. J., Sept. 9.

After many years, with only strawhat theatre activity, this resort returned to the list of legit road stands last week with a click engagement of "Oklahoma," at the Paramount, local Walter Reade picture. Theatre Guild production, starting another season of touring, registered a neat \$14,800 for five performances Wednesday-through-Saturday (3-6).

The perennial musical hit ran into rainy weather earlier in the week, grossing a mild \$6,400 in two performances Monday-Tuesday (1-2) at the Broadway, a Reade filmery in Kingston, N. Y.

Show is dividing the current week between the Lincoln, Trenton; Majestic, Perth Amboy, and Court Square, Springfield, Mass.

New Chi Season Off to Fairish Start; 'Stalag' 17G in 7, 'Dolls' \$37,100

Chicago, Sept. 9.

BEA LILLIE SETS OLNEY RECORD WITH SOCK 15G

Olney, Md., Sept. 9.

"An Evening With Bea Lillie" broke all records at Olney Theatre last week with a resounding \$15,000 for eight performances, with house scaled to \$4.20. Even allowing for fact that scale was higher than the standard top of \$3.60, the British star left town with a record of having crowded into the house more stuhlders than any performer to date, including standees for every performance except opening night.

Highlight of the smash run came Saturday (6) when a White House party, headed by President and Mrs. Truman, with daughter Margaret and the John Hortons (he's Universal rep here, she's the former Druce Snyder, daughter of the Secretary of Treasury), filled almost an entire row at the straw-hat.

Olney b.o. record was best of the tour in the seven weeks to date except for the run at the 1,100-seat Princeton Theatre. Olney has a capacity of 716, including 120 "temporary" general admission seats. Olney closes season with "On Your Toes," which opens tonight (Tues.) with a fair advance.

'ANNIE' GAY \$18,600 AT TORONTO MELODY FAIR

Toronto, Sept. 9.

With the Canadian National Exhibition and the long Labor Day weekend hurting, "Annie Get Your Gun," with Marilyn Day and Earl Covert, still racked up a healthy \$18,600 at Melody Fair. The 1,640-seater tent setup in midtown Dufferin Park was scaled at a \$3.40 top with tax.

Friday and Saturday nights were sellouts, with heavy advance on second week of "Annie" insuring capacity, now that CNE is out of the way. This marks windup of a highly successful second season here of theatre-in-the-round.

Current Road Shows

(Sept. 8-20)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Mayfair, Portland (8-12); Biltmore, L. A. (15-20).

"Call Me Madam"—Capitol, Salt Lake City, (8-9); Aud., Denver (11-13); Paramount, Omaha (15-17); KRNT, Des Moines (18-20).

"Country Girl" (Robert Young, Nancy Kelly)—Geary, S. F. (8-20).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Met., Seattle (9-13); Lyceum, Minneapolis (17-20).

"Gentlemen Prefer Blondes"—Majestic, Montreal (14-20).

"Good Night Ladies"—Erlanger, Phila. (8-13).

"Guys and Dolls"—Shubert, Chi (8-20).

"I Am a Camera" (Julie Harris)—Cass, Detroit (8-13); Harris, Chi (15-20).

"In Any Language" (Uta Hagen)—Shubert, New Haven (18-20).

"Jollyana" (Bobby Clark, Mitzi Gaynor)—Philharmonic, L. A. (8-20).

"Moon Is Blue" (David Niven, Diana Lynn, Scott Brady)—Biltmore, L. A. (8-13); Aud., Long Beach, Cal. (15); Fox Bernardino (16); Russ Aud., San Diego (17); Memorial Aud., Sacramento (20).

"Mister Roberts" (Tod Andrews)—New Parsons, Hartford (18-20).

"Oklahoma"—Lincoln, Trenton (8-9); Majestic, Perth Amboy (10-11); Court Square, Springfield, Mass. (12-13); Royal Alexandra, Toronto (15-20).

"Paris '90" (Cornelia Otis Skinner)—Erie, Schenectady (20).

"South Pacific" (Janet Blair, Webb Tilton)—Russ Aud., San Diego (8-13); Municipal Aud., Pasadena (14-20).

"Stalag 17"—Erlanger, Chi (8-20).

"Stalag 17," starting off the fall season here, got four sock reviews from the daily critics. Comedy is doing eight shows this week and then nine the second and third, dropping Wednesday matinee thereafter. First Wednesday matinee after the Sept. 2 opening was good, with house about half full.

With the short week and return of vacationers "Guys and Dolls" took a sharp drop. "I Am a Camera," with Julie Harris, opens Sept. 15 at the Harris, and "Fourposter" is set for the Blackstone Sept. 22.

Estimates for Last Week

"Guys and Dolls" Shubert (28th week) (\$6; \$2,100). Dropped off about \$10,000, to hit \$37,100.

"Stalag 17," Erlanger (1st week) (\$4.40; 1,334). Almost \$17,000 for seven performances, in first subscription week.

'Pacific' \$55,100, 'Moon' \$12,400, L.A.

Los Angeles, Sept. 9.

Civic Light Opera started on the final lap of its season last night (Mon.) with "Jollyanna," after hitting the year's high-water mark with the six-week stand of "South Pacific." Musical, which took to the road again over the weekend, grossed a whopping \$324,540 for its stay, final week hitting \$55,100. "Jollyanna" will be at the Philharmonic Aud. for four weeks.

Town's only other offering last week, "The Moon Is Blue," dipped again in its fourth frame, reaching \$12,400. Current session is its final one, and it will be followed at the 1,636-seat Biltmore next Monday (15) by "Bell, Book and Candle," starring Joan Bennett.

FINE \$22,800 'CAMERA' BOWS DETROIT SEASON

Detroit, Sept. 9.

"I Am a Camera," starring Julie Harris, rolled to a great \$22,800 in the first week of a fortnight's run, to open the Cas's season. Theatre, a 1,452-seater, was at capacity from Wednesday through Saturday.

Guild subscription held the take down. Second week, also on guild subscription, is sold out.

'Kate's' Record 10G Ends Niagara Falls Barn Sked

Buffalo, Sept. 9.

"Kiss Me Kate" closed the season for Maude Franchot's Niagara Falls Summer Players; with a record gross of nearly \$10,000, with sellout biz at \$2.50 top. Producer will be in New York next week to line up tentative attractions for next season, which will be extended from June 1 to Oct. 1.

'Ladies' 16G, Montreal

Montreal, Sept. 9.

"Good Night Ladies" drew a near \$16,000 at Her Majesty's last week as the first offering of the season. House was scaled to \$3.38.

The Jose Greco Ballet is current and "Gentlemen Prefer Blondes" opens next Monday (15).



Thank you,
Mr. Ross!



Miss Miriam Craig
77 Washington Place
New York, New York

Dear Mimi:

This is just to say "thanks" for lending your terrific talent to the Green Mansions dramatic season.

Your "Lola" in "Come Back Little Sheba" was a performance to be remembered, and they're still talking about your "Stella" in "Light Up The Sky". There haven't been many Summer performances like these.

Broadway is missing a terrific bet. It can't be missed for long.

Sincerely,
Michael Ross
MICHAEL ROSS
Producer-Director
Green Mansions Theatre



CAB CALLOWAY
Sportin' Life
"PORGY AND BESS"

Now—Volkstheater,
Vienna, Austria

Mgt.: BILL MITTLER, 1619 Broadway, New York

SEE PAGE
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Literati

N. Y. Post-Barry Gray Vs. WW
New York disk jockey-commentator Barry Gray has been set by the New York Post to write a once-weekly column for its weekend edition. The column will be similar to Gray's radio and TV commentaries, with the Post giving him a free hand to sound off on controversial subjects. The column begins this weekend.

The Post-Gray tie establishes more closely a link formed when both became involved in "L'Affaire Winchell," in which the p.m. daily and Gray became allied against the Hearst columnist, mainly stemming from the "exposed" job the Post did on Winchell last winter. The feud between the two camps has heightened during the past weeks, notably between Winchell and the Post, with Winchell taking sharp raps at both Gray and the daily.

Accenting the situation was the beating that Gray took last week on an east side street from two hoodlums who were "waiting for him." The Post tagged in its first-page streamer story of the attack, that there are no indications "the Winchell feud (with Gray) has any connection with the street corner attack." Gray attributed the assault on hoodlums bent on revenge for his utterances on the air that a pro-Nazi trend is flourishing in Yorkville (New York's German belt).

Last week Winchell made reference to the New York "Posttute." In a Monday (8) editorial, the paper slapped back at the columnist for stating that maybe the unidentified goons who slugged Gray "had a good reason." The Post continued: "The last time we heard that line it was being used by Ku Klux Klansmen to justify one of their night floggings. We didn't know that there was such a thing as a 'Good Reason' for lawless violence on the streets of Our Town."

Look's New Entertainment Ed
George Ellis is the new Entertainment Editor of Look. In addition to continuing responsibility for stories about show biz, he now also will have a supervisory responsibility for radio and television stories.

A. C. Guild Strike Put Off
No strike was called against the Press-Union Publishing Co. of Atlantic City, N. J., by the unit of the Philadelphia-Camden Newspaper Guild composed of its editorial workers, although the walkout was scheduled for last Wednesday (3). The unit is still on an hour's strike notice, however, but the indication now is that local leaders and officers of the Philadelphia Guild are not too sure a walkout will solve their differences with publisher Roland Adams.

During the week the editor of the afternoon paper and the sports editor of the combination dailies turned in their resignations as Guild members. Under the contract which was being discussed they were to be excluded from the Guild in any event, and both felt that they should have no part in the differences between the unit and the publisher.

A notice of working conditions was posted in the city room with no changes made in working conditions. The publisher also granted raises to about a dozen considered worthy of increased salary. These included some of the most ardent guildsmen.

Quick's TV Section Add
In a move that's likely to cut into the circulation of the flock of new television program guide mags, Quick—the Cowles vest-pocket weekly—is adding a 32-page TV section with a program asked. It will be inserted into the metropolitan N. Y. edition, starting Oct. 20. Quick is printed at various plants across the country, to speed its press run, and it's probable, if this project clicks, that similar tele sections will be added in the other regions.

Cowles prexy Gardner Cowles said that Quick and Look "have always had an enlightened viewpoint" towards covering "competitive" media such as AM and TV, and that readers are interested in the broadcast fields. He added that TV "cannot supplant good magazines" and that mag reading is greater in TV homes than in non-TV homes. Both Look and Quick

have been aggressively promoted on the air.

Quick's vidsection is also likely to bring in ad revenue from webs, stations and programs, as well as advertisers wanting to hit the N.Y. market.

Ed Brooks' Click Bally
Ed Brooks, amusements editor of the New Orleans Times-Picayune, back on the job here after a five-week stint helping his brother Jack R. Brooks, Beaumont, Tex., attorney, campaign for the Democratic Congressional nomination from Texas Second district.

The 29-year-old candidate placed second in an 11-candidate primary, then won the run off Aug. 26. The Democratic nomination is virtually tantamount to election, despite Republican opposition, in that sector of Texas. Brooks thus looms as the youngest member of the 83d Congress.

The New Orleans newspaperman, who reviews music and drama and writes the daily column "On the Square," took leave of absence, without pay, to handle publicity and advertising for his brother's campaign.

CHATTER
Michael Arien enroute to Britain on the Parthia.

Hazel Cooley has written a tome on educational tele to be published by Channel Press.

Martin Abramson profiling Kate Smith for American Magazine and Bea Lillie for Collier's.

Walter Graebner, European director of Time-Life, Ltd., in from Britain Saturday (6) on the Britannic.

John Clarke Bowman's new historical novel, "Isle of Demons," will be published in January by Dial Press.

Robert Payne completed another novel, "The Chieftain," to follow his "Blood Royal," which is being published this month by Prentice-Hall.

"The Best Cartoons From Punch," edited by Marvin Rosenberg and William Cole, with foreword by A. P. Herbert, to be published by Simon & Schuster, Sept. 29.

Danish writer and newspaper-correspondent Sven Rye, who has covered Hollywood for leading European newspapers and magazines the last three years, has now become an American citizen.

Ruth Ivenner, onetime veepee of Kay Kamen Ltd., worldwide licensing organization for Walt Disney characters, named exclusive rep for merchandising franchises of Ham Fisher (Joe Palooka) creations.

Robert Downing, stage manager for the incoming Broadway legions, "Seagulls Over Sorrento," has article in the September Theatre Arts mag, "The Man in the Prompt Corner," about stage managing.

Edna Vann, formerly Alfred Hitchcock's assistant and now a literary consultant, in Hollywood, collaborating on a novel, "The Call of the Cricket," with radio commentator Lynn Castille of MBS.

Milbourne Christopher's ninth book for the "Magician's Only" series has just been published by Tannen, titled "One Man Mental Magic." Tenth will appear next month, titled "100 Latest Tips on Magic."

"New York On A Modest Income," by Patricia Cummings and William B. Jones (\$1.50), with chapters on restaurants, summer and winter entertainment, etc., to be published Friday (12) by Simon & Schuster.

Sixth annual "All-Sports Tribute" lunch of the Bantshies will be held in the Waldorf-Astoria, N. Y., on Tuesday-(16). Arthur "Bugs" Baer will introduce the show biz performers and Bill Corum will present the sports champions.

Cooking authority Marian Tracy has selected scores of recipes from America's top newspaper food editors and assembled them into an interesting "Coast to Coast Cookery" volume (Indiana U. Press; \$3.95), intelligently broken down as to state, regional and other specialized origins.

Stanley K. Turner, formerly with Collier's as a specialist in food accounts, joined the eastern sales staff of Today's Family, new family service mag distributed by Woolworth stores. Sam Publications has also named Ben S. Lochridge as its western ad manager.

Theodore Pratt claims the best-selling new novel sweepstakes because his 35c "Red Seal" original, "The Golden Sorrow," has had a 377,000 first printing, of which

250,000 have already been sold within the first few weeks. The 35c paperback thus tops anything on the hardbook bestseller list.

Charles Sawyer, U. S. Secretary of Commerce, and Kenneth Kerr, publisher of the Lancaster (O.) Eagle-Gazette, have purchased the Waverly (O.) Republican-Herald, a weekly, published at edge of the Government's \$1,200,000,000 atomic energy plant site. Sawyer has several radio and newspaper connections in Ohio.

100 TV Stations

Continued from page 1

could expect about 97 more TV stations to be on the air by end of 1953. Perhaps there will be a nationwide service in five to seven years. Manufacturers seem to be better equipped to meet the demand for receivers than for transmitters. Even so, when a TV station (KFEL-TV) recently went on the air in Denver, at a date that was unexpectedly early, the demand for receivers was such that it could not be met. So, if you're selling receivers, get stocked up for the bonanza when your first TV station broadcasts its first signal to the general public."

But television, said Fellows, won't hurt "good" radio stations. Fewer radio stations, he pointed out, showed losses in 1951 than in the previous year. Most broadcasters, he added, undersold radio in the early days of TV.

"Radio has never been stronger," he declared. "In my opinion it will remain strong. It is the best (advertising) buy you can get for the money you spend in most lines of merchandising and selling."

Television, he said, is not proving a "honey-man." The medium, he added, "will always prosper because it provides demonstration—sight with sound. And radio will always prosper—because it gives greater saturation than all other media, is more intimate, more flexible, and because it is personal selling."

"And remember," he added, "no mass medium that has captured the imagination and interest of the people has ever failed as an industry."

Jock Asks Pubs

Continued from page 1

Howell, several Tin Pan Alley firms are showing interest.

Reaction in the industry is mixed, however, with some pubs claiming that it's a "legalized form of payola" while others contend that it will be detrimental to the music biz if plugs can be gained through coin rather than merit. A couple of vet pubs, on the other hand, can see nothing wrong with Howell's scheme but prefer to lay off for the time being.

Meantime, Howell, who is a National Broadcasting Co. pacifist, is continuing to project his plan to the publishing fraternity. He expects to get the pub-sponsors and stations lined up by the end of the month. He's also eyeing the deejay field for a personality to take over the spinning-spiel assignment since his NBC pact won't allow him to handle it. His disk shows for NBC include "The Stars Review the Hits," "Favorites of the Famous" and "Album Shows."

Kramer Holdout

Continued from page 5

worked out hadn't been determined up to yesterday (Tues.). It is understood that D&C went ahead on assurances from Harry Brandt, in whose Mayfair Theatre "High Noon" is playing.

Seidman said Monday (8) he was hopeful that other areas throughout the country might take a lead from the joint project. Ads carried a picture of the Broadway theatre scene in the upper two-thirds of the page with the legend "More Great Movies On Broadway Than Ever Before." Below there was a check list of films and theatres, carrying the line: "Check the hits you've yet to see."

Pix were "The Miracle of Our Lady of Fatima" (WB), "Quiet Man" (Rep), "Big Sky" (RKO-Howard Hawks), "Devil Makes Three" (M-G), "High Noon" (Kramer-UA), "Crimson Pirate" (WB), "Ivanhoe" (M-G), "Snows of Killmanjaro" (20th), "Monkey Business" (20th), "Sudden Fear" (Joseph Kaufman-RKO) and "Affair in Trinidad" (Col).

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

First anti-Nazi picture to be made since Hitler's hordes got their hands off our throats and began crawling around in their self-made tunnels of hate is due for release soon and a lot of people are going to be curious to see how it is received. Most curious of all, I suspect, will be Richard Goldstone, who produced it under the frugal title of "The Devil Makes Three," with Gene Kelly, Pier Angeli and a flock of kindly krauts, some of whom were glad to get in an anti-Nazi picture to get the onus of Nazi off them.

Goldstone produced the pic for Metro around Munich and the Tyrol, between Bad Reichenhall and Salzburg. Not wanting to come home with only one shot in his gun, he made "Time Bomb" in England as well.

It is refreshing to talk to a young man who smokes a pipe and gives you first-hand news about a place you knew well, far away and long ago. I spent a whole summer in the area where Goldstone made "The Devil Makes Three." That was in 1932. At that time in Bad Reichenhall there was only one Nazi, and he was the village idiot. Everybody laughed at him, but it wasn't long before they were laughing out of the other side of their mouths. He used to ride on the bus with us to Salzburg, and even the frontier guards and customs men relaxed at that little guy in the brown shirt. He laughed, too.

In those days traffic in Germany was run under the American system and in Austria under the British system. Buses would tear down the road on the right and then on reaching Austria swing to the left. Cars coming from the opposite direction would make the opposite switch. It was a terrifying way to travel but at least it kept people's minds off brown shirts.

Goldstone said that's all been changed. Cars keep to the right in both countries now. "But the frontier isn't where it was," he said. "The Germans built a new custom house, and even in this cheated the Austrians out of a couple of hundred yards. But they still make you take your passport out and go through it painstakingly page after page every time you cross the border, even if it's 10 times a day."

Hollywood 'Snow' Has Tough Sledding

One time the company was moving from Bad Reichenhall to Salzburg. They were not sure there was enough snow in Salzburg, so they took a truckload of their own. When they arrived at the frontier the customs official began checking on the "snow." They opened every bag, looked at the ersatz schnee, smelled it, felt it and waited for additional information. Why, they wanted to know, did Americans have to import snow? Wasn't theirs good enough?

"Well, the American snow doesn't melt and when it comes to making motion pictures it's better that way," Goldstone explained. They scratched their heads and let the snow pass. He might have told the krauts that it was made with frozen marks but he let that one pass, too.

While most of the memorials to Hitler have been destroyed, there are subtle evidences still around of his having passed that way. At the Hofbrau House in Munich, for instance, there is a plaque which reads: "Go Upstairs and Visit the Historical Chambers." Lots do, too, Goldstone noticed.

He noticed also that Germany and the Germans seem about as well off as the victors, and far better off than the British, who were on the winning side, as the phrase goes. He was in London during the Christmas holidays and found it dismal. The next week he was in Munich and things couldn't have been booming better when they were pushing the Allies in the English channel and the Russians toward the Urals.

Goldstone told a political joke that is going the rounds in Israel that might apply even better to Germany. One solon got up in convention assembled and suggested that they declare war on the U. S. Another wanted to know why weren't the Americans our friends? "Sure," said the guy who urged the plan, "but if we lose we will get Marshall help, ECA and loans galore." That stopped everybody for a moment till one guy got up and said, "That's all fine enough but suppose we lick them? Then where will we be?"

The Post-War Nazi

That the Germans are not unaware of the humor in such a situation Goldstone observed many times. During the denazification it was almost impossible to find anybody who had ever been a Nazi. Presumably all of them had died for the fatherland. But recently a voter was being screened. He said he was a Nazi. "Why, you should have reported that in 1946," he was told. "I wasn't a Nazi then," he explained.

How long-range these devils planned is evident in their "Nach Der Nieder Lager"—the last will and testament of the Nazi Party in case of defeat. This will contained instructions relating to ways and means of hiding gold, objects d'art and other valuables which could be converted into a new war chest. The treasures were to be buried in salt mines, caverns and even in mountain lakes. After five years or so they were to be recovered and smuggled out of the country and converted into hard currency to be used for the relief of Nazi fugitives and their families in Germany, Austria, South America and indeed all over the world.

In order to get the precious metals out they would cast them as automobile fenders, paint them over with a hard enamel finish and export the cars. Then they would take off the valuable fenders and replace them with standard parts. A lot of this smuggling has been done already.

What is a bit confusing to our innocents abroad is that the Germans act now and then as if they were all back to beer and Beethoven again. They have a sort of Mardi Gras called "Fasching," which is celebrated in Munich particularly. The climax is a big parade through the streets. The floats are funny in a peasant way. One organization wanted to build a float with an effigy of Hitler. The American authorities wondered if it would be wise to permit it. But finally they okayed it.

Three Jeers For the Loser!

When it materialized it revealed our old bete noir, Der Fuehrer, crowned with a chamber pot. People laughed and jeered. The Americans thought it was a good sign. The Germans were finally getting around to the democratic way of life. But that wasn't why they laughed at all. The German papers pointed out the next day that the reason they laughed was because he had been defeated. If he hadn't been defeated they would have been heiling him from Munich to Helvetia.

His Berchtesgaden stronghold is gone though. Goldstone was in on the last of this stronghold's disintegration and destruction. He feared for a while that he had missed out on it, and it played an important part in "The Devil Makes Three." In London he and Director Andrew Marton ran into Ben Goetz, who told them they would have to rewrite the finish of their picture because he had seen on TV that Berghof, Hitler's mountain retreat, had been blown up.

This was like a shot of TNT to Goldstone himself because he had signed a deal with wrecking crews not to blow it up until he had finished shooting his picture. He and Marton hopped a plane to Salzburg and hurried over to Berchtesgaden. Berghof stood waiting for them. It seems the TV "documentary" was a phony.

There was, however, a small wrecking crew working around the edges of the stronghold and knocking off pieces with a sledge hammer. Goldstone made a fast deal with this crew to take a layoff at 1,000 gold marks a day till his picture was completed.

Broadway

The Bob Stahls (VARIETY) honeymooning in Bermuda.

Joel McCrea, film actor, off to Europe Friday (5) on the United States.

Hollywood publicist Dave Epstein at the Waldorf on 10 days' business.

Fred Schwartz, Century circuit topper, hobbling on crutches. He tore a muscle running for a tennis ball.

Alan Ladd enroute to Britain on the Ile de France to star in the upcoming Columbia release, "Red Beret."

Actor Claude Dauphin due in from Paris the end of the month enroute to the Coast for Warners' "April in Paris."

Pier Angeli in from the Coast Monday (8) en route to Italy for a vacation. Her mother and two sisters are accompanying her.

Ronald Millar, British writer under contract to Metro, planned in from England yesterday (Tues.) and hops to the Coast today.

Russell V. Downing, Music Hall prexy and managing director, planning Hollywood visit later this month for looksee at new product.

Jules Levey, indie producer, headed for Toronto and Montreal over the weekend on a 10-day junket to huddle on film, TV and theatre deals.

"Caesar" Albani and "Fred" Melbinger, captain and headwaiter at Sherry's for many years until its recent closing, now at the Park Lane.

Earl Blackwell, prez of Celebrity Service, planned in yesterday (Tues.) after a four-month European trip to set up branches in Paris, London and Rome.

Henry L. Nathanson, president of M-G-M Films of Canada, and Ted Gould, general sales manager, in from Toronto yesterday (Tues.) for a quickie homeoffice visit.

Irving Berlin working on the "White Christmas" pic (Crosby-Astaire) (Par) at his Catskill retreat. Mrs. Berlin and one of the daughters, Elizabeth, due east this week.

Benay Venuta will probably nix the Chi company of "Tree Grows in Brooklyn," preferring to open in a local nitery. She is intent on a cafe comeback before doing a show.

Francis Renault ("The Creole Fashion Plate," as is his vaude and concert billing with his female impersonation routine) took a botanical course preparatory to joining He'mur Oliver, local florist.

Ava Gardner in from the Coast tomorrow (Thurs.) for a week's round of publicity activities for "Snows of Kilimanjaro," 20th-Fox pic in which she costars with Gregory Peck and Susan Hayward.

Philly showman-publisher Jay Emanuel still in Temple Univ. Hospital; there since July 26 with a baffling fever that has made him something of a medical freak for a miniature convention of consultants.

Bing Crosby in town this week enroute to Europe. He leaves Friday (12) on the Liberte for France and the lensing of his next pic, "Little Boy Lost," Perlberg-Seaton production for Paramount.

Sylvia Siegler's Show Shop yesterday (Tues.) cocktailled entrants in its first "Show Shop Gallery," exhibition of art works by those in the theatre. Competition, which started yesterday (Tues.), ends Oct. 8.

King Gustav Adolf of Sweden, in Stockholm last week, awarded Marian Anderson the Litteris et Artibus Medal, reserved for top scientists and artists. Miss Anderson is currently on a European concert tour.

United Artists hosting a trade-press junket this weekend to Bernard Kamber's Wayne Country Club, Tyler Hill, Pa. "The Thief," new Harry Popkin film, which Kamber publicizes, will be screened.

George E. Judd, Jr., arrived in N. Y. from the Coast Monday (8) to take over new duties as publicity head of the Judson, O'Neill & Judd division of Columbia Artists Mgt. He'll continue working as personnel rep for Jascha Heifetz, whom the division manages.

Paralleling the French Tourist Bureau's buildup for the 2,000th anniversary of Paris—a ballyhoo that paid and is still paying big Yank tourism dividends—is the campaign already under way by the British Travel Assn. in connection with the June 2 coronation ceremonies.

Leland Hayward, back from a Riviera vacation on Alexander Korda's yacht, "really wants to see if 'Wish You Were Here' is the hit they say." Meantime, librettist Arthur Kober says he's "off musicals, for the time being

anyway; too tough, and takes too much out of you."

Henri Soule staged his annual gastronomic reopening last Thursday (4) when his Le Pavillon restaurant teed off the new fall season following a summer hiatus. Robert dittoed last week at his class bistro. Both spots are on 55th St., one east, the latter just west of 5th.

Mayor Ed Fitzgerald of Troy will toastmaster the testimonial dinner next Sunday (14) at Totem Lodge for Henry Tobias of that Averill Park (N. Y.) resort, where the songwriter-emcee has been entertainment director for 25 years. Broadway show contingent also coming to the resort for the event.

Jacques Peals was originally Pils (and Tabet), two-man act, but the Gallic infection is as it is presently spelled, hence the billing switch for Yank consumption. The play on "pils" in the U. S. idea is the same as Warners' switch for Fernand Gravey, his square handle, to Gravet—although both are pronounced the same.

Paris

Serge Lifar to visit Japan with his ballet troupe.

Jean Sablon to Las Vegas for nitery date Sept. 8.

Yvonne Renard back in Folies-Bergere show after month's leave.

Erich von Stroheim and Denise Vernac back from Munich filming of "Alraune."

Ginger Rogers, back from Venice, spending holiday week here before homing Sept. 10.

Aletty, back from Spanish vacation, to go into rehearsal of new Marcel Achard comedy at Antoine Theatre.

Gerard Philippe, returning from Canada visit, beginning rehearsals of Vilar-Piscator "War and Peace" with Vilar Co.

Hildegard Neff, after completing role in Duvivier's new one, "Fete de Henriette," to Munich for "Illusions in Moliere," Erich Pommer pic.

Jacques Sernas to have male lead. William Perleberg in from London to produce Bing Crosby's new picture, "Little Boy Blue," with local backgrounds. Christian Fourcade, 8-year-old radio discovery of Jean Nohain who has already played in 12 French talkers, signed to role of little boy. Nicole Maurey, Gallic starlet, to be femme lead. Crosby arrives Sept. 18.

Las Vegas, Nev.

By Bill Willard
Ritz Bros. packing 'em at El Rancho Vegas.

Victor Borge roping top biz at Last Frontier.

Barbary Coast Boys added to Silver Slipper roster.

Jack Haley follows Ritz Bros. into El Rancho Vegas Sept. 17.

Erskine Caldwell up from Tucson for brief stopover at Desert Inn.

Jean Sablon lofts from Paris direct to Thunderbird for Sept. 18 teoff.

Lilly, exotic terper, booked for longerterm at Silver Slipper, opening Sept. 22.

Ed Oncken, former city ed of Las Vegas Sun, now flacking for Golden Nugget.

Fecundo-Rivera Quintet heads "Peep Show" opus at Desert Inn, a four-frame stand.

Kay Starr putting up Flamingo ropes, with Casino wheels of fortune spinning busily.

Ben Wickersham and John Vachon of Look snapping pix for Vegas layout early in November.

Matt Howard, local sportsman, off for Montreal National Boxing Ass'n. confab to snag 1953 convention for Las Vegas.

Sammy Walsh steps into Thunderbird, replacing Jay Marshall, who has been sojourning in the wigwag for many weeks.

Jake Freedman buys Mack Kurfman interest in Sands Hotel, and awaits tax commish decision today (Wed.) for gambling license.

San Francisco

By Ted Friend
Mike O'Shea doing the nitery circuit.

The Don Wilsons doing the seven hills.

Tex Bencke orch into Mural Room of St. Francis.

Ruth St. Denis set for Marine Memorial Theatre date.

Lilly Pons house-hunting in Pacific Heights section.

Miltz Gaynor celebrates 21st birthday with backstage party at "Jollyana."

Maxie Rosenbloom in; ditto Mel Ferrer, latter to supervise opening of "Lady's Not for Burning."

Dorothy Dandridge and Four Step Bros. pencilled into Venetian Room of Fairmont Hotel, Sept. 16.

London

Al Daff, Universal sales chief, due in London on a routine quickie.

Douglas Granville, Universal International rep in London, sailing for the U. S. on the Elizabeth Oct. 8.

Harry Morris booked Annette Warren for four weeks at the Colony and Astor club opening Oct. 20.

Jack Mills, head of Jack Mills, Inc., due here late this month for survey of music biz; also will visit the Continent.

Sam Eckman, Jr., Metro topper in London, to be feted at a dinner Sept. 23 to commemorate his 25th year in Great Britain.

Marie Kendal, at 83, has turned down offer to play vaudeville dates although she still makes appearances in radio and TV.

Sol Hurok planned to Copenhagen over the weekend but returning here to visit Stratford-on-Avon before flying back to U. S.

Fred Hutchinson, Paramount sales chief here, flew to New York on a quickie last weekend and is due back here late this week.

Hollywood agent, Paul Kohner, here after 17 years, and escorting his English representative, Rita Cave, to night spots and seeing West End shows.

Dave Golding hopped over from Paris for confabs with RKO on the advance ball for the new Samuel Goldwyn production, "Hans Christian Andersen."

Show biz passengers who sailed on the Queen Mary last Thursday (4) included John Firman, the music publisher; scriptwriter Ronald Miller and S. Oppenheim of Columbia.

Although his policy is to stay away from England for two years, Frankie Laine has been prevailed upon by Val Parnell to return here next year and will play minimum of four weeks at the London Palladium, with three to four weeks in the provinces.

Chicago

Jan Sterling visiting relatives in town.

Mary Ward in ahead of "I Am a Camera" which opens at the Harris Sept. 15.

Al Dalzell making the rounds of newspapers for "Fourposter," due at the Blackstone, Sept. 22.

Maurie Lipsey, v.p. of Music Corp. of America Chicago's office, off to Europe for seven weeks.

Ben Katz, Chi Universal-International publicity head, and wife off to Europe for several months.

Sonja Henie ice revue opens at the International Amphitheatre Sept. 11 for a run through the 28th.

Gene White, who has returned from Korea after 16 months, has rejoined the Frank Hogan office.

Mort Infield, who was with the David P. O'Malley agency, has joined the Leo Salkin organization.

Lisa Ferraday in for some guest shots on "Merry Widow" as was little Sherry Jackson on "Miracle of Our Lady of Fatima."

Aaron Cushman has taken over the publicity post at the Chez Paree with veteran Bob Curley resting before taking on new duties.

Mort Schaeffer, music copyright attorney, and wife off to San Francisco to attend the copyright sessions of American Bar Assn. convention.

Minneapolis

By Les Rees
Exotic dancer Sharon Lee tops show at Heinie's.

Rochester, Minn., civic theatre has full-scale productions of Brigadoon on tap.

Ventriloquist Norm Dygon and singing comedian Ray Rio into St. Paul Colony Cafe with Bill Kelsey orch.

Alvin, burlesque, has exotic dancer Carol Shannon and comic Jack Rosen heading its second show.

"Call Me Madam" bringing David Daniels of St. Paul in one of lead roles to Twin Cities this month.

Jimmy Nederlander, manager of the Lyceum, back with his bride from a honeymoon in New York and Bermuda.

Dorothy Lewis ice show and Ramon Novak orch continuing at Hotel Nicollet Minnesota Terrace and Hotel Radisson Flame Room, respectively.

Edyth Bush Little Theatre held over "Charley's Aunt" for a third week, offering it at same time "Where's Charley" film was being presented in Twin Cities.

A luncheon for committee members formally started Council of Living Theatre's local drive for 6,000 subscribers for Theatre Guild's season of seven offerings, scaled at \$27 top.

Instead of going into municipal

auditorium here, Fred Waring troupe will play the Lyceum Theatre Sept. 15. A Minneapolis couple, Keith and Sylvia Textor, are members of the company.

Dallas

By Bill Barker
Ringling Barnum Circus due Sept. 26-28.

Russ Morgan orch and show in Baker Hotel's Mural Room.

Martin & Lewis' "Jumping Jacks" held over at Majestic.

Jack Veeren named manager of Northwest Highway Drive-In.

Virgil Miers, Times Herald nitery columnist, on fortnight's vacation.

A. J. Vineyard bought suburban White Theatre from Interstate circuit.

Johnnie Bachemin headlining new Colony Club shows for four frames.

Danny Kaye show set for Cotton Bowl Week, Dec. 25-Jan. 1, in State Fair Auditorium.

Dolores Del Rio skied from Mexico City to receive fashion award from Neiman-Marcus.

Kay Thompson and the Williams Bros. opened two frames in Century Room of Adolphus Hotel.

Ballerina Alexandra Danilova apartment-hunting. Terper will again teach here until May, '53.

Early Birds, WFAA's pioneer live talent breakfast ailer, started seven-day weekly schedule Sunday (7).

Tokyo

Advance sale for Paramount's "For Whom the Bell Tolls," was heavy, with over 11,000 tickets purchased in two days.

Out of action for a 10-day rest is Paul Sloane who succumbed to Japan's hot spell while directing Daiei's "Forever My Love." Film continues under a Japanese director.

Leon Britten, KOR Far East general manager who has been filling in at the RKO Japan office during absence of William W. Schwartz, off to Manila and Singapore.

Jack Cutting, technical chief of Walt Disney Productions, slated to arrive soon to supervise Japanese-language dubbing of "Cinderella," "Alice in Wonderland," "Dumbo" and "Fantasia."

Six Japanese strippers are going abroad and will appear in Hong Kong, Burma, Indo-China and Thailand. Six of Tokyo's top strippers will tour under sponsorship of Sadao Nagata, president of Nagata Kogyo-Co.

Samuel Goldwyn's "Enchantment" selected by the visual education section of the Japanese Education Ministry as the first foreign film to be singled out for its educational value since the ministry adopted a new selection policy.

India

Bombay government decided to allow horse racing in the state.

Tourist Assn. of India held an exhibition of international tourist films at Delhi.

Producer Kishore Sahu to London for huddle on plans for his production of "Hamlet."

Government of India has established two committees to advise All-India Radio on programs and classical music.

Film conference requested India's government to levy a uniform tax of 20% and abolish all other taxes on the trade.

Madras premier at a recent meeting advised citizens not to see films but to save all the money spent for such entertainment.

RKO release of the Japanese picture, "Rashomon," opened to terrific business at the Eros on India's Independence Day.

Hydrabad state government introduced special show tax on cinemas along the lines of that enacted by the Madras government.

With the setting up of Noronha, Ltd., the regular flow of Italian and French films into foreign picture houses in key cities has started.

Washington

By Florence S. Lowe
Arena Theatre, theatre-in-round, shuttered for one month after winding up a record-breaking 12-week run of "Hasty Heart."

Ava Gardner will highlight world "pre-view-prem" of 20th's "Snows of Kilimanjaro," being unveiled here next Monday night (15) for delegates to TOA convention.

Paul Hume, local music critic who catapulted to fame when he was lambasted in a letter from President Truman for his review of daughter Margaret's warbling, teed off a longhair d.j.-interview show past week over WGMS, town's "good music" station.

Hollywood

Jesse Lasky taking it easy in Honolulu.

Buddy Ebsen to Mexico City for TV chores.

Allen Wilson badly injured in an auto crash.

Teresa Wright sued Niven Busch for divorce.

Walter O'Keefe heading for a Caribbean cruise.

William Pine back to work after minor surgery.

Herb Stein recuperating at home after a heart attack.

Howie Mayer in from Chicago to interview clients.

Allyn McLerie left for a vacation in London and Rome.

Jesse Crawford back in town after a 30-year absence.

William B. Jaffe in from N. Y. for huddles with Nat Holt.

Ethel Merman's son, Robert, injured in a diving accident.

Roy Rogers and Dale Evans to Uvalde, Tex., to visit her parents.

Piper Laurie to Portland to start a tour of the northwestern states.

Pat O'Brien to Denver to emcee opening of that city's first TV station.

Col. and Mrs. Nathan Levinson celebrated their 37th wedding anni.

Nina Vance in town to ogle talent for the Alley Theatre in Houston.

Lynn Davis filed suit to annul her marriage to Patrick J. McDonough.

Frances Inglis on vacation from her job as exec secretary of Screen Writers Guild.

George A. Hickey returned from Metro sales meets in Chicago and San Francisco.

Bing Crosby wound up his summer siesta in Idaho and checked in at Paramount.

Charles Horvath left for the Fiji Islands to play in "His Majesty O'Keefe."

Dana and Ginger Lamb in town after five months of filming in Mexican jungles.

Barry Jones in from Samoa where he played the heavy in "Return to Paradise."

Eddie Cantor goes east after his next TV show to resume his Bonds for Israel campaign.

Vienna

By Emil W. Maass
Paula Wessely, film star, inked by Burg Theatre.

Soprano Hilde Gueden inked for three months by the Met.

Willy Redley's "U. S. A. Ice Circus" to play here in October.

Colgate Glee Club sang over the American-sponsored Red-White-Red network.

Schoenbrunn studios started work on "Miss Casanova." It is directed by E. W. Emo.

Salzburg Festival committee decided to preem Gottfried Einem's opera, "The Trial," during 1953 season.

Union Film Co. shooting "Last Reserves," historical war picture of 1809 in Tyrol. Alfred Lehner is directing.

"Night in Vienna," classical Johann Strauss operetta, is being produced by Rosenhugel film studio (Russian zone), Ernst Windhagen is directing.

Madrid

By Geeno Garr
Dolores Wilson, American coloratura soprano, and tenor Mario Filippeschi being starred in opera season.

Jorge Mistral, off to Buenos Aires for two months to play the name role in the film version of "Count of Monte Cristo."

"Holiday on Ice 1952" did capacity biz for its month at the Madrid Bullfight ring and then went on a provincial tour.

Sir Alexander Korda and Carol Reed visiting Rabat and other North African ports in search for suitable locations on their next picture.

Legit actress Maria Fernanda Ladron de Guevara and her company off on a two-year tour of Latin-America with a repertory of 30 Spanish classic and modern plays.

Carmen Morell and Pepe Blanco, Spanish singers and dancers, back from an extended tour of Latin-America and will reappear with their own company here in November.

Spanish government giving a subsidy of 700,000 pesetas (about \$14,000) for a three-month season of typical zarzuelas of local composers, with a cast of Spanish singers, actors and dancers.

Nobel Prize winner Jacinto Benavente celebrated his 86th birthday by receiving official commissions of authors, actors and artists who were delegated by thousands of admirers in Spain to wish him well.

OBITUARIES

GERTRUDE LAWRENCE

Gertrude Lawrence, 54, star of the current Broadway hit, "King and I," died Sept. 6 in New York. Husband, producer Richard Aldrich, and daughter, painter and actress Pamela Gordon, survive. Further details in the Legit section.

MATTHEW M. ADLER

Matthew M. Adler, insurance broker for the American Guild of Variety Artists, died Sept. 3 in San Francisco after a heart attack. Further details in Vaude section.

AL BECKMAN

Al Beckman, 47, co-founder with Johnny Pransky of Beckman & Pransky, producers-bookers, died in Kiamasha Lake, N. Y., Sept. 6 after a heart attack. Further details in Vaude section.

GILBERT W. GABRIEL

Gilbert W. Gabriel, 62, drama critic for Cué mag and prez of the New York Drama Critics Circle, died of a heart ailment Sept. 3 in Mount Kisco, N. Y. Gabriel had been drama critic for Cué for three years and had headed the critic group for the last two seasons. Gabriel began his career in 1912 as a reporter for the N. Y. Sun and had been a critic for newspapers and mags since 1917. He wrote several novels and was with Paramount Pictures as a scenarist for two years.

He was music critic of the Sun from 1917 to 1924. He joined the old N. Y. Telegram-Mail for his first stint as a drama critic. He took over the drama pillar on the Sun in 1925, remaining until 1929, when he moved over to the N. Y.

ent over domestic difficulties. He had been separated from his wife, the former Connie Callahan, a Pittsburgh model to whom he was married in 1934. They have two children.

After leaving Bernie, Kennedy went out on his own for a time as a single, did some broadcasting from Chicago and organized his own orch in 1939. When that failed, he settled in Pittsburgh and went to work for Exhibitors Service, owned and operated by his father-in-law.

MIRRA ALHAMBRA

Mirra Alhambra, secretary and office assistant and former pianist at the Martin Beck Theatre, N. Y., died Sept. 1 in New York after a short illness. Her married name was de Evia, but she was w.k. in legit circles under her maiden name.

Of Spanish parentage, Miss Alhambra was born in Paris about 1890 and spent her childhood in Yucatan. She was an accomplished pianist, being accompanist for several years for the late vaudeville singer, Charlotte Lansing, and subsequently was a member of the Beck Theatre orchestra. Because of her fluent knowledge of several languages, she was hired as a receptionist by the late Martin Beck and continued in the employ of the Beck Theatre for more than 25 years, until her death. A son survives.

CHARLES W. BUNN

Charles W. Bunn, about 60, former exec with Pathe, Warners and the old First National company, died in Highland, N. Y., Sept. 6. Entering the film industry in 1915, he later was with World Film Corp. as branch manager and division

Boston Red Sox and N. Y. Yankees. His wife, two sons and six daughters survive.

JACK DONAHUE

Jack Donahue, 43, former Akron, O., musician, died Sept. 4 in Veterans Hospital, Miami, after a long illness. He played the guitar in Denny Thompson's and Ange Lombardi's orches and broadcast from WADC, Akron. At one time he was a member of the "Jug Band." His parents, two brothers and two sisters survive.

MYRON C. LECKNER

Myron C. Leckner, 67, former vice-president of McCann-Erickson, ad agency, died Aug. 31 in St. Petersburg, Fla. He began his career in the ad biz in 1911 as Boston salesman for the Curtis Publishing Co. He subsequently was associated with the George H. Batten Co. and the Butterick Publishing Co. He joined McCann-Erickson in 1936.

Surviving are his wife, two sons, a daughter and a sister.

TALBOT O'FARRELL

Talbot O'Farrell, 74, former singer, died in a London hospital Sept. 2 after an operation. For more than 50 years he had been a vaudeville singer and recently was featured in Don Ross' "Thanks for the Memory" company. His first stage performance was in 1888 and he subsequently toured America, South Africa and Australia. He appeared in two royal variety performances.

AGATHA J. BEIDERBECKE

Mrs. Agatha J. Beiderbecke, 82, mother of the late Bix Beiderbecke, died in Davenport, Iowa, Sept. 5. Her son, who during his relatively short career played trumpet with top American jazz bands in the '20s, died in 1931. In her youth, Mrs. Beiderbecke was a pianist and organist. Survived by a daughter and a son.

VINCENT F. DAILEY

Vincent F. Dailey, 44, manager of the Meadowbrook, Cedar Grove, N. J., dance spot, for the past 15 years, died Sept. 3 in Montclair, N. J. He was the brother of Frank Dailey, operator of the Meadowbrook.

Survivors are his wife, four children, mother, three brothers and a sister.

WILLIS M. (MACK) SHAW

Willis M. (Mack) Shaw, 76, co-owner and manager of the Iowa Theatre, Newton, Iowa, and w.k. in Iowa Democratic circles, died at Skiff Hospital there Sept. 4, of complications following a heart attack.

Survived by his wife, four daughters, six grandchildren and three great-grandchildren.

BABE PARKS

Mrs. Madeline Lillian Aldridge, 50, known professionally as Babe Parks, died in Indianapolis Sept. 5 after a brief illness. She played piano in vaude for nearly 35 years, and also was featured with numerous name bands. Her husband, James E., is a former saxophonist. Also surviving are two sisters and three brothers.

NICHOLAS LAUCELLA

Nicholas Laucella, 70, composer and former flutist of the New York Philharmonic Orchestra, died Sept. 2 in New York. He wrote a number of musical compositions, including the opera "Yelinka," published in 1930.

Surviving are his wife, two daughters and two sons.

HARRY PINCUS

Harry Pincus, 63, theatrical agent, died Sept. 7 in New York after a long illness. His brother, Joseph, is head of the eastern talent department of 20th-Fox.

In addition to his brother, a sister and another brother survive.

MARY JOHNSTON

Mary Johnston, former vaude and legit performer, died Aug. 19 in New York. She had trouped for more than 30 years.

Her late husband, Sam Johnston, also appeared in vaude.

Harold Leighton, 51, veteran radio engineer and member of Chicago's WBBM engineering staff for the last 10 years, died Sept. 4 in Chicago. Wife and daughter survive.

Paul Clark, 47, blind musician, died in Canton, O. Sept. 7, after a heart attack. He played numerous instruments. Wife survives.

Brother of Kermit Bloomgarden, legit producer, died Sept. 8 in New York.

Merwin Jones, 41, maintenance head of KGO-TV, San Francisco.

died of a heart attack Aug. 31 while on duty at the Mt. Sutro transmitter. His wife and two children survive.

Mrs. Augusta K. Bedilion, 81, former theatre and music critic for the Marietta (O.) Daily Times and the oldest newspaperwoman in Ohio, died in Marietta Sept. 5. A brother and sister survive.

Arthur Clayton Martin, 62, former Paramount studio comptroller, died of a heart attack Sept. 4 in Hollywood. He had been associated with the company for 29 years.

Son, 7, of actress Beatrice Straight and stepson of actor Peter Cookson drowned Sept. 7 in a pond at the couple's farm near Armonk Village, N. Y.

Mrs. Esther Horowitz Cooper, 71, retired operatic mezzo-soprano known professionally as Estelle Karenina, died Sept. 2 in New York.

Ralph Cattell, 39, former sales manager for Jerry Fairbanks, was found dead Aug. 30 in his Los Angeles home. Police called it suicide.

Father of Jack Mahoney, screen and TV actor, died Aug. 31 in Hollywood.

Ted Dalley, 64, former actor and stage director, died Aug. 30 at his home in Beverly Hills, Cal.

George Wallace, 52, former agent and song plugger, died Aug. 30 in Hollywood.

Robert James Morley, 60, character actor, died Aug. 30 in Hollywood.

Sister, 55, of legit producer Michael Todd died in Chicago, Sept. 5.

MARRIAGES

Lea Baumann to Hugh W. Park, Hebron, O., Sept. 7. Bride is performer on WNBC-TV, Columbus.

Annette Scardine to Phil Bondelli, Sept. 6, Chicago. Groom is a TV director at WBKB there.

Shirley Farkash to Robert Stahl, Brooklyn, Sept. 7. Groom is on N. Y. editorial staff of VARIETY.

Barbara Lazarus to Sheldon Metz, Chicago, Aug. 31. Groom is salesman for the Chi. office of National Screen Service.

Elizabeth Jones to Marion I. Kennedy, Las Vegas, Sept. 1. Both are associated with Gene Autry Enterprises.

Barbara Byrd to Jack Sherman, Dallas, Aug. 30. Groom is sports editor of WFAA-TV there.

Layne Grey to John Beckman, Santa Monica, Cal., Sept. 7. Bride is an actress; groom is an art director at Warners.

Patricia Pratt to Victor Lasky, New York, Sept. 6. Bride was formerly secretary at Charles Schlaifer and Charles K. Feldman agencies; he's a newspaperman and writer.

Kathryn Albertson to Leighton K. Brill, Niagara Falls, Sept. 5. Bride sang in Melody Fair musicals, Toronto, this summer; Groom is exec producer of MF and casting director for Rodgers & Hammerstein in charge of Coast office.

'Goono-Goono'

Continued from page 1

is set for five weeks in N. Y. (extended from an original skeddod four) and will then go on tour through eastern U. S.

Booking has excited some attention, this being the second time a Bali dance troupe has ever left the country for a tour. First unit was seen in Paris, at a World Exposition, years ago. Group comprises 16 dancers (most of them youngsters) and six character actors, plus 23 members of the gamelan orch (native-style gourd, drum and string). Show has been produced by John Coast, Britisher who has spent some time in Indonesia, with Anak Agung Gde Mandra as director. Troupe will play in N. Y. to a \$4.80 top.

Booking recalls the excitement engendered when a Bali troupe danced in N. Y. before—on film—in 1932. Pic was "Goono-Goono," which ran an astonishing six months on Broadway (in depression times) at the Cameo before being transferred to the Victoria. Although a travelogue of Bali customs, dancing, etc., film was exploited here as a sex pic because of semi-nudity of some of the figures involved, which accounted for the run.

Ballet Theatre

Continued from page 1

soloists, but such names would mean little to the average niterly habitue. Presentation of "Fancy Free," Pas de Deux, from "Don Quixote," and "Rodeo" was made without cuts, tossing aside a possible pandering to pop tastes. Within limited space, the ballets were terped the same as in the Met.

Dinner shows for entire run were sellouts. Late stanzas, always havens for imbibers, were sparsely filled. Ballet brought in many viewers who bypass the usual niterly formats, and for the no cover or minimum charge, show was a bargain. Heavy family trade was noted for early shows throughout the two weeks.

Figures from the casino showed unusual flurry of biz during final week, with the new type of audience responding to lures of dice, wheels and slots. The experiment paid for itself through excellent publicity and class trade, but came very close to skidding Last Frontier ledgers into some red ink quillings after overall tallies were made.

Voice of America

Continued from page 1

scale study to determine the programming to be adopted by Voice of America-TV Survey will be completed in ample time to permit full-scale programming and production facilities long before the actual circuit is open.

It's expected that film will play a heavy part in the television to Europe beaming because of the time differential. Between Hollywood and London, for example, the eight-hour time difference would make it difficult, if not impossible, to beam live shows involving top film names. Similarly, the five hour difference between east coast cities and London would work a hardship on live programming from the key VOA-TV centers.

Just how soon the MIT developments will be made available to commercial television isn't known. It's expected, however, that not more than two years will elapse between the governmental beamings and the start of regular programming with the networks expected to take the lead in that department.

BIRTHS

Mr. and Mrs. Jay Michael, son, Pittsburgh, Aug. 30. Father is a disk jockey at WCAE there.

Mr. and Mrs. Dean Wright, daughter, Aug. 22, Seattle. Mother is Margaret Wright, former glee clubber with Fred Waring's Pennsylvanians.

Mr. and Mrs. Ernie Ford, son, San Gabriel, Cal., Sept. 3. Father is singer Tennessee Ernie.

Mr. and Mrs. Melvin Winters, daughter, San Antonio, Aug. 31. Father is staff orch conductor and pianist on WOAI and WOAI-TV there.

Mr. and Mrs. Hilly Rose, daughter, Chicago, recently. Mother (Sondra Gair) is a radio actress; father is former actor and advertising exec.

Mr. and Mrs. Jack Cummings, daughter, Hollywood, Sept. 4. Mother is the former Betty Kern, daughter of the late composer, Jerome Kern; father is a film producer at Metro.

Mr. and Mrs. Jack Wrather, son, Santa Monica, Cal., Sept. 4. Mother is screen actress Bonita Granville.

Mr. and Mrs. Herbert Frissell, son, Los Angeles, Sept. 3. Mother is Eleanor Frissell, screen actress.

Mr. and Mrs. Frank Matthews, son, San Antonio, Aug. 22. Father is newscaster on WOAI and WOAI-TV there.

Mr. and Mrs. Joe Schadt, son, San Antonio, Aug. 31. Father is a TV technician for WOAI-TV there.

Mr. and Mrs. Frank Schiro, daughter, San Francisco, Sept. 4. Father is sales promotion director of KPXX there.

Mr. and Mrs. Richard Tracy, son, San Francisco, Aug. 31. Mother is Red Cross radio-TV director there.

Mr. and Mrs. Nate Beers, daughter, New York, Sept. 7. Mother is actress Betty Sabine; father is in the legit and television department of the William Morris Agency.

Mr. and Mrs. Bob Dorfman, daughter, Brooklyn, Sept. 7. Father is assistant to Charles Levy, Walt Disney's eastern publicity representative.

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy—Eddie
Louis—Jack—Jules

American, serving there until 1937. For a number of years he had been a lecturer in drama criticism at N. Y. U.

Gabriel created the "Profiles" department for the New Yorker mag and also wrote articles for Cosmopolitan, Harper's, Atlantic, Theatre Arts, Harper's Bazaar and Colliers.

Surviving are his wife, Ada, painter and lithographer, and two brothers.

JAKE RACHMAN

Jake Rachman, 68, veteran VARIETY mugg in Omaha and columnist and dramatic critic of the Omaha World-Herald, died of a heart attack Sept. 4 at his home there. Rachman, once described by Hedda Hopper as "one of the finest columnists in the business," died in newspaper tradition. He wrote his final column after the onset of the illness that was to be fatal hours later.

Rachman's reminiscences were given authenticity by personal knowledge. He was born in Omaha and witnessed many of the events of yesteryear that he wrote about. He began as a reporter and critic with the Davenport, Iowa, Times while attending Augustana College at Rock Island, Ill. He was given his first raise there when George Ade, famed Indiana humorist and playwright, liked one of his reviews and told publisher E. P. Adler his critic deserved a pay hike.

He came to Omaha a few years later as columnist and critic for the Bee-News, then joined the World-Herald when the Bee-News folded in 1938.

PAT KENNEDY

Pat Kennedy, 50, for years one of the singing standbys of the late Ben Bernie's band, ended his life in Pittsburgh Sept. 3 by taking an overdose of sleeping pills. In recent months, he had been working for an engraving company and spinning platters on weekends in a suburban tavern.

A note Kennedy left behind indicated he had despaired of making a comeback and was despond-

manager. He subsequently held similar posts with Pathe.

While with First National, Bunn served as a distribution topper and at one time was chief of Warners' roadshow department. When WB developed sound, he was named sales head of the new Vitaphone Corp. Among his more recent industry posts was that of general sales manager of Electrical Research Products, Inc. Firm later was absorbed by Western Electric.

Surviving are his wife and a daughter.

WALTON BRADFORD

Walton Bradford, 83, veteran theatrical business manager and personal representative, died Sept. 3 in Bridgeton, N. J. Among the stars with whom he was associated were Viola Allen, Charles Coghlan, Eleanor Robson, William Farnum, Minnie Maddern Fiske, Kyrle Bewlew, William Gillette, John Drew, George Arliss, Helen Gahagan and Helen Hayes.

For a long time he was general manager of Liebler & Co., production firm. He also was general manager for producer George C. Tyler. Bradford retired from the theatre in the early 1930s.

REX K. BENWARE

Rex Keith Benware, 58, former announcer for WQXR, N. Y., died Sept. 4 in New York. Benware was an announcer for WEN, N. Y., before joining WQXR in 1936. He was associated with latter station until 1950.

Benware also was a legit actor, appearing with Walter Hampden in several Shakespearean productions and other plays. Among his credits were "Hamlet," "King Lear," "Cyrano de Bergerac," "The Bat" and "The Last Laugh."

BENJAMIN V. MCCARTHY

Benjamin V. McCarthy, 85, theatrical transfer operator in Philadelphia for more than 50 years, died Sept. 4 at his home in Germantown.

Familiar to many of the stage notables of this century, McCarthy was the half-brother of Joe McCarthy, former manager of the

Thanks ... for a HOT summer—

ARTHUR GODFREY

and his gang for a thoroughly enjoyable 4 weeks of pinch-hitting the morning AM and TV show.

LESTER GOTTlieb

and CBS Radio Network for the continuing "Robert Q's Waxworks" on CBS radio.

MARK GOODSON and BILL TODMAN

for "The Name's the Same" continuing Wednesdays, on ABC-TV.

THE BARN CIRCUIT

for a record breaking tour in "Charley's Aunt."

HARRY MYERSON

and MGM RECORDS for all my fun on wax.

AL RICKARD

for a wonderful Labor Day weekend engagement at Steel Pier in Atlantic City.

Robert Q Lewis

September 20-21—
STATE THEATRE, Hartford

September 22—
Harry Altman's
TOWN CASINO, Buffalo

October 11-12—
METROPOLITAN, Providence

April 2—(Return Engagement)
Hal Braudis'
THUNDERBIRD HOTEL, Las Vegas

Exclusive Representative
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TALENT'S CATSKILL KLONDIKE

Film Stars' Glamor Illusion Seen Lost by Free Personal Appearances

Hollywood, Sept. 16. People won't buy what they can get for nothing. And the film industry, according to concert producer Paul Gregory, has thus helped create public apathy to film stars by giving away its chief stock in trade—glamor.

Indiscriminate personal appearance tours to exploit individual pictures may help those pix, Gregory believes. But in the overall scheme they harm pictures in general.

Just back from a tour of 11 key cities setting dates for his touring production of "John Brown's Body," starring Tyrone Power, Raymond Massey and Judith Anderson, Gregory declared that films became the top entertainment medium of the country by building up a glamor, an illusion about its people that drew the public to the see name stars.

"We're making our people too available and lessening the desire of audiences to see them. We're using them as carnival barkers that attract crowds and diminishing the mystique that has always surrounded film personalities."

Repeated tours, both by stars and by relatively unknown contract players whom individual studios are trying to build up, has destroyed the illusory awe and reverence a large section of the public once held for film personalities. Also contributing to this lessening of interest are gratis, or paid, television and radio appearances for the purpose of hyping interest in their current releases.

"I'm convinced," Gregory declared, "after talking to countless

(Continued on page 75)

Even on Death Bed, Gertie Puts in Word for a Friend

Gertrude Lawrence, just before she died Sept. 6, expressed the wish that Constance Carpenter, her understudy and friend of many years, might be kept in the femme lead of "King and I," at the St. James, N. Y., and that Yul Brynner, top-featured male lead, should be upped to star billing. She told that to her attorney and friend, Fanny Holtzmann who, with the actress' husband, producer Richard Aldrich, and Miss Holtzmann's brother, David, were at the bedside. Miss Carpenter had been subbing for the star during her illness and has continued the assignment since then.

Miss Lawrence's contract for the show extends through next May 31, so although her 10% share of the gross terminated when she left the cast because of illness, her 5% share of the profits will continue for the balance of the season.

Orchs Riding On Disclick Ballads In Terpery Dates

Resurgence of strong ballads on the wax hit lists in recent months is seen in band biz circles as an important factor in revitalizing top interest around the country. Although most of the ballad clicks have broken through via vocalists' renditions, orch men and ballroom operators claim teenagers are continually requesting orch workovers of the hits at terp dates.

During the past couple of years the majority of disclicks were spec-

(Continued on page 22)

Seafarers Union Fronts Nite Club in Brooklyn As Dissuader From Dives

Unions are becoming increasingly show biz minded. Labor organizations have produced films and legiters, subsidized theatres and staged gigantic club dates that would do credit to capitalistic budgets. However, straight nitery operation has been generally avoided by the unions for various reasons, one being that if the union is going to shell out its coin, it may as well have an undertaking that can be labeled cultural and educational.

The Seafarers International Union, however, feels differently about the night club, and has

(Continued on page 25)

BORSCHT BELT'S \$1,000,000 SHOW

By NAT KAHN

Show business' most productive talent incubator—often referred to as the "borscht circuit"—this summer laid claim to a fancier title. During the past summer season it became "vichyssoise" circuit because of the biggest season in the history of the hotel circuit.

From last June until the past Labor Day weekend—the traditional season—there were more acts employed regularly than at any time since weekly shows became an integral part of summer hotel operation. More than 1,000 variety acts were employed every weekend at fees ranging from \$35 for a hoofing single to \$5,000 for a unit headed by Milton Berle.

As a general rule, plenty of name acts got \$450-\$750, with some really top performers in the \$2,500-\$3,000 category. Only one place in the mountains paid the latter fees, the Concord Hotel at Kiamasha Lake, N. Y., where Berle snared \$5,000 for a unit some weeks ago on a break-in date prior to playing Chez Paree, Chicago.

It's estimated that the 450 hotels that booked acts regularly during the 1952 season shelled out close to \$1,000,000 for outside talent, exclusive of musicians and other staffers.

While its general boundaries over the years have been more or less confined to the Catskill Mts. in New York State, outside-booked shows have spread in more recent years to include more and more

(Continued on page 75)

Record Names Outdraw Pixers

Detroit, Sept. 16. A shift in policy favoring music and record names rather than the traditional vaude presentation with Hollywood stars paid dividends for the 1952 Michigan State Fair.

Continuous performances by Les Paul & Mary Ford, Ella Fitzgerald, Al Martino, Gene Krupa & Trio, Kirby Stone, Billy Ward & Dominoes and the Harmonicats plus Jimmy Hudson, emcee (in for the first four days), and Guy Lombardo, Don Cornell, Georgia Gibbs, the Harmonicats, and Hudson (for last three days) drew 51,730 customers to the 6,400-seat Coliseum for a gross of \$60,000 in seven days.

Last year shows on a two-a-day basis headed by Bob Hope (three shows), Marilyn Maxwell (four days), and the Ink Spots (four days) pulled only \$4,400 to the Coliseum for a gross of \$37,050 in 10 days.

The bigger gross this year is even more significant in view of the fact that attendance at the fair

(Continued on page 29)

Generally Firmer Pix Biz Outlook Buoys Top U.S. Exhibs at D.C. Meet

Washington, Sept. 16. Five hundred of the nation's film exhibitors are convening here in a more definitely upbeat atmosphere than has been felt at a theatre conclave since the lush economy days of the immediate postwar era. Powwowing under the banner of the Theatre Owners of America, the exhibs profess no illusion concerning a new and greater economy

(Other TOA stories on page 7).

but, instead, express confidence in the future. They've been against the ropes for the past several years but are now back in the fight for the amusement dollar, according to the feeling here.

Mitchell Wolfson, retiring president; Elmer Rhoden, v.p., and other highly-placed TOA-ers are the key figures behind this new show of enthusiasm. They begin, of course, with the new product now being made available, and cover a variety of other factors, from new accomplishments in the electronics field to the possibilities of admissions tax relief.

Small indies and large chain operators alike relate that they have drawn strong encouragement from the increasing number of important b.o. pix turned out by all companies. The indie distributor, United Artists; the non-major, Republic, and virtually all of the principal film outfits are well stocked with good product, say the theatremen.

There are numerous other factors which the TOA-ers find heartening. Many have branched out into the thriving drive-in field. Concessions are continuing to de-

(Continued on page 22)

'Wish' to Nix Crix; Payoff Prospect By End of Year

On the basis of its last few weeks' business, "Wish You Were Here" is now a prospect to get into the black about the first of the year. As of last Saturday (13), the Arthur Kober-Joshua Logan-Harold Rome musical had recouped about \$60,000 of its \$250,000-odd production cost and was earning an operating profit of about \$13,000 a week.

With "King and I" playing only seven performances last week (the

(Continued on page 27)

Toscanini's 'Otello' Broadcast to Switch From Tape to RCA Disks

By agreement with the American Federation of Musicians, RCA Victor will release on disks next year an Arturo Toscanini version of the opera, "Otello." Toscanini performed the work on two weekly broadcasts over NBC in December, 1947, and Victor taped the radio show for eventual transfer on disks.

Victor is paying \$28,800 to Local 802, AFM, which will pay off the 100 symphony sidemen used on the broadcast dates.

The AFM okayed Victor's making of the Toscanini broadcast into a disk set under a deal made about six years ago. It was during this time that Toscanini refused to record in a studio and Victor asked permission to make its masters directly off the broadcast lines.

Grand Jury Writes Thesis On 'Clicko' Cafe Operation In 21-Page Indictment

Saratoga Springs, Sept. 16. A first-class restaurant, featuring fine food, topflight entertainers and name bands but operated at a loss, a good local "front" and a passageway to a casino, are the ingredients for the successful management of a plush nightclub-gambling establishment. So reads part of a 21-page indictment returned by the special Saratoga County grand jury which last week (11) handed up felony and misdemeanor presentations against Meyer Lansky, 50, ex-associate of Charles (Lucky) Luciano and six other alleged "hoodlums" in the 1947 conduct of Arrowhead Inn. Arrowhead, Inc., was also indicted. Individual charges included forgery.

The indictment, which gives a lush detailed and heretofore unrevealed picture of the manner in which a night spot operated during the wide-open era of August racing, is replete with charges of conspiracy. To further this, the

(Continued on page 29)

U.S. Acts Win Point, Gain 4c Per Buck In Canadian 'Field Day'

Detroit, Sept. 16. The 53c American dollar, the subject of bitter political debate in this country, is being shunned now by U. S. entertainers with Canadian engagements.

For a long time, American performers in Canadian niteries demanded and got paid in American dollars, profiting by the exchange rate. Now the tables are turned, with Canadian dollars at a premium and the acts are demanding and getting paid in Canadian currency.

Latest episode to highlight the dated American "prosperity" dollar occurred when U. S. entertainers were booked for the annual Firemen's Field Day in Windsor, Ont. Despite a U. S. money clause in their contracts, they demanded payment in Canadian currency. Pleased at this recognition of Canadian money, Field Day officials magnanimously agreed to the switch. The Canadian payoff netted 4c more on each dollar for the performers.

Big AM-TV Pubservice Drive Seen - Sparking Record Voter Turnout

Washington, Sept. 16. If there's a record turnout of voters in the coming national elections—and the indications are there will be—it will be due in large part to the public service campaigns radio and TV stations are waging to get the citizenry to cast their ballots.

Reports received by the National Assn. of Radio and TV Broadcasters, which is cooperating with the American Heritage Foundation in the current "register and vote" campaign, show that stations are going far beyond the usual spot announcement routine to get out the vote. In many sections of the country broadcasters are assuming leadership in the campaign, by supplementing their appeals with actual assistance in getting people to the polls.

In Great Falls, Mont., for example, radio station KPBI has arranged with local auto dealers to offer free transportation to registration booths and polling places. In Milwaukee, WTMJ-TV has established a registration office in the studio to demonstrate the ease and importance of registering.

Promise to Vote Campaigns

Concrete results of one station's activities are shown in Knoxville, Tenn., where registration records are being broken through the efforts of a special program, "Ballot Bandwagon," broadcast by WROL. The station reports that the local registration staff has had to be expanded to accommodate the crowds.

In Columbus, Ga., station WRBL has marshalled volunteers to aid election officials in getting citizens to the polls, and has organized committees to assist with transportation.

To stir up interest in the election, radio station WICH in Nor-

(Continued on page 31)

Porgy Tix on Black Market As Musical Wows Vienna; Goat Fraternization Ban

By JOSEF ISRAELS 2d

Vienna, Sept. 16. "Porgy and Bess," which opened in Vienna Sept. 7 for five performances, was such a hit that the cast agreed to stay an extra day for another show, before going on to Berlin. Tickets during the week sold on the black market up to \$10 a pair. Gross for the six performances was about \$10,900, over capacity at \$2.12 top.

William Warfield, its basso star, as Porgy, had a three-way bow here last week, in the Gershwin opera, in a quickly set-up concert recital Saturday (13) at the Mozartsaal, and in the unveiling here of Metoro's "Show Boat," in which Warfield has an important role.

"Porgy," on the first stand of its history-making European tour, took Vienna like Grant took Richmond. Not since the war's end, and for that matter in the memory of old-timers in the theatre here, has a foreign production soaked this ancient citadel of the arts so solidly between the eyes. That's not only in the critical and audience reaction department, where "Porgy" couldn't be better, but in the town's personal reaction to the huge troupe co-producer Blevins Davis flew over with State Dept. aid.

(Continued on page 27)

O'Connor, Inc.?

Hollywood, Sept. 16. Donald O'Connor is mulling formation of an overall company to house all his various enterprises, including a new vidpix company.

Star, a regular on NBC-TV's "Colgate Comedy Hour" and now working in 20th-Fox's "Call Me Madam," seeks consolidation of all his various activities and enterprises under one roof, he explained.

RECORD 47G FOR KAYE IN FRISCO VAUDER

San Francisco, Sept. 16. Danny Kaye, backed by rave reviews and a pre-opening advance of approximately \$94,000, chalked up a house record of \$47,000 last week for nine performances of his Civic Light Opera vauder at the Curran.

Kaye is set for a return to the Curran Oct. 5 for two weeks under the same auspices.

Kaye, incidentally, is wanted for a starring role in a French musical though he doesn't parlez Francais.

Comedian received a cable from producer Jean Esseau to open in an operetta by Marc Sauvageon, slated to open at the Theatre de Paris, Dec. 1.

Lunts Resume London Love Affair in Sock Play

London, Sept. 16. Alfred Lunt and Lynn Fontanne returned to London Friday (12) in Noel Coward's "Quadrille," at the Phoenix, for a tumultuous reception. This story is too reminiscent of Coward's "Private Lives," but the personal appeal of the stars, and the author's rep, insure an emphatic, prolonged success. Critics see it running for many months here.

Lunts' return was sort of a resumption of their wartime love affair with the British capital. Couple had come here in 1944 in Terence Rattigan's "Love in Idleness," braving flying bombs and finding London then very much to their liking—with London loving them for it.

Critics rapped "Quadrille" but praised the Lunts handsomely. Play, being presented by H. M. Tennent, Ltd., and John C. Wilson, is a three-acter staged in France and London in the latter part of the 19th century. It has been on provincial tour the last two months. Coward directed, with sets and costumes by Cecil Beaton. Supporting cast includes Joyce Carey, Griffith Jones, Marion Spencer and Pamela Grant.

Wilder Heads Delegation

Washington, Sept. 16. Author-playwright Thornton Wilder heads the U. S. delegation to the United Nation's Conference of Artists, in Venice, Sept. 22-28. Also in the delegation will be Valentine Davies of 20th-Fox.

Conference will have sections on music, theatre, literature, motion pictures, painting, sculpture and architecture.



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Mrs. Georgie Price's Solo In Europe on 10th Anni; He's Too Busy Making Hay

The unique circumstance of a wife taking her 10th wedding anniversary alone is the instance of Mrs. Georgie (Cam) Price, currently in Paris, because her comedian-stockbroker-husband has radio and personal commitments that forbid anything like an overseas voyage.

Having promised her a European o.o. on their aluminum anniversary, Price did the next best thing—his wife went and he stayed behind.

Mrs. Price is being accompanied by old friends, the Joe Bennetts, N. Y. attorneys.

When the comedian checks off the CBS radio show, "The Big Time," on Sept. 26, for lack of sponsor despite its year's run, he goes to Miami and Detroit for food fairs; a beer manufacturers' convention in Chicago; the U. S. Assn. of Truckers' convention in New York, which brings him up to Oct. 17 for the Shriners in Indianapolis; thence dates in Denver, Reno and Las Vegas.

Price's brokerage is affiliated with H. Hentz & Co., and through Hentz, in Paris, they have gotten a car for Mrs. Price, who will drive to the Riviera on her solo 10th anni celebration.

HUTTON PREPS 'CORK' ROUTINE FOR LONDON

At least one new production routine will be included in Betty Hutton's act for the London Palladium where she bows Sept. 29. Bulk of the turn will be the routines she did at the N. Y. Palace last spring.

Star, however, will present a new blackface number, "Dixie Dreams," from her new Paramount Technicolor tune film "Somebody Loves Me." New technical developments will make it possible to do the number without make-up, a new gelatin in special chocolate shades being used together with projection by spotlight of a filtered light which eliminates the need for blackface makeup.

A dancing group will back Miss Hutton in the number. Charles O'Curran stages, as he did for the film.

Wisner to Pick 'Em

After a lapse of several years, sports broadcaster Harry Wisner resumes picking the football winners for VARIETY during the coming grid season.

An outstanding quarterback at Michigan State, Wisner has become one of the top announcers in both radio and TV, with emphasis on football. He is currently, in addition to his sportscasting, a general executive at the Mutual, Yankee and Don Lee networks, working directly under Tom O'Neil, president of all three webs.

Wisner's initial forecast begins next week, and his selections will include both intercollegiate and professional games.

Tex Rides a Bicycle

By BILL HALLIGAN

Hollywood. One day Bill Gaxton and I were playing a twosome. When we hit the ninth hole a caddy rushed over and handed him a letter. It had the old familiar heading, "Greetings." I beat Gaxton that day. The following morning he was gone to the wars.

We were having a nice quiet time until one day Texas Guinan fell into a rocky ditch while riding a bicycle. Tex was coming down a steep, hilly road that crossed the main highway and the bike was getting away from her. She saw some cars passing and got scared and steered right into the ditch. She woke up in the Stroudsburg Hospital.

Texas was the talk of the town. All the natives loved her, Charlie Olcott and I went over to the Hospital to see how she was doing. We stopped in every oasis on the way and we never did get there—the natives received no bulletins from us that night, but in a few days, Tex was back riding the bike.

Down the road a piece was a little Italian settlement called Roseta. It was the birthplace of Jimmy Monaco, a Broadway songwriter of merit. We would drop into the town bar once in awhile and extol the virtues of the absent Jimmy. We never got an argument on that and we did get a lot of free drinks.

I guess the Gap was the fore-runner of the Bucks County resort that is so popular today. It's only 40 miles away from the Gap. When we got into the chips, as the fellow says . . . well, Harry Fitzgerald and I used to go up to a plush hotel and golf course called the Buck-wood Inn, Shawnee-on-the-Delaware. We never gave the Gap a tumble.

It's funny, after a few years, how you get a yen to visit the scenes of your youth where the laughs were plentiful . . . and when you get there you drive right on through without stopping.

Back in 1917 Bugs Baer and I were living at the Friars Club on 48th St. in N.Y. It was a hot July day and it looked like a tough weekend. Bugs said, "I would like to know of a nice cool spot and I would go there . . ." "You and me both," I agreed. Just then who should come into the club but Bert Wheeler and it occurred to me that he had just purchased a new car. "If we can get Wheeler to drive us I know of just the spot," I told Baer.

His face lit up with a smile and he called Wheeler over. Threw his arms around him and said, "How would you like to join us for a holiday?" Bert told us that he would have to ask Betty, his (then) wife, and he went out to the telephone. He was back in a minute, "She said OK," and that's how the three of us landed in the little town of the Delaware Water Gap on the road of anthracite.

There was a new hotel on the golf course and I knew the manager. He came out to greet us as we drove up. His name was Foley. I took him to one side while Bert was parking the car. "Have you any rooms?" I asked him. "I have only one double room left," Foley said, "and a small single in the attic that the gardener used but he is gone. It's a three-flight climb but it's all right." I went over to the desk and registered, "Arthur Baer, William Halligan and Chauffeur." That's how Bert Wheeler spent that torrid weekend up in an attic.

I recall my first visit to the Gap. George LeMaire, the best straight-man in the two-day, invited me up there with a great tale about the golf course. Clay Crouch, a new comic whom LeMaire had dug up came along. Crouch had the biggest feet of any man I ever saw, bar Carnara. I nicknamed him Slewfoot because he was always lagging behind. He liked golf like Pegler likes the Roosevelts. He and George were always rehearsing their act as we played.

REGAN EXITS SHOW BIZ FOR ANHEUSER-BUSCH

Phil Regan is quitting show biz to become assistant to Arthur von Gontard, vicepres in charge of sales and advertising of Anheuser-Busch, and will divide his time between New York and California plugging the St. Louis beer products. Yet Irish tenor made his deal with Augustus Busch, Jr., last week and for two years, at least, on a firm contract for that period commencing Oct. 1, he will be brewing up beer sales instead of drinking songs.

In a measure Regan parallels another Irish tenor, Morton Downey's pitch for Coca-Cola, excepting that the latter, a large stockholder in the soft drink, does his plugging while fulfilling professional engagements.

Gls in Korea Want More Names—Holden

Honolulu, Sept. 16. American servicemen in Korea want to see more show biz personalities, according to William Holden, just back from there.

Film star made trip on behalf of Hollywood Coordinating Committee, accompanied by Lt. Cmdr. Dwayne Duke, of Defense Dept. Special Services.

Holden told VARIETY at Honolulu Airport that GIs want to see such personalities as Marilyn Monroe ("of course!"), Doris Day and Charles Laughton, latter reading selections from the Bible.

Actor flew on to California after three-hour stopover here with list of many show biz names specifically requested by GIs. It's understood that a large number of recording artists, especially Patti Page and Kay Starrs, are included in the list.

"USO-Camp Shows is doing a wonderful job in Korea, according to Holden, who traveled by plane, helicopter, ambulance, jeep, truck and boat while visiting outlying units in Korea. "But servicemen unanimously agree that they want to see more name personalities."

Holden, who spent more than two weeks in Korea on his official trip, commented that "a lot of

(Continued on page 25)

End of an Era as Spa's Grand Union Hotel Is Bought by G. U. Food Co.

Saratoga Springs, Sept. 16. The historic Grand Union Hotel, where Victor Herbert composed "Kiss Me Again" during the time he led a 54-piece orch in daily concerts for guests and where Lillian Russell and other greats of show business, finance, sports and society were regular patrons, has been purchased by the Grand Union food store chain for conversion into a shopping centre and supermarket. Lansing P. Shield, prexy of the food company, said at its headquarters in Paterson, N. J., that the landmark will be demolished shortly.

The purchase set at rest rumors on the ultimate fate of the hotel—started in 1884 and for years the world's largest, with 824 sleeping accommodations, a dining hall seating 1,250 and virtually a mile of porches—which had been bouncing around since last July. At that time, it was learned the four-to-six-story Victorian structure, occupying a block on Broadway and containing priceless paintings, would close its doors at the end of the racing season. Incidentally Monty Woolley's father at one time managed the Grand Union.

The Grand Union food org pur-

(Continued on page 27)

PAUL-FORD IN BIG BOW AT LONDON PALLADIUM

London, Sept. 16. Les Paul & Mary Ford earned a bow-off reception at their Palladium debut yesterday (Mon.) with a neatly styled and intriguing act. They're known here from their Capitol recordings. Bill features a big American contingent which includes George Kaye, Jane Morgan, Nils & Nadyne and Canfield Smith, all of whom got hefty mittings.

Rob Murray, Australian juggler; Jack & Eden, vocalists, Trio Olympiad, acrobats, and El Granadas & Peter, ropes and unicycle, are the other acts on the bill.

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'52 PEAK ON FOREIGN INCOME

Report Stolkin Group's \$7,000,000 Bid Has Hughes Deal at 'Crucial' Point

Purchase price of \$7 per share, or a total of slightly over \$7,000,000, is the basis of reported negotiations now underway for the sale by Howard Hughes of his controlling stock in RKO Pictures. While four different syndicates are pitching for the Hughes shares, Wall St. reports indicated that a group headed by Chicago businessman Ralph Stolkin is "in the inside track."

One source related that the deal with Stolkin has been reduced to writing, in part, and discussions of the overall transactions now are at a "crucial point." Same spokesman was of the opinion that a definite deal would be consummated this week.

Of the other interested groups, according to the grapevine, one was headed by Bror Dahlberg, former head of Celotex Corp. Early this week, on the Coast, Dahlberg refused to comment, other than to say, "I wouldn't say yes and I wouldn't say no," in referring to the reported stock buyout. He added that any statement would have to come from Hughes. A spokesman for Hughes subsequently said that the RKO chief previously said had rejected offers higher than that made by Dahlberg.

Regarded as significant is the fact that production has been at a standstill at RKO for the past month. "Split Second," which had been scheduled to roll early this month after a couple of postponements, has yet to go before the cameras. Pic is now being put off until casting is completed.

Stolkin syndicate, it's understood, has ambitious plans, if it succeeds, in working out a deal to take control of the studio. Production halt under the present management might be a result of an agreement not to begin any work that might conflict with those plans, it's said.

Fact that some Wall Streeters are hep to the Hughes talks and projected deal is seen reflected in heavy trading of the RKO stock. Over 20,000 shares exchanged hands over the past two days, with price steady at 3 3/4.

PAR NEWSREEL SURVEYS IKE, ADLAI APPLAUSE

Paramount News moved into the presidential pollstering act this week with a survey to determine which of the candidates draws the most applause at theatres, if any, and what type of comment is induced by newsreel presentations of Gen. Eisenhower and Gov. Stevenson.

Par News salesmen across the country have been instructed by the homeoffice to interview all exhibitors in their respective territories regarding the public reaction and get the info back to New York quickly. Speed is essential because of the proximity of Election Day, it's pointed out. Par wants the check done quickly so it can improve its coverage of the final-stretch campaigning.

Yates Back From Abroad

Herbert J. Yates, prez of Republic Pictures, returned to New York yesterday (Tues.) on the United States after a six-week European trip. He was accompanied by his actress-wife, Vera Ralston, and William Saal, his executive assistant.

While abroad Yates looked over Republic's new distribution wing in the United Kingdom as well as surveying the continental scene and attending the Venice Film Festival. He may head for the Coast before the end of the week.

Wallis in 'Sheba' Talks

Hal Wallis arrives in New York from the Coast today (Wed.) for Paramount homeoffice talks on the campaign for his newest production, "Come Back, Little Sheba." Burt Lancaster and Shirley Booth are costarred.

Stress Repeal Of 20% Tax As Benefiting U.S.

Aiming to debunk the theory that the Government's own finances are in such unbalanced shape that removal of the 20% admissions tax would be a form of economic insanity, film industry execs are socking across the argument that repeal of the tax actually would be beneficial to Uncle Sam's till.

It's said that the Internal Revenue Dept.'s b.o. cut now amounts to \$225,000,000 annually. It fell

12% in the years from 1947 to 1951 and was off an additional 10% in the past six months, according to Government figures. This is a big slide, of course, and the dent (Continued on page 31)

POLIO MAY SHUTTER THEATRES IN MINN.

Minneapolis, Sept. 16. Because of a current polio outbreak, theatres along with schools may be closed in some sections of the state.

Such a prospect threatened after A. J. Otto, St. Paul member of the state legislature, made a written request to Gov. J. A. Anderson to urge school boards in areas where there's a high polio incidence to consult their medical authorities to determine the advisability of such action.

Otto pointed out that consideration should be given to the closing of schools and "any other place where children might congregate." By "any other place," he explained, he meant film theatres or other amusement places. "It wouldn't do any good to close the schools if parents could give children a quarter to go to a movie," he said.

Zanuck Wraps Rights To Bestselling 'Egyptian'

Darryl F. Zanuck, 20th-Fox production topper, who returned from Europe yesterday (Tues.) to attend the world preem of "The Snows of Kilimanjaro" at the Rivoli, N. Y., tonight (Wed.), announced that while abroad he had bought the film rights to "The Egyptian," bestselling novel by Mika Waltari.

"Egyptian" will be Zanuck's only personal production for 1953, with Marlon Brando set for the lead. Casey Robinson, who did the screenplay for "Kilimanjaro," will perform a similar chore for the "Egyptian." Zanuck had been in Europe with Ella Kazan for "Man On A Tightrope" and returns to the Coast immediately after the "Kilimanjaro" preem.

NATIVE PROD. HIKE TO HIT U.S. TAKE

Informed industryites believe that the peak income to be derived from foreign markets this year will mark high water, and they'll recede from now on. A major factor is development of domestic pic industries in a number of countries.

Take from abroad in 1952 will amount to between \$130,000,000 and \$135,000,000. Last year, which was the previous high, about \$125,000,000 in foreign earnings were remitted to New York.

Assumption that future years will see less coin derived from overseas markets is not based on pessimism concerning the appeal of American pix, but on realistic appraisals of the sources of current income and what the future holds. Accounting in part for the tremendous 1952 figures are several windfalls that are unlikely to be repeated. Among them was a \$6,000,000 remittance from Japan, representing a sudden thaw of funds blocked there since the end of the war.

Another unexpectedly large source of income this year is the approximately \$26,000,000 being received from England. Yanks are hoping for the best in the current talks in Washington on a new pact

Believe Larger Circuits Should Stand Major TOA Cost; Too Much for Smallie

Harry Cohn's Quickie

Harry Cohn, Columbia prexy, returns to the Coast early next week following a series of confabs with homeoffice execs.

Cohn, who makes infrequent trips east, arrived in Gotham last week.

Gen'l Mills Maps \$1,000,000 Tiein With Pix Industry

Plan to hypo the nation's box-offices via a giant-size merchandising tie-in is being advanced by General Mills Corp., which has mapped a \$1,000,000 campaign to plug pix, theatres and one of its products, namely Gold Medal flour.

Specs of the proposed program is being announced at the Theatre Owners of America convention in Washington today (Wed.) by Don Manchester, rep-

Theatre Owners of America's tightened operating pursestrings, which resulted in Gael Sullivan's exit as exec director, has brought to the fore in some exhib circles the argument that larger circuits should shoulder most of TOA's economic load.

It was disclosed that exhibs now pay, the equivalent of 10c per seat yearly as membership dues for each theatre. Half of this goes to TOA's state or regional units and the balance goes to national headquarters. Feeling in some quarters is that the owner of only one or two houses, which yield relatively little income, simply finds the cost of belonging to a theatre organization too expensive. If the price for these smaller operators were sliced, and well-heeled chains make up the balance, TOA's membership roster would increase considerably, it's believed.

Also hurting TOA's exchequer was the disintegration of Western Theatre Owners, which had been headed by Rotus Harvey. This meant a loss of fairly substantial membership coin to the national org. Incidentally, a new outfit, California Theatre Owners Assn., is now in process of formation to take the place of WTO.

TOA heads have been eyeing the RKO and Warner Bros. chains for years as possible members, but so far they've met with little success. The two circuits obviously would be important additions to the fold. It's understood that the WB outfit may join upon completion of divorce from the film operations but will take no action until that time. RKO has yet to show any inclination toward joining.

Reisman Abroad

Phil Reisman, RKO Pictures foreign chieftain, flies to Europe this weekend on a periodic business survey.

Trip will take him 4-5 weeks, this time, covering entire British and Continental situation.

Sime MAY 19, 1873—SEPT. 22, 1933

for the year beginning Oct. 1, but they're frankly doubtful of the British again permitting that many dollars to leave the country for films.

Most of the coin frozen when economically hard-hit nations snapped restrictions on currency after the war have now been thawed. That eliminates windfalls, and many nations are now being cautious in not allowing vast balances to pile up anymore. One way to accomplish that is to put ceilings on the number of imports so that Yank firms can't earn so much.

Unfreezing process that has produced much money in the past (Continued on page 22)

Filmites Steam At Tex. COMPO's 'All Is Rosy Now'

Statement put out by Texas Council of Motion Picture Organizations—on how everything's rosy in the Lone Star State—had some non-Texas industryites doing a burn this week. They wonder, they say, "how can we convince senators and congressmen that there's a desperate need for repealing the admission tax if we've got so much prosperity?"

Texas COMPO announced that a survey showed greater attendance in the seven weeks ended Aug. 18 than any other comparative period on record.

Actually, though, a close study of the findings shows no cause for great joy. The increased attendance was spread over 225 new houses in operation since 1946. Further, higher operating costs cut the exhibition profit below the 1946 level.

It was the upbeat flavor of the Texas COMPO survey statement that went against the grain of others in the industry. Some members of Allied States Assn. said they failed to understand why Col. H. A. Cole, head of Texas Allied (Continued on page 25)

ping the food products outfit. If the plan receives sufficient exhib support it will go before the Council of Motion Picture Organizations for endorsement, since pro- (Continued on page 29)

BIG PREEM COVERAGE FOR 'KILIMANJARO'

20th-Fox has marshalled "unprecedented" coverage for the world preem of Darryl F. Zanuck's "The Snows of Kilimanjaro" at the Rivoli Theatre, N. Y., tonight (Wed.). A specially assigned CBS unit has filmed scenes in and around 20th's homeoffice and the Rivoli to brief viewers on how a preem is planned and executed. Feature's scheduled for beaming on the 6 p.m. CBS-TV news show tomorrow (Thurs.). ABC-TV will pick up the lobby glamor in a 45-minute ailer emceed by Martin Starr while Jinx Falkenburg will do a description for NBC radio.

Still another promotional touch will be provided by Dave Garroway via the NBC-TV news program, "Today." On tomorrow's stanza, Garroway will place a phone call to "Kilimanjaro" star Gregory Peck in Rome for some small talk on the preem festivities.

Zanuck planned in from Europe yesterday (Tues.) to attend the preem. He'll join 20th prexy Spyros Skouras as hosts for the evening.

Flock of screen stars and civic luminaries are slated to be on hand.

Jessel Setting B.R. For Indie Film Co.

Harry E. Gould, of the Pepsi-Cola board, paper manufacturer and co-owner of the Belasco Theatre, N. Y., may be in George Jessel's financial syndicate for his indie film producing. Radio Corp. of Jessel is also talking with Radio Corp. of America for residual rights. Jessel's first indie will be "Rip Van Winkle," with Jimmy Durante, Helen Traubel and Jan Peerce. David Marx, the toy man, is also in the syndicate.

Jessel flew back to Hollywood last night after financial huddles in N. Y.

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Film Industry Gets Tough With AT&T For Failing to Provide Hearings Data

Washington, Sept. 16. Battle between the picture industry and American Telephone & Telegraph Co., in connection with theatre TV transmission rates, entered a "get tough" phase last week. The industry hit hard at the company for failure to come across with essential data needed for the theatre video hearings scheduled to begin Oct. 20 before the Federal Communications Commission.

"Renewing its request, after two previous denials, for quotations on cost of transmission service for future theatre tele hookups, the industry reminded the telephone company that "each party in the proceeding before the FCC is under a duty to furnish all data available to it and useful to the Commission in the formulation of its decision."

The industry letter, a copy of which was sent to FCC, was joined in by the Motion Picture Assn. of America and the National Exhibitors Theatre Television Committee. It was signed by Vincent B. Welch and James L. Fly, co-counsel for MPAA, and Marcus Cohn, counsel for NETTC. It was addressed, under date of Sept. 10, to Ernest D. North of the AT&T Long Lines Department.

Pointing out that the original request for the info was made April 10 in language "as explicit as we knew how," the industry advised the company that its reply (Aug. 28) to a second request made Aug. 12 "is not responsive to our requests, nor does it supply us with any usable information in the presentation of facts and figures to the FCC in the engineering and accounting phases of the theatre TV hearing" scheduled for next month.

The industry took AT&T to task for questioning its specifications for theatre tele service. "It would (Continued on page 29)

IA Exchange Workers Voting on Method Of Distrib Negotiation

Referendum is currently being held among locals of the Film Exchange Employees, International Alliance of Theatrical Stage Employees, to determine whether upcoming pact negotiations with distributors will be conducted on an individual basis or by the parent outfit. Present two-year pact with the filmieries expires Nov. 30 and talks are expected to get underway early next month.

Demands to be presented to the film companies haven't been set down yet although there have been numerous discussions among the union toppers. Proposed pacts will not be offered until the outcome of the poll. It's anticipated that the union will ask for a 10% hike, percentage received by many IA unions in recent pact negotiations.

Meanwhile, in Vancouver, B. C., where pact expired this summer, talks between the filmieries and the exchange workers have bogged down and a strike threat has been issued.

METRO MULLS LANZA OFFER TO BE GOOD

Hollywood, Sept. 16. Mario Lanza's plea for a reconciliation with Metro and a possible reactivation of "The Student Prince" will be considered by studio toppers this week. Production has been on the shelf since Sept. 2, when the singer failed to report for work.

In case there is an agreement, the understanding is that the studio will demand a guarantee that Lanza will check his temperament at the gate and finish the picture without further interruption. Company has already spent more than \$700,000 on the film and had been planning to sue Lanza for that amount.

UPT's 25c Divvy

Board of United Paramount Theatres last week declared a dividend of 25c. per share on the outstanding common stock, payable Oct. 17 to holders of record on Sept. 26. This is the new quarterly rate adopted earlier this year.

'Fatima,' 'Snows' Get 8-Week Okays in Chi

Chicago, Sept. 16. Judge Michael Igoe in Chi Federal court last week granted eight-week runs in the Loop for "Miracle of Our Lady of Fatima" (WB) and "Snows of Kilimanjaro" (20th) although the distributors wanted unlimited showings and clearance. Theatres for the two releases have not been chosen as yet, but "Snows" is going out on bid this week for October showing.

Jurist, however, denied the plea of the Winston Theatre Corp., operator of the Grand, lone RKO house here, to be excluded from the terms of the Jackson Park decree limiting the spot to two-week showings. Judge said that theatre was still part of the original conspiracy and the two-week rule would stay.

Films on Threshold Of New Developments, Raibourn Tells Meet

Chicago, Sept. 16. Despite a series of adversities over the past few years, the picture industry is still in a strong economic position, catering to a global audience and possibly on the threshold of new technical developments which could make it an even greater force, Paramount v.p. Paul Raibourn declared here last week.

Addressing the Communications Section of the Centennial of Engineering Symposium, he thus answered the trade's detractors who, he said, "shouted from some house-tops and whispered in many a corner saloon that the motion picture was through and spiders would soon spin their webs across the entrances and exits of motion picture theatres."

As an example of the greatness of pix, said Raibourn, foreign countries pay over \$100,000,000 annually for Hollywood product. On the domestic front, he related, tax receipts are down only 20% from the 1946 level despite television, restrictive court decrees and changes in consumer economics.

Looking to the future, Raibourn discussed the possibilities of Telemeter and Cinerama. He commented that there's divided exhibit opinion concerning Cinerama because of cost factors and advised his audience to see the tri-dimensional effect system for themselves. As for Telemeter, he stated that producers in the future may be faced with a dilemma over whether to license their films to theatres or via the TV coin machines.

G&P Amus. Cleve. Suit Tossed Out by Judge

Cleveland, Sept. 16. Two-year court fight by G. & P. Amus. Co. was thrown out last week here by a Federal judge who ruled that the defunct Moreland Theatre flopped because of its own business weaknesses and not because of any monopoly plotting.

Suit for \$500,000 damages against four major film distributors, as well as a film buying agency and an owner of a rival nabe house, all accused of ganging up against the Moreland, was dismissed by Judge Emerich B. Freed as being "unjustified." Whether the case will be appealed by the plaintiffs, Emanuel Stutz and associates, who operated G. & P. Co., is not yet definite.

Stutz's company contended that its neighborhood theatre was deliberately slighted by Metro, Warner Bros., Universal-International, 20th-Fox and Cooperative Theatres of Ohio, Inc. G. & S. claimed these organizations gave their best films to the Regent, a nearby house owned by Paul Gusdanovic, in a conspiracy to drive the Moreland out of business.

Lonergan Heads MPAD

Hollywood, Sept. 16. Motion Picture Art Directors has elected Arthur Lonergan to succeed Robert M. Haas as president.

Golden Picks Echols

Washington, Sept. 16. Harrison Echols, former general manager of the Ansco Division of General Aniline & Film, and during the past year with the Consumer Durable Goods Division of National Production Authority, is the new assistant chief of the Commerce Department's motion picture-photographic products division.

Announcement was made last week by Nathan D. Golden, director of the division, that Echols was succeeding James Frank, Jr. Latter recently resigned to go into business in New Orleans.

French Film Gets Top Award At Venice Fete

Venice, Sept. 16. Golden Lion of St. Mark, first grand prize of the Venice Film Festival, was won by France's "Jeux Interdits" (Forbidden Games) following the windup of the three-week event Friday (12). Three international grand prizes of equal value (Silver Lions) were awarded "The Quiet Man" (Rep), Japan's "La Vita di O'Haru" (The Life of O'Hara) and Roberto Rossellini's Ingrid Bergman starrer, "Europe '51."

Another Silver Lion went to the U. S. for having submitted the best selection of films as a group. Hollywood also carried off the best actor and best script awards via Fredric March's thesping in "Death of a Salesman" (Col) and Nunnally Johnson's screenplay for "Phone Call From a Stranger" (20th).

Laurels for the best actress were unawarded. Observers believe they would have gone to Miss Bergman but dubbing of her voice in "Europe '51" disqualified her. Some seven other prizes were at the disposal of the jury to be distributed in consideration of various elements of the entries. These accolades rated bronze lions.

In the bronze category, George Auric was cited for his music in France's "Respectueuse" (Respectful Prostitute). Aside from the regular festival prizes, Italian critics and Catholic reviewers handed awards of their own to "The Quiet Man." International Critics award was copied by Rene Clair's "Les Belles de Nuit" (Beauties by Night). It also rated a festival citation.

Paul Grimault's feature cartoon, "La Bergère et le Ramoneur," nabbed top honors in the cartoon division. Voted best in the education (Continued on page 27)

WB's B'way Theatre May Reopen to TV Title Fite

If Warner Bros. decides to sign with Theatre Television Network for the Sept. 23 Philadelphia Joe Walcott-Rocky Marciano fight, it may decide to reopen the tele-equipped Warner Theatre, N. Y., for the telecast. Company chiefs have been weighing the possibility for some time, but difficulty in working out a deal with the unions involved reportedly has held up the plan.

Since costs for reopening for a one-night stand are considered prohibitive, WB theatre chief Harry Kalmine reportedly has been on the prowl for film product to keep the theatre's doors open. If pictures can be lined up, theatre may relight on the night of the bout. Theatre has been closed for the past few months.

Unit Mgrs. In Protest

Hollywood, Sept. 16. Still another protest against the Government's suit which would compel picture companies to sell films to television was registered by the Unit Production Managers Guild. Ed Ralph, representing the Guild, sent a wire to U. S. Attorney-General James P. McGranery, saying in part:

"If the Department of Justice prevails in its suit, the entire economic foundation which provides our boxoffice returns will be destroyed and thus our industry will be destroyed."

Better U. S. Showing

Mebbe it's noblesse oblige again, with the Italians getting the top honors at the Cannes Film Festival last May and now a French film, "Jeux Interdits," getting the top Golden Lion of St. Mark grand prize of the 13th International Film Festival in Venice. But the Yanks came off better at Venice than in the French conclave, with one of the three runnerup awards going to John Ford's "The Quiet Man" (Rep). Frederic March got the nod for top thesping in "Death of a Salesman" (Col), and "Phone Call From a Stranger" (20th) rated Nunnally Johnson the top scripting award. The American films were specially cited as "the best group of films shown."

So America is making headway at these international film festivals, which were inclined to get the brushoff as hands-across-the-borders (mostly European) stuff that seemed to delight in ignoring Hollywood.

What Hollywood has learned, however, since the spring and summer festivals on the Riviera and at the Venetian spa is that it is smarter not to ignore these cinematic shindigs. A world press corps of 350 papers and their accredited correspondents, filing hundreds of thousands of words, is a readymade press campaign that merits more serious consideration. "Jeux Interdits" or Roberto Rossellini's "Europa 51," which were kudosed with Ford's "Man" and the Japanese-made "O'Haru" (Gallant Woman), certainly now enjoy a greater audience penetration because of the Venice Festival prize awards than if they were thrown cold on the world markets. That's the b.o. value that Hollywood has finally gotten around to taking more seriously. Abel.

See Flock of Theatres Signing Up At Last Minute to TV Joe-Rocky

Last-minute publicity value engendered by the Joe Walcott-Rocky Marciano heavyweight title bout is seen a determining factor in inducing a flock of new tele-equipped theatres to sign with Theatre Television Network for the large-screen rights to the Sept. 23 contest in Philadelphia despite disagreement with the bite being demanded. Although the Warner chain and other houses have so far balked at TNT's terms, it's expected that they will fall in line. If the former pattern is followed, WB and the other holdouts will sign at the last minute.

Feeling is that the tele-equipped houses want an attraction badly and will take a chance though they consider the asking price too steep. Theatres with the largest seating capacities are squawking loudest about TNT's terms. Main beef concerns the three different scales being asked by Nate Halpern, TNT prexy. He is asking \$1.15 per seat for up to 1,500 seats, \$1.25 for 1,501 to 2,000, and \$1.35 for 2,001 to capacity. One theatre exec declared: "It pays to stop selling seats when you reach a certain amount. The more tickets you sell the less money you can make."

Halpern contends that his terms are comparable to regular upscaling of theatres, a contention the (Continued on page 31)

Accompanying Depinet to Philly will be sales chief Robert Mochrie, divisional toppers Walter Branson, Nat Levy and Charles Boasberg, N. Y. metropolitan district manager Leonard Gruenberg, short subjects topper Sid Kramer and eastern district manager Robert Folliard. Philly exchange manager Charles Zagrans will also attend.

It's estimated that it will cost RKO approximately \$35,000 to film the bout. Company expects to make up between 800 to 1,350 prints, depending on the value of the fight. Print count is based on previous (Continued on page 29)

Europe to N. Y.

Kay Brown
A. J. Cronin
Louis Dreyfus
Rosemary Harris
Leland Hayward
Sol Hurok
Jimmy Kennedy
Frederick Knott
Lee Montague
Joan Newell
Vera Ralston
Terence Rattigan
Fritz Reiner
William Saal
Alan Schneider
Sol A. Schwartz
George Theotokas
Arturo Toscanini
Richard F. Walsh
Milton C. Weisman
Herbert J. Yates
Darryl Zanuck

N. Y. to Europe

Arthur Carter
Vittorio DeSica
Frank M. Folsom
Peter Glenn
Dorothy Kilgallen
Richard Kollmar
Marisa Pavan
Phil Reisman
Artur Rubinstein

L. A. to N. Y.

Dawn Addams
Max Alexander
Ned Armstrong
Barney Balaban
Bill Blowitz
Dora Chamberlain
Harry Cohn
Allan D. Dowling
Yvette Dugay
Dick Foran
Peter Godfrey
Stanton Griffis
Alex Harrison
Rita Hayworth
Van Heflin
Betty Hutton
Angela Lansbury
Irving Lesser
Robert L. Lippert
Harold Mirisch
Tom Neal
Seymour Poe
Stuart Reynolds
Art Rush
Ray Sinatra
Halle Wallis
Addie Williams
Carey Wilson
Meredith Willson
Ed Wolpin

N. Y. to L. A.

Jerry Carr
Max Chornick
Lee J. Cobb
Don Cornell
Denise Darcel
Hy Gardner
Mannie Greenfield
Abner J. Greshler
George Jessel
Arthur Perles
Barron Polan
Leonard Reeg
Ginger Rogers
Kay Walsh

RUSH \$4,000,000 CENSOR FIGHT

Figure U.S. Came off With Good Deal In 2-Year Agreement With Britain

Although U. S. film companies will be receiving \$5,900,000 less in dollar earnings from Great Britain, general satisfaction was expressed this week in trade circles over the modifications agreed to in the two-year Anglo-American film pact. Deal was approved Monday (15) both by the board of directors of the Motion Picture Export Assn. and by the Society of Independent Motion Picture Producers. Pact must now be approved by the British government.

With difficulties the United Kingdom is currently facing in its dollar balance of payments, it's figured that the Yanks came off with a better deal than was originally expected. Indication, perhaps, of the latter was the speed with which the negotiations were concluded in Washington and the quick approval accorded the deal by film company toppers in New York. MPEA board reportedly took only 20 minutes to okay the terms.

Under the new arrangement, U. S. film companies are permitted the unconditional annual transfer of \$17,000,000, the same basic figure as heretofore. Main change involved a cut in the extra earnings accruing to the U. S. companies under the so-called Eady Plan. U. S. outfits agreed to waive part of the transfer rights under the Eady Plan both for the current year ending Sept. 30, 1952, and for the year ending Sept. 30, 1953. This amounts to \$5,900,000.

Under the Eady Plan, established in 1951, theatre admission prices were upped in Britain to provide added coin for exhibs and distribrs. and to create a special central reserve fund to encourage the production of pix in Great Britain.

In announcing SIMPP approval of the modifications, James A. Mulvey, chairman of the distrib com. (Continued on page 29)

IMPPA Hails AFM Pact Eliminating Rescoring Of Pix for Television

Hollywood, Sept. 16. American Federation of Musicians' new deal for producers wanting to sell old pix to TV, deal eliminating rescoring but calling for payment to original tunesters on pix for 50% of prevailing rate, has been found "acceptable" to Independent Motion Picture Producers Assn.

I. E. Chadwick, rep of IMPPA, said he had terms from AFM proxy James C. Petrillo on new deal and found them entirely satisfactory. He's been negotiating for his group with Petrillo since June, seeking removal of rescoring proviso while telling AFM he would go along with the 5% of gross for the AFM trust fund.

Chadwick sees the new deal saving producers a lot of coin, and considers it "more equitable." IMPPA members who have sold pix to TV include Robert L. Lippert and Monogram, and it's expected that they and others will ogle the video market anew now that AFM has eased its regulations.

Ford Ribs Broken; Thrown From Horse

Hollywood, Sept. 16. Glenn Ford broke three ribs and sustained numerous lacerations when thrown from galloping horse for scenes in U-I's "Man From Alamo."

He's at St. Joseph's Hospital, studio awaiting further word from the doctors before making decision on film's status.

Kayo Cafe Filming

Boston, Sept. 16. Boston's licensing board has kayoed the Alpine's plans for showing films at the nitery, claiming the license doesn't cover same. Bets by exhibs caused action.

Ship Italo Pix to U.S.

Pictures to be screened during "Salute to Italian Films Week," set for Oct. 6-12 at the Little Carnegie Theatre, N.Y., were shipped from Rome yesterday (Tues.). Consignment numbered some 10 films, of which seven will be culled at a final selection in the U.S.

Ten pix include "Anna," "The Little World of Don Camillo," "Two Cents Worth of Hope," "The Overcoat," "Umberto D.," "Bellissima," "Europe '51," "Times Gone By," "City on Trial" and "The Girls of Piazza Di Spagna."

H'wood Studying \$18,000,000 Biz Of Realart Reissues

Hollywood, Sept. 16. Film studios, prospecting more intently for coin, are analyzing carefully the rich vein tapped in the reissue field by Realart, a comparative newcomer to the market. The analysis thus far has paved the way to exploratory talks with Realart by at least two studios, and there are growing indications that the indie's success might cue regularly-scheduled reissue action by some of the majors, who have heretofore scarcely considered their vast backlog of films as a potent source of revenue.

With little fanfare, Realart has exceeded all expectations during its first five years of operation. In that period, it has rung up a distributors gross of approximately \$18,000,000 on some 300 old Universal films to which it holds release rights. Another 300 will be released to reissue houses in the next five years—and although the second batch isn't expected to gross as well as the first, the take will still be extremely healthy.

From Universal's standpoint, the deal entered into five years ago has been a real bonanza. The contract called for a guarantee of \$3,250,000 to be paid over a period of 10 years for the reissue rights to 600 films—all of them at least five years old.

To date, with the contract just past the halfway mark, Realart has paid Universal the \$3,250,000 guarantee—plus \$2,000,000 as the company's share of the distributors' take.

Television rights are not involved in the deal, which is a straight reissue contract.

5,000-8,000 Dates

"Our reissues are averaging between 5,000 and 8,000 dates," Realart owner Jack Broder reported. "Some have reached such stature (Continued on page 31)"

Mass. Exhib Settles \$3,000,000 Trust Suit

Boston, Sept. 16. A suit seeking \$3,000,000 damages from the eight major distributors, Monogram, Republic, Trimount Theatres, George A. Giles Circuit, Maine & New Hampshire Circuit, RKO Theatres, Loew's, M&P Circuit (now split into New England Theatres and American Theatre Corp.) was settled out of court last week in favor of the plaintiff, Abraham Garbose, Athol exhib.

Suit, charging the defendants with restraint of trade in Athol, where Garbose and his associates operate the York and Capitol Theatres, was instigated Sept. 17, 1948. Order dismissing the case entered the U. S. District Court last week.

While amount of settlement has not been divulged, it's believed to be substantial, with plaintiff also assured national release date availabilities.

OHIO TEST WIN UPS INCENTIVE

With another victory in its fight to strike down film censorship and attain the same status as the press, the pic industry, sparked by the Motion Picture Assn. of America, is pushing its drive to completely rid films of scissors-wielders, who, it's estimated, are costing the industry around \$4,000,000 yearly. Figure is based on the \$2,000,000 exacted annually as fees by the six states with censorship statutes and an almost equal amount required to service the censor demands in the form of personnel and cutting expenses.

Favorable verdict in Ohio, handed down last Wednesday (10) in Toledo Municipal Court by Judge Frank W. Wiley, upheld the industry's claim that the censoring of newsreels was unconstitutional. "Newsreels are entitled to the same protection from 'prior restraint' as newspapers and other publications have historically been entitled to receive," Judge Wiley stated. Prior restraint in the case of Ohio regulations, the judge said, consists, first, of the requirement to submit films for censorship prior to their showing and, secondly, of the requirement covering inspection fees.

Although Dr. Clyde Hissong, director of the Ohio Department of Education, Division of Film Censorship, said that it was the state's plan to appeal after consultation with the attorney general, Ohio's legalites doubted that such a move is possible under state-law. Narrowly interpreted. Judge Wiley's decision is only binding in Toledo, but attorneys expressed the opinion (Continued on page 25)

DENY UA PETITION TO NIX 230G ATTACHMENT

New York Supreme Court Justice Irving Saypol yesterday (Tues.) denied a United Artists petition to vacate the warrant of attachment on its bank deposits obtained by Chesapeake Industries (formerly Pathe)

Attachment, for \$230,000, was obtained within the framework of Chesapeake's suit against UA claiming monies owed the plaintiff by the distrib resulting from distribution of Pathe's product in foreign markets.

Pic Prexies Nip Full Arbitration OK, Frown on Clearance Damages

Small Prefers K.C.

Producer Edward Small has been quite undecided on where to locate his upcoming pic, "Kansas City—Confidential." Before K.C. was chosen, the producer had filed "Los Angeles, Miami, San Francisco and New Orleans—Confidential" with the title registration bureau of the Motion Picture Assn. of America.

Incidentally, Small acquired an okay for the "Confidential" title from Jack Lait and Lee Mortimer, authors of the "Confidential" books.

See Arbitration Slashing Feds' Probes of Pix

In addition to staving off many costly law suits, setting up an arbitration system between distribrs and exhibs is seen in trade circles as perhaps ushering in a new phase in the relationship of the industry and Government agencies.

Specifically, filmies feel that if the arbitration setup is approved by the Department of Justice and the courts, it will cut down to a minimum harassment from Federal probes stemming from trade practices. Indicative of this feeling is the recent Washington visit made by industry reps to William D. Amls, chief investigator of the Senate Select Committee on Small Business. Delegation, headed by William F. Rodgers, Loew's v.p., and William Zimmerman, assistant to RKO sales chief Robert Mochrie, reportedly made a pitch to Amls to hold off on the hearings pending approval of the arbitration system.

Accompanied by reps of the Motion Picture Assn. of America, film execs reportedly told the committee chief, who is prepping hearings on exhibitor complaints, that the industry was on the verge of setting up an arbitration system (Continued on page 27)

Film company presidents this week failed to come up with full and formal endorsement, as had been expected, of the industry arbitration system which had been agreed to by the specially appointed exhib-distrib committee. Meeting in New York on Monday (15) with general sales managers, top legalites and Motion Picture Assn. of America pres Eric Johnston, the chief execs approved the proposed plan in principle but frowned on a provision dealing with damages to be awarded in cases of clearance disputes.

However, a consequent change in the system made by the prexies was generally regarded as not too great and shouldn't create any real snags delaying the arbitration setup. Metro v.p. William F. Rodgers, who has been a key figure in the arbitration huddles, reportedly told his fellow distribrs he's confident that theatremen will accept the revision.

It was thereupon decided to appoint a committee to huddle today (Wed.) in Washington with Herman M. Levy, Theatre Owners of America counsel, and Abram F. Myers, Allied States Assn. board chairman. Distrib delegation includes Robert W. Perkins, Warner Bros.; Adolph Schimmel, Universal; Austin C. Keough, Paramount, and Rodgers.

D. C. Repercussions

Unexpected turn of events had some repercussions in D. C. where TOA's annual convention is now in progress. Theatre org, anticipating that the company heads would approve the arbitration program in (Continued on page 27)

Greene Minority Piles Up Stock In RKO Control Fight

David J. Greene, Wall St. broker whose minority stockholders' proxy fight with RKO Theatres management last year led to his and A. Louis Oresman's election to the chain's board, is continuing purchases of RKO's common stock on the open market. Oresman similarly is buying up shares, and this is said in some quarters to indicate that the two are eying majority control of the circuit.

In the past month Greene acquired an additional 5,000 shares, bringing to 80,850 the total number which he owns. Actually the stock is listed in the names of his wife, daughter and son.

Through a series of purchases which he began last January, Oresman now holds 27,100 shares. This includes a block of 5,000 shares which he also picked up within the past month.

Greene's and Oresman's combined holdings of 107,950 shares on the surface represent no threat to Howard Hughes, who owns 929,000 shares which are trusted. But in the course of the proxy battle last year Greene lured numerous other minority holders to his anti-management camp. The total pro-Greene vote at that time was strong enough, obviously, to give him two places on the board. Via alignment with other shareowners again, plus additional personal stock buys, Greene may try to wrest the control at the next annual meeting, it's apparent.

SEE B'WAY ASTOR FOR PREEM OF 'LIMELIGHT'

Barring any last minute hitch, Charles Chaplin's newest, "Limelight," will have its U. S. debut at the Astor, Broadway showcase. It's understood that United Artists, distributor of the film, has a tentative deal set with Maurice Maurer, operator of the house, and Chaplin's final approval is now awaited. There's also a possibility that the film may play at the Park Theatre simultaneously but on a two-a-day basis.

National Boxoffice Survey

Key City Trade Off Slightly; 'Widow' No. 1, 'Sky' 2d, 'Fear' 3d, '1 Minute' 4th, 'For You' 5th

Current week is witnessing the launching of several new pix and is being held back further by a surplus of holdovers and extended-run dates. However, despite this, biz at first-runs covered by VARIETY continues firm to strong in most situations. Most of the new product has only a few scattered dates to add to the overall total. Return of warm weather also is a handicap.

"Merry Widow" (M-G) is the new boxoffice champ, with "Big Sky" (RKO) soaring to a strong second classification.

"Sudden Fear," another from RKO, is a solid third-place winner while "One Minute to Zero," also an RKO release, is coping fourth money. Fifth spot goes to "Just For You" (Par), this Bing Crosby pic just getting started on its playdates.

"Dreamboat" (20th) is winding up sixth after being seventh last week. "Son of Paleface" (Par), first a week ago, is dropping down to seventh, a batch of extended-runs slowing its pace somewhat.

"High Noon" (UA) is pushing up to eighth despite having been in higher brackets for many sessions. "Affair in Trinidad" (Col), a big grosser for a long time, is landing in ninth slot. "What Price Glory" (20th), "Where's Charley" (WB) and "Carrie" (Par) round out the Top 12 list in that order. "Big Jim McLain" (WB), which opens at N. Y. Paramount this session, and

"World in His Arms" (U) are the two runner-up films. Both were in the Golden Dozen previously.

"Miracle of Our Lady of Fatima" (WB), after showing excellent staying power at N. Y. Astor, started out with smash stanzas in both Cleveland and Pittsburgh. "Somebody Loves Me" (Par), which opens next at N. Y. Roxy, still is sock on second Chi week. "Bonzo Goes To College" (U) is rated neat in Chi.

"Hellgate" (Lip), also new, looms good in Frisco. It is fair in L.A. on second week after doing very good in three houses there opening round. "Untamed Women" (UA), moderate in Minneapolis, shapes great in Seattle. "Fearless Fagan" (M-G), okay in L.A. and K.C., looks light in Buffalo. "Rainbow Round My Shoulder" (Col), also new, is doing fine in Louisville.

"Devil Makes Three" (M-G) ranges from mild to fairish currently. "Lure of Wilderness" (20th), sock in Buffalo, is thin in L.A. "Greatest Show" (Par) looks lively in Minneapolis. "Les Miserables" (20th) is rated passable and fairish to mild currently.

"Quiet Man" (Rep), due to open in several more keys this week, continues an amazing smash at N.Y. Capitol in fourth week. "Ivanhoe" (M-G) still is big in seventh stanza at N.Y. Music Hall. (Complete Boxoffice Reports on Pages 10-11.)

The Turning Point

Crime meller with William Holden, Edmond O'Brien, Alexis Smith; comfortable b.o.

Paramount release of Irving Asher production. Stars William Holden, Edmond O'Brien, Alexis Smith. Directed by William Dieterle. Screenplay, Warren Duff, based on story by Horace McCoy; camera, Lionel Lindon; editor, George Tomasini; music, Irvin Talbot. Trade-shows, N. Y. Sept. 8, '52. Running time, 90 MINS.

John Conroy Edmond O'Brien
Amanda Waycross Alexis Smith
Matt Conroy Tom Tully
Eichelberger Dan Begley
Ackerman Dan Dayton
Carmelina Adele Longmire
Clint Ted DeCorsi
Harrigan Ted DeCorsi
Joe Silbray Don Porter
Fogel Howard Freeman
Red Neville Brand

Apparently drawing its inspiration from last year's Kefauver investigation, Paramount trains its cameras on a fictional crime syndicate in "The Turning Point."

With William Holden, Edmond O'Brien and Alexis Smith as marquee lures, comfortable returns are indicated in most situations.

Unfortunately, the Horace McCoy story as screenplayed by Warren Duff is now somewhat dated since both Sen. Kefauver and his crime committee have slipped from the public eye. But despite its lack of topicality, the script contains enough melodrama to satisfy the action fans.

Armed with a college education and a law degree, Edmond O'Brien tackles his new job of a crime committee chairman with a youthful enthusiasm. Also on hand is Alexis Smith, his girl Friday, and William Holden, a cynical reporter who warns O'Brien of the pitfalls that lie ahead.

It's a vicious, unscrupulous ring that O'Brien's determined to nail, and before he succeeds in bagging both small fry and highups, his own father is slain as well as Holden. Among the film's more exciting scenes are an arson job pulled by the syndicate and Holden's rebut by a paid killer.

Occasionally, the movement of the script tends to lag in a rash of superfluous dialog. This is especially apparent at the midway point. However, the action accelerates thereafter and the closing reels are highlighted by a suspenseful hunt for an "all-important" femme witness, plus Holden's frantic efforts to escape from the assassin in the concrete cavern of an old stadium.

Performances of the cast help considerably in making the yarn credible. Holden is calm and self-assured as the fearless scribe who comes close to knowing all the answers. O'Brien pursues his chores with grim determination. Besides providing pulchritude, Miss Smith nicely fills the demands of her role.

Good support is supplied by Tom Tully as O'Brien's father, an honest cop slain by the syndicate because he misused once; Ed Begley, as the portly crime kingpin; Dan Dayton, as a gunman, and Adele Longmire, the key witness, among others.

Director William Dieterle displays a sure hand in the action sequences while Irving Asher's production accoutrements bespeak a polish generally found in major studio product. Lionel Lindon's camerawork is good as is the music direction of Irvin Talbot. Editing of George Tomasini could have been tighter. **Gibb.**

Hurricane Smith

(COLOR)

Route pirate-flavored actioner enhanced by s.a. of Yvonne De Carlo.

Paramount release of Nat Holt production. Stars Yvonne De Carlo, John Ireland; features James Craig, Forrest Tucker, Lyle Bettger, Arlen. Directed by Jerry Hopper. Screenplay, Frank Gruber, based on story by Gordon Ray Young; camera, Ray Rennahan; editor, Frank Bracht. Trade-shows, N. Y. Sept. 8, '52. Running time, 90 MINS.

Yvonne De Carlo Yvonne De Carlo
John Ireland John Ireland
James Craig James Craig
Dan McGuire Forrest Tucker
Clobb Lyle Bettger
Brundage Richard Arlen
Dier Mike Edlin
Dr. Whitmore Murray Matheson
Sam Henry Brandon
Capt. Balkes Emil Meyer
Matt Ward Stuart Randall
Ben Hawkins Ralph Dumke
Brown Kim Spalding

Except for two scenes—an exciting battle between a man and a shark and a torrid terp number by Yvonne De Carlo—"Hurricane Smith" is a routine pirate pic, is a routine actioner with a cloudy story and lackluster performances. Proper exploitation, however, of the Nat Holt production, with emphasis on Miss DeCarlo's obvious s.a. attributes and on the stronger action elements, could make this entry a fair b.o. contender.

Character portrayed by Miss DeCarlo, that of a half-Polynesian, is dragged in from left field, obviously to instill a sex appeal element. As the only femme in the film, she

does little to advance the action of the story. Actress' terp-song number is extraneous to the yarn and is introduced too patently. To her credit, however, is that fact that she socks it across.

Taking place in the mid-19th century in the South Sea Islands, yarn finds John Ireland, in the title role, stranded with cohorts Forrest Tucker and Richard Arlen. The arrival of slave-traders on the prowl for natives gives the trio an opportunity to pirate the ship and take off for Australia. While seeking means to raise coin to provision the vessel for the search of treasure which Ireland, a fugitive from justice, had stashed away, trio is approached by James Craig with an offer to rent the ship for a scientific expedition. Craig arrives on board with Miss DeCarlo and her doctor-father, portrayed by Murray Matheson.

It soon becomes obvious to Ireland and his companions that Craig's interests are not scientific and that he, in fact, is after Ireland's loot. With the aid of the former captain and mate of the ship, who had been shanghaied as crew members, Craig foments a mutiny. Miss DeCarlo and Ireland, disguised as an ordinary seaman, forming the romantic duo as in the usual fadeout clinch after the villains are defeated and the treasure is found.

Frank-Gruber's screenplay is not clear on motivations, characters are one-dimensional and the action elements forced. Ireland as the hero, plays the role in taciturn fashion. Miss DeCarlo meets the requirements of her role, Tucker, Craig, Bettger and Arlen are adequate. Jerry Hopper's direction lacked imagination. Ray Rennahan's Technicolor camera work is on the plus side, especially the scene in which Ireland battles a shark. **Holl.**

Yankee Buccaneer

(COLOR)

Regulation sea-action costumer with satisfactory prospects.

Hollywood, Sept. 12.

Universal release of Howard Christie production. Stars Jeff Chandler, Scott Brady, Susan Ball; features Joseph Calleia, George Mathews, Rodolfo Acosta. Directed by Frederick de Cordova. Story and screenplay, Charles K. Peck, Jr.; camera (Technicolor), Russell Metty; editor, Frank Gross. Previewed Sept. 9, '52. Running time, 85 MINS.

Jeff Chandler Jeff Chandler
Scott Brady Scott Brady
Susan Ball Susan Ball
Domingo Del Prado Domingo Del Prado
Linda Linda
Paulini Paulini
Beckett Beckett
Cotton Cotton
Romero Romero
Redell Redell
Lead Warrior Jay Silverheels

As a conventional sea-adventure feature, "Yankee Buccaneer" fits into the growing list of briny swashbucklers currently finding their way into the general market. The Technicolor dressing and the presence of Jeff Chandler and Scott Brady in top roles bolster its chances for satisfactory returns in the regular situations.

The brand of hokum dished up in the Howard Christie production against an eye-pleasing sea and period setting provides a generous dose of escapism. Story is hung on a good plot peg that lets it get off to a neat start, but freshness isn't sustained long as script soon settles down to a series of stereotyped sea-action clichés.

The Charles K. Peck, Jr., screen story gets underway with the assignment of a U. S. frigate, commanded by Chandler, to assume the guise of a pirate ship and search out a fleet of freebooters terrorizing shipping in the Caribbean. Chandler is a stiff-necked officer who lives by the manual, a situation that early sets up antagonism with his first officer, Brady, a happy-go-lucky type always breaking the rules. The two leads give acceptable muscle-flexing to the stock characters. Susan Ball is dragged into the story to supply femme charms as a leaver for the masculine action, and she wears the period costumes prettily.

After the frigate becomes a privateer and Chandler and Brady reach the proper sword's point in personal clashes, plot takes on the additional complication of bringing Miss Ball aboard. She's a refugee countess anxious to get word to Portuguese patriots that the pirates have designs on gold that is to be used to overthrow the king of Portugal. Joseph Calleia, Spanish governor in the West Indies, is the mastermind behind the pirate plot. He captures Miss Ball and Brady, and has put them to the rack in his torture chamber when Chandler rides to the rescue with hardy U. S. sailors. With the downfall of Calleia, the pirate plot falls apart and Chandler's mission is completed.

Frederick de Cordova's direction never rises above the script, and within those bounds he manages

spurs of action. Calleia's heavy is excellent and George Mathews shows up well among the other players as mate aboard the frigate. Color lensing by Russell Metty capably takes care of sight values, and other technical assists are good. **Broq.**

Toxi

(GERMAN)

Alliance Film release of Fone-Film production. Stars Toli. Directed by R. A. Stemmler. Story by R. A. Stemmler. Camera, Peter Franke and Maria Osten-Sacken; camera, Igor Oberberg; editor, Alice Ludwig. At Turm Palast, Frankfurt.

Toli Toli
Grossvater Paul Bildt
Grossmutter Johanna Hafer
Herta Ingeborg Kornet
Charlotte Carola Höhn
Theodor Wilfried Seyferth
Ilse Sylvia Hermann
Susi Karin Schaefer
Tante Wally Elisabeth Fickert
Robert Peters Rainer Penkert
Uebelhaack Ernst Waldow
Frau Uebelhaack Erika Thellmann
Chau-Insp. Plaukari W. Maertens
Frau Berstel Lotte Brackebusch
James R. Spencer Al Hoosman
Anna Gustel Busch
Fanny Julia Florsen
Vorsteherin Katharina Brauren
Fursorgeschwester Gertrude Frey
Frankenschwester Ursula V. Bose

Probing deeper into the many problem angles offered in this country, German director R. A. Stemmler comes up with what may be an international hit in "Toxi," the story of a "mischling." There are 3,100 Negro occupation children in Germany today with 77% of them living with their mothers or near relatives, 9% live with foster parents, and only 12% having to go to orphanages. Toxi, played by six-year-old adopted Elfi Fiegert, is the story of one of those 12%.

Her mother dies, and her father is in the U. S. Left on the doorstep of her former employers, the girl's winsome ways win over most of the family, but the father, thinking of his own two small daughters, immediately turns sour on the idea of the child staying even one night. The next day he packs her off to an orphanage. The grandfather visits her, and takes the girl back again. Argument over the child and her parentage causes a family split. The racial prejudice angle is brought in, but ultimately Elfi goes back to the orphanage. Then the child is lost in the big city, but her new adopted parents finally recognize how they have wronged the child, and bring her back home.

Toxi is excellently played by little Miss Fiegert. Wilfried Seyferth, already known to U. S. audiences for his Gestapo-courier role in "Decision Before Dawn," does a fine job as the adamant father. Another outstanding role is that of the grandfather, played by Paul Bildt. American boxer Al Hoosman plays the part of James R. Spencer.

Chief criticism of the film is over the way the problem of these Occupation children is glossed over. Director Stemmler also helped write the script, with Peter Franke and Maria Osten-Sacken on whose ideas the film is based. Igor Oberberg did nice camera work.

24 Hours of a Woman's Life

Merle Oberon, Richard Todd, Leo Genn wasted in unrealistic story; tough to sell.

London, Sept. 10.

AB-Pathe release of ABPC production. Stars Merle Oberon, Richard Todd, Leo Genn. Directed by Vic Saville. Screenplay, Warren Duff; camera, Christopher Challis; editor, Richard Best; music, Robert Gill and Philip Green. At Empire London, Sept. 10, '52. Running time, 90 MINS.

Linda Merle Oberon
A Young Man Richard Todd
Belong Leo Genn
Bill Peter Jones
Mrs. Barry Joan Dowling
Peter Peter Reynolds
Estelle Hunter Jill Clifford
Alice Brown Mara Lane
Miss Johnson Isabel Dean

Even with three star names plus Technicolor and an attractive Riviera setting, this Anglo-American co-production, in which Monogram has a substantial interest, will prove to be a difficult selling proposition. Yarn is noveletistic and insincere, with the story too improbable. Possession of a quota ticket obviously will help its sale to local theatres.

Opening with a scene in which a cafe proprietor finds his girl has walked out on him on the eve of their marriage, the story switches into an almost continuous flashback in which Leo Genn describes how Merle Oberon met, fell in love with, and lost Richard Todd, all in the space of 24 hours. She was a wealthy widow and he a no-good gambler who had stolen his aunt's jewels to provide the capital for a final fling at the gaming tables.

Within that framework, the plot is developed with unrealistic inci-

dent and unrealistic characters. The talent engaged could have been put to more generous use.

Merle Oberon has a difficult job in trying to bring a semblance of conviction to the character she portrays. Richard Todd fares a little better but he, too, is poorly served while Leo Genn is little more than a narrator. Experienced feature players of the calibre of Stephen Murray, Peter Reynolds and Joan Dowling are completely wasted. Direction is leisurely, but the camera work is above average. **Myro.**

Meet Me Tonight

(BRITISH-COLOR)

Three Noel Coward skits from "Tonight at 8:30," with strong British cast; nice U. S. art house entry.

London, Sept. 9.

GFD release of Anthony Havelock-Allan production. Stars Valerie Hobson, Stanley Holloway, Nigel Patrick, Ted Ray, Kay Walsh and Jack Warner. Features Jessie Royce Landis, Betty Ann Davies and Maria Hunt. Directed by Anthony Pellissier. Camera, Desmond Dickinson; editor, Clive Donner. At Odeon, Leicester Square, Sept. 9, '52. Running time, 85 MINS.

Red Peppers
Lily Pepper Kay Walsh
George Pepper Ted Ray
Mabel Frank Pettingill
Bert Bentley Bill Fraser
Stage Manager Toke Townley
Performing Dog Act Frank's Fox Terriers
Chinese Jugglers Young China Troupe

Fumed Oak
Henry Gow Stanley Holloway
Doris Gow Betty Ann Davies
Mrs. Rockett (Grandma) Mary Mervall
Elsie Dorothy Gordon

Ways and Means
Stella Cartwright Valerie Hobson
Toby Cartwright Nigel Patrick
Murdock Jack Warner
Oliver Jessie Royce Landis
Chaps Michael Trubshawe
Nanny Mary Jerrold
The Fence Yvonne De Carlo
The Fence Jacques Cey

Three of Noel Coward's vintage pieces from "Tonight at 8:30" have been put together to provide a better class although somewhat dated entertainment. Stories are presented without any connecting link (which was a feature of the treatment in the Somerset Maugham series), but lose little thereby. Array of star names should be a potent selling factor in Great Britain, and it should prove a warm entry for the U. S. art house clientele.

First of the vignettes is "Red Peppers" featuring Kay Walsh and Ted Ray as a rather tired vaudeville act, reduced to playing lesser dates but still maintaining an illusion of grandeur. This is not a very subtle Coward, but it is a bright and contrasting piece, distinguished by a fine performance by Martita Hunt as a former dramatic actress. Treatment is on broad, almost farcical lines and is expertly played by a picked cast.

"Fumed Oak," which was revived on the London stage some two years back, wears exceptionally well. The story of the hen-pecked husband who finally revolts and deserts his wife, daughter and mother-in-law, is intelligently underplayed and this subtle treatment gets full laughs from the script. The small cast of four, headed by Stanley Holloway and Betty Ann Davies, give first-class performances.

As a vehicle for Nigel Patrick, "Ways and Means" could not have been bettered. With typical casting he plays a penniless Englishman, house guesting on the Riviera. He is up to his eyes in debt, and trying to get in the clear by pawning his wife's jewels and having a final fling at the gambling table. Plot has the entire subject freely played for laughs. Valerie Hobson is at her brightest as Patrick's wife Jack Warner turns in another solid portrayal. Jessie Royce Landis does exceptionally well as an overbearing and garrulous hostess.

All three items have been skillfully directed by Anthony Pellissier. Desmond Dickinson's color lensing is okay. **Myro.**

La Putain Respectueuse

(The Respectable Prostitute)

(FRENCH)

Venice, Sept. 9.

Marceau release of Georges Agimant-Attes Film production. Stars Barbara Laage, Yvan Desny; features Walter Bryant, Marcel Herrand, Andre Valmy. Directed by Marcel Pagliero. Camera, Marcel Pagliero; editor, Jean-Paul Sartre; camera, Eugene Schuttan; editor, Jean-Paul Sartre. At Venice Film Festival. Running time, 95 MINS.

Lizzie Barbara Laage
Fred Yvan Desny
Sicard Yvan Desny
Clark Walter Bryant
Mary Marcel Herrand
Yolande Laffon

This is a filmization of the Jean-Paul Sartre legit which played Broadway in 1947. Film is a plati-tudinous try at an American problem film, and falls short on atmosphere, point and fidelity. Its outspoken sex tactics are crude

rather than frank. Even if the pic can get by the censors, its downbeat theme and often ludicrous view of the race problem in the U. S., this appears to have little chance for art house success in America. Pic has exploitation points on its title. Word-of-mouth and crux will not help much.

Story concerns a N. Y. prostitute (Barbara Laage), who goes south after some difficulties. On the train, she is annoyed by two drunken whites. They begin to maul her. Repulsed, one of the whites picks a quarrel with two Negroes, and kills one in a brawl. The other flees, and the killer and Miss Laage, are picked up by the police.

How the killer turns out to be the senator's nephew and the prostitute is persuaded by the cops to give a false story of the fracas follows the legit play's structure. There is an absurd speech about patriotism by the senator which reaches ludicrous heights.

Marcel Pagliero has directed in a stagey manner and the characters remain talky symbols rather than people in a drama of bigotry and prejudice. Cheapie budget is in evidence with plethora of interiors and lack of feeling for crowds and scene. Attempts at the American mood are way off, and the result is a hybrid type of bar-room and drunk. Miss Laage, brittle and frowzily pretty, can't breathe life into the wooden, mixed-up prostitute role. Yvan Desny, as the senator's son, goes through his role with a fixed uncomfortable expression, never giving any interpretation of his complex character. Marcel Herrand, as the wily southern senator, is an elegant Frenchman to the last. Walter Bryant, American actor, has some moments of tension and feeling as the hunted Negro.

Lensing is below par and editing does not give this the pace it needs. This gives no insight into this American problem. It does not equal the approach made by American films on the same subject. **Mosk.**

Altri Tempi

(In Olden Days)

(ITALIAN-SONGS)

Venice, Sept. 2.

RKO release of Cinecittà production. Stars Aldo Fabrizi, Alba Arnova, Andrea Checchi, Arnoldo Foà, Folco Lulli, Rina Morelli, Paolo Stoppa, Amedeo Nazzari, Enzo Staiola. Directed by Alessandro Blasetti. Screenplay, Blasetti, Blasetti, Blasetti, Caraceni, D'Amico, Continella, Dragani, Mar-nucci, Nazzetti, Mercati, Vasile, Zucca; camera, Carlo Montouri; Gabor Pogany; music, Alessandro Ciomolini; editor, Mario Serandrelli. In France, Sept. 10, '52. Venice Film Festival. Running time, 124 MINS.

Old Book Stand
Vendor Aldo Fabrizi
A Client Alba Arnova
The Excelsior Ball
Dancer Less Than a Day
The Lover Andrea Checchi
His Mistress Alba Arnova
The Captain Vittorio Vaser
Drummer Boy Enzo Staiola
1st Farmer Arnoldo Foà
2nd Farmer Folco Lulli
Boy Maurizio Di Nardo
Girl Geraldina Parniello
Father Paolo Stoppa
Mother Rina Morelli
She Barbara Florian
He Elio Pandolfi
Frine Gina Lollobrigida
Lawyer Vittorio DeSica
The Trap
He Amedeo Nazzari
She Lina Cegani
The Other Man Roldano Lupi

Large all-star cast, production gloss and general entertainment values should give this healthy grosses in Italy. Heavy contrib here will also come from those who want to indulge in sentimental reminiscences of the past, of which film has a strong dose. Elsewhere, it will be aided by its high entertainment value although immediate impact will be lost because of some of its more locally flavored episodes. Names will help, and there are some exploitable angles which can be built for some U. S. dates.

Various short stories from Italy's literary stockpile, with several attempts at flagwaving, make up this sentimental, variously amusing journey into the past. In an amusing, risqué little episode dressed up with an obviously sexy bit by Alba Arnova, a three-hour rendezvous between trains is frittered away in petty squabbles and jealousies ("Less than a Day"). "Sardinian Drummer Boy" tells of the heroism of a kid during the Austro-Italian war. "Matter of Interest" relates the futile quarrel of two farmers over a pile of manure. "The Idyll" is a story of youthful love, nicely told, but overlong.

Luigi Pirandello's "The Trap" is given full dramatic treatment, with the discovery by husband of his wife's trysts, and her suicide. The best bit stars Vittorio DeSica as a south Italian lawyer charged with defense of beautiful Gina Lollobrigida, accused of mur-

(Continued on page 22)

'PRE-RELEASES' IRKS EXHIBS

Theatre Construction Costs Up to 300% Of What It Was in '40, TOA Reports

Washington, Sept. 16.

Theatre construction costs today are between 200 and 300% of what it was in 1940, according to the Theatre Owners of America's Theatre Equipment and Accessories Committee, whose annual report says there is no scarcity of either construction materials or labor at present.

Committee points out that the prices of most theatre equipment and supplies have doubled since 1940.

Report lays down about three-score hard-headed suggestions for improving theatres to improve business and also suggests that the exhibitors get hep to the latest developments both for theatres and for that threatening new competitor, subscription TV.

"New developments today," says the report, "are large-screen theatre television, third-dimensional pictures using polaroid filters on the projectors plus viewing spectacles, the maskless screen and Cinerama using a horseshoe screen with three projectors which operate simultaneously (six projectors would be required for a theatre installation for continuous operation).

"The Vent Arc is new, which was developed in Zurich, Switzerland. This is the projector arc; the tail flame of the arc is blown by air blast toward the negative carbon, thus increasing efficiency in illumination. This type of arc lamp possesses unlimited current capacity. Telemeter is a new device to be attached to the ordinary television set, which is controlled by radio frequency from a broadcasting station to any home. A coin dropped in the meter will unscramble a picture signal on the television set, and a selected entertainment can be obtained.

"The wireless microphone is another new development. It consists of two pieces of equipment, the transmitting and receiving instruments. The wireless mike weighs (Continued on page 25)

TOA Committee To Explore New ASCAP Rates for Theatres

Washington, Sept. 16.

Theatre Owners of America will appoint a committee to explore the new ASCAP rates for use of incidental music in theatres, it was announced at this morning's (Tues.) session of the TOA convention. Committee will probably be named at Thursday's board meeting. Rates range from \$15 to \$48 per year.

Action was taken after Walter Reade, Jr., new TOA executive vicepresident, stated that while ASCAP may be within its legal rights to charge for the use of such music, the association should not accept without challenge the rates sought by the performing society. He reminded that before the Federal courts outlawed ASCAP's right to place a per-seat charge on flicker houses for music on film sound tracks, a TOA committee, headed by Ted Gamble, had won a reduction of former rates.

"Under the new schedule," Reade pointed out, "a 600-car drive-in would have to pay more to ASCAP than the Radio City Music Hall. I suggest that we set up a committee to explore these rates before we accept them."

Earlier, TOA general counsel Herman Levy warned the exhibitors that ASCAP has full legal right to charge for music played during intermissions and before and after performances, whether such music was on records, tape or was piped in vna Muzak. He suggested that theatres which want to beat the charge have two alternatives. They can either eliminate entrance and exit music, or limit themselves to music in the public domain and that controlled by BMI, which does not collect from theatres. TOA is preparing lists of such music for its members.

RURALS HAVE TO 'WAIT TOO LONG'

There's grumbling in some exhib circles about the new wave of "pre-release" films. But, strangely enough, few beefs over rental terms have come to the surface.

Theatre men doing the squawking are small-town operators who claim they have to wait too long before a top-bracket film is made available to them. They assert a pic in extensive "pre-release" engagements is largely played out by the time it hits the small spots. Also, it's said, that part of the public which hasn't seen the film in earlier runs loses interest after the long delay.

Newest on line for the "pre-release" treatment is Metro's "Ivanhoe," which has been bringing in great returns at initial Loew's theatres dates and New York's Radio City Music Hall. Epic is the first on the Hall's books to gross over \$1,000,000 in six weeks.

M-C's plan is to follow the "Quo Vadis" policy in its first-run licensing of "Ivanhoe." Company states there will be about 500 "pre-release" engagements before the film goes into general release. Offers will be invited first from exhibs in the exchange centers, then from theatermen in cities of over 100,000 population, and after that in cities of less than 100,000. Arrangements are now being made for the exchange city dates.

Key exhibs relate that the "Vadis" arrangement, whereby rental offers were submitted, was for the most part agreeable. Admission prices were increased but, say the theatre men, the importance of the production warranted this. And so far as could be ascertained there's no ill feeling against upped scales for "Ivanhoe" because of its production dimensions.

But, the smaller theatre owners insist, the protracted payoff system hurts pix when they get to play them.

Sullivan Scrams In TOA Economy

Gael Sullivan suddenly resigned over the weekend as exec director of the Theatre Owners of America as the direct result of the outfit's budget-slashing. He bowed out after having completed advance work on TOA's annual convention, now taking place in Washington.

Sullivan recently agreed to a salary cut to \$30,000 a year, from the \$40,000 he had been receiving previously. However, TOA has been faced with a slackening of income according to insiders, and this forced Sullivan's exit from the job he had held the past four years.

Post will not be filled, with Sullivan's duties to be absorbed by TOA general counsel Herman M. Levy and Dick Pitts, public relations chief. In addition, an exec v.p. spot has been created with eastern circuit operator Walter Reade, Jr., filling it (see separate story).

Sullivan has several spots in mind outside the film industry. It's understood he's particularly interested in a TV station operation berth but discouraging him is the fact that it would take him out of New York, where he's now residing. He has three children in Gotham schools and for this reason does not want to pull up roots.

Sullivan's background mainly centers on the political field. He was national director of the Democratic National Committee in 1947-'48.

WB Inspection Tour

Tour of Warner Bros.' Latin American offices will be made by Karl Macdonald, international dept. v.p. and general sales manager for the south-of-the-border area.

He leaves Sept. 29 for a seven-week trip.

Col. H. A. Cole Stresses Institutional Ads as a Method to Combat B.O. Lag

Drive-In Bargains

Washington, Sept. 16.

Drive-in in some areas are stacking their shows longer and longer to woo audiences, reports the Theatre Owners of America Drive-In Committee. In one extreme case, following was the setup, according to the committee.

"We have seen one drive-in during the month of July in a major city, not overbuilt in our opinion, advertising two features—both on a 35-day availability—five comedies and cartoons, as acrobatic live act; and, in addition to this, offering free popcorn and snow comes to every child under 12 attending!

"When the novelty of something like this wears off—what will they offer next to top that?"

Paramount Bigs Map Prod. Sked In Studio Huddle

Hollywood, Sept. 16.

Plans for production of 24 pictures in the coming year are being worked out at top-level Paramount studio meetings this week among Barney Balaban, Russell Holman, Frank Freeman and Don Hartman. Color will predominate in the schedule, with studio planning as many as 14 tinters.

Discussions are leading toward the blueprint of a program under which no set budgets will be placed on pix in advance. Where showmanship values warrant, studio will increase production budgets. However, every effort will be made to see that every dollar spent is reflected on the screen.

Rigid economy and careful planning are along lines of Metro's economy program announced some weeks ago. Paramount also will attempt to continue blueprinting its productions to meet advance box-office indications.

Freeman flatly denied rumors of important personnel changes coming up.

Name Starr TOA Prez, Skouras in Chair Again, Up Reade to Exec V.P.

Washington, Sept. 16.

Theatre Owners of America voted in a new slate of officers and a new plan of organization yesterday (Mon.) at the annual board of directors meeting at the Shoreham Hotel.

Alfred Starr, of Nashville, Tenn., was named president to succeed Mitchell Wolfson, Miami Beach. Other officers elected: Walter Reade, Jr., of New Jersey, executive vicepresident and chairman of the executive committee; E. D. Martin, of Georgia, Patrick McGee, of Colorado; John Rowley, of Texas; Roy Cooper, of California, and Myron Blank, of Iowa, vice-presidents; Si H. Fabian, New York, vicepresident; Charles P. Skouras, reelected as board chairman; Wolfson and M. A. Lightman, Jr., co-chairmen of the finance committee; and Herman Levy, general counsel.

The lineup includes two outstanding new features. First is six elective vicepresidents, one to represent each of the half-dozen broad geographical divisions of the country—east, south, midwest, southwest, Rocky Mountain area and west coast. Second is creation of the combined job of executive vicepresident and executive committee (Continued on page 27)

Continuous use of institutional advertising, not plugging each individual picture but the film industry as a whole, is recommended by Col. H. A. Cole, Texas circuit operator and prexy of Texas Allied, as one method to combat current anti-film boxoffice irritants. Col. Cole's suggestion is made in answer to a VARIETY query to exhib toppers throughout the country requesting their views on problems currently facing the film biz.

"What we need," Col. Cole declared, "is not a specific shot in the arm but a regular, seven-day-a-week, 365-days-in-the-year flow of business. It does little good if I break my boxoffice record on one picture, only to starve to death in the next five weeks."

Pointing out that he has been harping on the subject for years, Col. Cole notes: "We see an any newspaper or magazine we pick up advertising by other industries that is very broad, very general in character. We see railroads advertising the comfort, the good food and the general safety of traveling by railway. We see the steel industry advertising new alloys and the use and public benefit derived from these. We see the cigar industry, not advertising a particular brand, but advertising the joy and comfort in smoking cigars.

"Now, it seems to me that our tremendous industry should take some of this to heart. We spend millions in advertising a certain picture that is dead and gone in somewhere between three and six months. We see not a word about the joy and comfort of attendance at theatres to see a picture, to see any picture. This, of course, is known as institutional advertising and why in heck we haven't learned (Continued on page 31)

Filmites Made Giant Pub Relations Strides In Past Year—TOA

Washington, Sept. 16.

Film industry made giant strides in public relations in the past year, but this was mainly "in matters of expediency rather than in a strong, well-coordinated all-industry program designed to establish and maintain a good character for the motion picture and the people who make them," according to the public relations committee of Theatre Owners of America.

Committee report, by Elmer C. Rhoden, sees the Council of Motion Picture Organizations as the great instrument of pix industry public relations, as does the report of Sam Pinanski, one of the three COMPO co-chairmen.

Pinanski pointed out the varied activities of COMPO, including its work in promoting "Movietime U.S.A." and added that "COMPO is carrying on a daily fight to improve the industry's public relations. It is not an easy job. Certainly it is not one that can be accomplished overnight.

"For, over the years, we in this industry have shortsightedly permitted our public relations to deteriorate until today, when we most need friends, we are the football of every pressure group, every (Continued on page 25)

Disney Sets Todd For Saga of Rob Roy

Hollywood, Sept. 16.

Walt Disney set Richard Todd to star for him again in his next live-action film, "Rob Roy," saga of famous Scottish outlaw, to be made in Scotland, in Technicolor, early in 1953.

Lawrence E. Watkin, who scripted all of Disney's live-action pix made in England, is prepping an original drama based on extensive research of the story of the Highland chief and his raiding clansman of the 17th century.

V. J. BEATTIE
CalgaryW. A. BRIANT
New OrleansJACK BURK
SeattleG. L. CHERNOFF
MontrealR. L. CONN
Des MoinesJ. M. CONNOLLY
BostonS. E. DIAMOND
PhiladelphiaABE DICKSTEIN
New YorkF. R. DODSON
AtlantaAL LEVY
PittsburghK. O. LLOYD
Salt Lake CityJ. H. LORENTZ
MilwaukeeR. G. MARCH
St. JohnSAUL MALISOW
Minneapolis

Branch

LURE OF THE WILDERNESS

Technicolor
Jean Peters • Jeffrey Hunter
Constance Smith
Based on a Story by Vereen Bell

O. Henry's FULL HOUSE

12 GREAT STARS!
5 GREAT DIRECTORS!
5 GREAT WRITERS!

MONKEY BUSINESS

Cary Grant • Ginger Rogers
Charles Coburn • Marilyn Monroe

MY WIFE'S BEST FRIEND

Anne Baxter • Macdonald Carey

WAY OF A GAUCHO

Technicolor
Rory Calhoun • Gene Tierney

SOMETHING FOR THE BIRDS

Victor Mature • Patricia Neal
Edmund Gwenn

NIGHT WITHOUT SLEEP

Linda Darnell • Gary Merrill
Hildegard Heff

THE STEEL TRAP

Joseph Cotten • Teresa Wright
A Bert E. Friedlob Production
Released by 20th Century-Fox

Damon Runyon's BLOODHOUNDS OF BROADWAY

Technicolor
Mitzi Gaynor • Scott Brady

THE THIEF OF VENICE

Maria Montez • Paul Christian
A Robert Haggag Production
Released by 20th Century-Fox

PONY SOLDIER

Technicolor
Tyrone Power • Cameron Mitchell

MY PAL GUS

Richard Widmark • Joanne Dru
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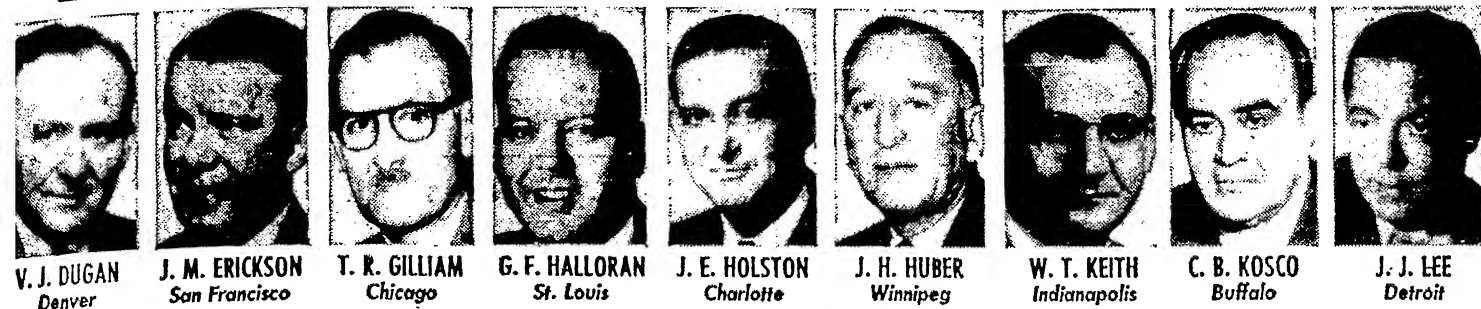
CLIFTON WEBB in STARS AND STRIPES FOREVER

Technicolor
Debra Paget • Robert Wagner • Ruth Hussey

and TO TOP THEM ALL Ernest Hemingway's THE SNOWS OF KILIMANJARO

Technicolor
Gregory Peck • Susan Hayward • Ava Gardner
Hildegard Heff
Produced by Darryl F. Zanuck
Directed by Henry King
Screen Play by Casey Robinson

R. C. McNABB
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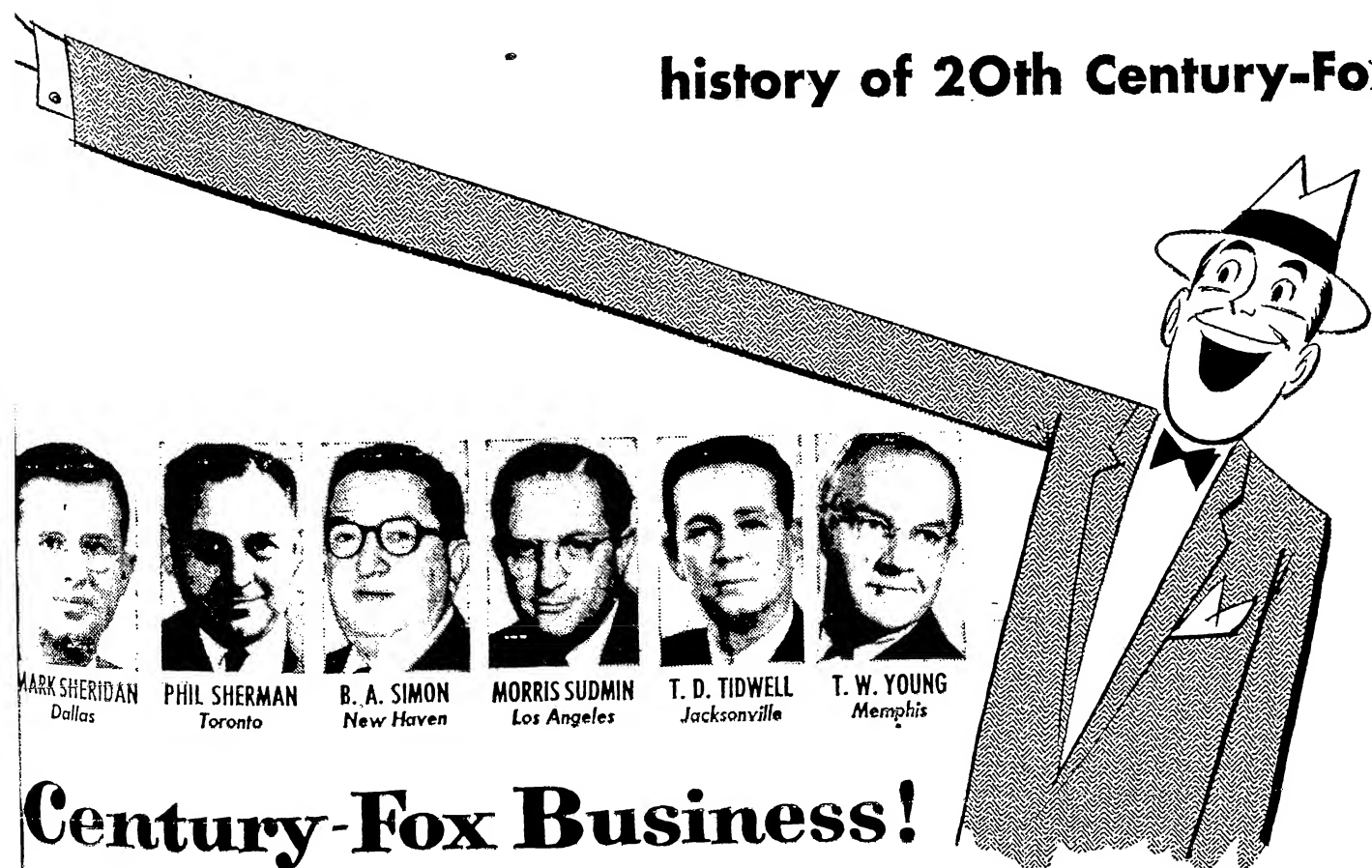


Managers' Testimonial

Sept. 28-Dec. 27

The men who are keeping a great big smile on the industry's face...

with the happiest, biggest, most consistent line-up of hits in the history of 20th Century-Fox!



Century-Fox Business!

Too Many Holdovers Hurt L.A.; 'Fagan' Okay \$23,000, 'Lure' Light \$20,000, '1 Minute' 26G, 2d, 'Arms' 13G, 4th

Los Angeles, Sept. 16. First-run biz is lagging here this week, with holdovers playing most situations. Of the new bills, only the combo of "Fearless Fagan" and "You For Me" in two theatres, is getting any considerable coin, with okay \$23,000 or close. "Lure of Wilderness," in three sites, looks thin at \$20,000. "Leave Her to Heaven"—"Laura" shapes dull \$16,000 in four situations, this resissue combo failing to come through as expected. "One Minute to Zero," in three houses, is best of holdovers with an okay \$26,000 in second frame. "World in Arms," playing fourth round in two spots, still is passable with \$13,000 or near. "Les Miserables" is rated passable at \$13,000 in second session, also two locations. Other holdovers are fading.

Estimates for This Week
Chinese, Ritz, Los Angeles Paramount (FWC-UPT) (2,049; 1,370; 3,300; 70-\$1.10) —"Lure of Wilderness" (20th) and "Ma On Run" (Indie). Thin \$20,000. Last week, Chinese, Globe, El Rey, "Park Row" (UA) and "Tough Girl" (Rep) (reissu) thin \$14,200 on 10 days at Chinese, nine days at Globe, El Rey.

Los Angeles, Uptown, Loyola, Apollo (FWC) (2,097; 1,719; 1,249; 743; 70-\$1.10) —"Leave Her to Heaven" (20th) and "Laura" (20th) (reissu). Dull \$16,000. Last week, with other units.

Hollywood, Wiltern, United Artists (WB-UATC) (2,756; 2,344; 2,100; 70-\$1.10) —"Big Jim McLain" (WB) and "Atlantic City Honey-moon" (Rep) (UA only) (3d wk). Small \$10,000 in 4 days. Last week, \$13,300.

Loew's State, Egyptian (UATC) (2,024; 1,538; 70-\$1.10) —"Fearless Fagan" (M-G) and "You For Me" (M-G). Okay \$23,000. Last week, "Merry Widow" (M-G) (3d wk), \$15,400.

Hillstreet, Pantages, Four Star (RKO-UATC) (2,752; 2,812; 900; 70-\$1.10) —"One Minute Zero" (RKO) and "Fargo" (Mono) (Hillstreet and Pan only) (2d wk). Held at oke \$26,000. Last week, \$40,000.

Beverly Hills, Downtown (WB) (1,612; 1,757; 80-\$1.20) —"Les Miserables" (20th) (2d wk). Passable \$11,000. Last week, got \$18,500. above hopes.

Hollywood, Paramount, Palace (F&M-Metropolitan) (1,430; 1,230; 70-\$1.10) —"World in Arms" (U) and "Island Desire" (UA) (Palace only) (4th wk) Okay \$13,000. Last week, big \$15,000.

Orpheum, Fox Beverly (Metropolitan-FWC) (2,213; 1,352; 80-\$1.20) —"Big Sky" (RKO) and "Jungle of Chang" (RKO) (Orpheum only) (4th wk). Price scales trimmed for remainder of run. Light \$9,000. Last week, \$10,200.

Rialto (Metropolitan) (840; 70-90) —"Son of Paleface" (Par) and "Dangerous Assignment" (Indie) (4th wk). Modest \$2,300. Last week, with Vogue, \$7,200.

Wilshire (FWC) (2,296; 80-\$1.150) —"Carrie" (Par) (5th wk). Fair \$4,000. Last week, \$4,600.

Canon (ABC) (520; \$1) —"Actors and Sin" (UA) (8th wk). Small \$1,000. Last week, \$1,400.

Hawaii (G&S) (1,106; 70-\$1.10) —"Dreamboat" (20th) and "Spider and Fly" (Indie) (3d wk). Modest \$3,000. Last week, with Los Angeles, Ritz, \$13,800.

Iris (FWC) (814; 70-90) —"Hellgate" (Lip) and "Jungle" (Lip) (2d wk). Fair \$2,000 for one house. Last week, with L. A. Paramount, Loyola, good \$24,000 and considerably over hopes.

'FRONTIER' STOUT 21G, DENVER; 'GLORY' 20G

Denver, Sept. 16. "What Price Glory" and "Untamed Frontier" are running neck-and-neck for top coin here this week, with "Frontier" likely to make best showing in three houses. "Glory" is rated nice in two locations. "Merry Widow" and "Son of Paleface" are displaying enough in their second weeks to win holdovers for third sessions. "Sudden Fear" at Orpheum and "Son of Ali Baba" at Paramount both are doing well with solid takings.

Estimate for This Week
Aladdin (Fox) (1,400; 50-85) —"Untamed Frontier" (U) and "Daniel and Devil" (U), day-date with Tabor, Webber. Nice \$8,000. (Continued on page 31)

Broadway Grosses

Estimated Total Gross
This Week \$479,600
(Based on 19 theatres)
Last Year \$526,500
(Based on 18 theatres)

'Glory' Trim 21G In Mild Philly

Philadelphia, Sept. 16. Aided by the U. S. Marines and top brass bally at the preem, "What Price Glory" got away fast at the Mastbaum and looks to get a good total on the week. Overall total this round likely will be hurt by the great number of holdovers and extended-run bills, many of which have overstayed. "Actors and Sin" looms great at the band-box World. "Devil Makes Three" is only so-so at the Boyd. "Dreamboat" continues fine in second stanza at Trans-Lux.

Estimates for This Week
Areadia (S&S) (625; 85-\$1.20) —"Merry Widow" (M-G) (3d wk). Fast \$13,000. Last week, \$15,000.
Boyd (WB) (2,360; 50-99) —"Devil Makes Three" (M-G). So-so \$9,000. Last week, "Just for You" (Par) (3d wk), \$10,000.

Fox (20th) (2,250; 50-99) —"Son of Paleface" (Par) (3d wk). Off to \$11,000. Last week, nice \$15,000.
Goldman (Goldman) (1,200; 50-99) —"Sudden Fear" (RKO) (4th wk). Big \$12,000. Last week, \$10,000.

Mastbaum (WB) (4,360; 50-99) —"What Price Glory" (20th). Good \$21,000. Last week, "Where's Charley" (WB), \$9,000.

Midtown (Goldman) (1,000; 50-99) —"Les Miserables" (20th) (2d wk). Fair \$5,000 in 5 days. Last week, tall \$13,000.

Randolph (Goldman) (2,500; 50-99) —"Affair in Trinidad" (Col) (4th wk). Off to \$8,000. Last week, trim \$12,000.

Stanley (WB) (2,900; 50-99) —"Big Jim McLain" (WB) (3d wk). Mild \$9,000 for last 6 days. Last week, solid \$11,000.

Stanton (WB) (1,473; 50-99) —"Brigand" (Col). (2d wk). Poor \$6,000. Last week, \$7,500.

Trans-Lux (T-L) (500; 85-\$1.20) —"Dreamboat" (20th) (2d wk). Fine \$9,500. Last week, lofty \$11,000.

World (G&S) (500; 60-99) —"Actors and Sin" (Indie). Great \$7,000. Last week, second-run.

H.O.s Hurt Det.; 'Knock' Loud \$18,000,

'Charley' Fat 20G, 'Sky' Oke 15G, 2d

'Affair' Lush \$12,000, Balto; Crosby 8G, 2d

Baltimore, Sept. 16. There is fairish activity here this week despite an almost solid hold-over front. "Affair in Trinidad" at Loew's Century shapes good. "Les Miserables" looks fairish at the New Theatre.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-70) —"Affair in Trinidad" (Col). Nice \$12,000. Last week, "World in His Arms" (U) (2d wk), neat \$5,300.
Keith's (Schanberger) (2,460; 20-70) —"Just For You" (Par) (2d wk). Trim \$8,000 for Crosby opus after \$11,200 opener.

Mayfair (980; 20-70) —"Quiet Man" (Rep). Opens tomorrow (Wed.) after week of "You For Me" (M-G) got mild \$4,600.

New (Mechanic) (1,800; 20-70) —"Les Miserables" (20th). Fairish \$6,500. Last week, "What Price Glory" (20th) (2d wk), \$5,200.

Stanley (WB) (3,280; 25-75) —"Son Paleface" (Par) (2d wk). Holding fairly well at \$7,000 after okay initial round at \$10,800.

Town (Rappaport) (1,500; 35-700) —"Merry Widow" (M-G) (2d wk). Still stout at \$9,500 after rousing opener at \$14,700.

'Widow' Merry \$16,000, Toronto; 'Carrie' 15G

Toronto, Sept. 16. "Merry Widow" and "Carrie" are in a close race for top returns among newcomers both being smash while "Son of Paleface" and "Where's Charley" are still firm on holdovers.

Estimates for This Week
Crest, Downtown, Glendale, Scarborough, State (Taylor) (883; 1,059; 955; 470; 698; 694; 35-60) —"The Fighter" (UA) and "To Have, Have Not" (WB) (reissu). Good \$15,000. Last week, "Carson City" (WB) and "Hurricane Pilgrim Hill" (IFD), \$11,000.

Eglinton (FP) (1,080; 40-80) —"Diplomatic Courier" (20th) (3d wk). Fair \$5,000. Last week, \$6,500.

Imperial (FP) (3,373; 50-80) —"Son of Paleface" (Par) (3d wk). Oke \$9,000. Last week, \$12,000.

Loew's (Loew) (2,748; 50-80) —"Merry Widow" (M-G). Smash \$16,000. Last week, "Lovely Look At" (M-G) (3d wk), \$9,000.

Odeon (Rank) (2,390; 50-90) —"Captain Pirate" (Col). Nice \$9,000. Last week, "Lure of Wilderness" (20th), \$10,000.

Shea's (FP) (2,396; 40-80) —"Where's Charley" (WB) (2d wk). Fair \$9,000. Last week, \$12,000.

Tivoli, University (FP) (1,436; 1,558; 40-80) —"Carrie" (Par). Big \$15,000. Last week, "Dreamboat" (20th) (2d wk), \$10,500.

Uptown (Loew) (2,743; 40-80) —"Lost in Alaska" (U). Fair \$7,000. Last week, "World in Arms" (U) (2d wk), \$6,000.

Crosby Sockeroo \$14,000, Indpls.

Indianapolis, Sept. 16. Biz has spurred at most first-run here this stanza. Heavy down-pours Sunday slowed late afternoon and night trade. "Just For You" at the Indiana is top grosser, with "High Noon" at Loew's comparatively as big. "Don't Bother to Knock" at Circle, looks fair.

Estimate for This Week
Circle (Cockill-Dolle) (2,800; 50-76) —"Don't Bother to Knock" (20th) and "Lady in Iron Mask" (20th). Moderate \$9,000. Last week, "Carrie" (Par) and "Royal Journey" (UA). Tepid \$5,500.

Indiana (C-D) (3,200; 50-76) —"Just for You" (Par). Hefty \$14,000 or over. For Bing Crosby starrer. Last week, "Big Jim McLain" (WB). Oke \$11,000.

Loew's (Loew's) (2,427; 50-76) —"High Noon" (UA) and "Last Train From Bombay" (Col). Nifty \$13,000. Last week, "The Merry Widow" (M-G) (2d wk). Slow \$6,500, for \$18,500 two-week total.

Lyrie (C-D) (1,600; 50-76) —"Models, Inc." (Mutual) and "Pirate Submarine" (Lippert). Mild \$4,500. Last week, "Woman of North Country" (Rep) and "Old Oklahoma Plains" (Rep). Ditto.

H.O.s Hurt Det.; 'Knock' Loud \$18,000,

'Charley' Fat 20G, 'Sky' Oke 15G, 2d

Detroit, Sept. 16. There are only two newcomers at downtown spots this week and they are the only ones doing good biz. "Don't Bother to Knock" looks big at the Palms while "Where's Charley" is good at the Michigan. Others are mainly slow to poor.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) —"Big Sky" (RKO) (2d wk). Down to slow \$15,000. Last week, \$20,000.

Michigan (United Detroit) (4,000; 70-95) —"Where's Charley" (WB) and "Woman of North Country" (Rep). Good \$20,000. Last week, "Son of Paleface" (Par) and "Lady in Iron Mask" (20th) (2d wk), nice \$18,000.

Palms (UD) (2,961; 70-95) —"Don't Bother to Knock" (20th) and "Capt. Pirate" (Col). Great \$18,000. Last week, "Big Jim McLain" (WB) and "Duel at Silver Creek" (U) (2d wk), fine \$12,000.

Madison (UD) (1,900; 70-95) —"Will Rogers" (WB) (2d wk). Down to sluggish \$8,000. Last week, \$13,000.

United Artists (UA) (1,900; 70-95) —"Les Miserables" (20th) and "Rose Bowl Story" (Mono) (2d wk). Nsg \$6,000. Last week, \$10,000.

Adams (Balaban) (1,700; 70-95) —"Merry Widow" (M-G) (3d wk). Mild \$7,000. Last week, \$9,000.

'Sky' Wham \$20,000, Wash. Leader; 'Brigand' 51½G; 'Widow' Solid 19G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,072,900
(Based on 23 cities, 205 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,531,000
(Based on 25 cities, and 214 theatres.)

'Fatima' Mighty \$20,500, Cleve.

Cleveland, Sept. 16. The heat is hitting new September highs here without damaging first-run biz. "What Price Glory" looks hefty at Hipp but "Miracle of Fatima" shapes standout with a sock total. Palace's "Duel at Silver Creek" and "Lost in Alaska" is okay.

Estimates for This Week
Allen (Warner) (3,000; 55-85) —"Miracle of Fatima" (WB). Sock \$20,500. Last week, "Untamed Frontier" (U), oke \$13,000.

Hipp (Telemagament) (3,700; 55-85) —"What Price Glory" (20th). Hefty \$14,000 or near. Last week, "Affair in Trinidad" (Col) (2d wk), nice \$11,500.

Ohio (Loew's) (1,300; 55-85) —"Merry Widow" (M-G) (m.o.). Lively \$7,500 on third downtown lap following \$10,000 last follo.

Palace (RKO) (3,300; 55-85) —"Duel at Silver Creek" (U) and "Lost in Alaska" (U). Okay \$12,000. Last week, "Big Sky" (RKO) (2d wk), \$11,500.

State (Loew's) (3,450; 55-85) —"Jumping Jacks" (Par) (2d wk). Looks hot \$16,000 following stout \$22,000 last week.

Stillman (Loew's) (2,700; 5-85) —"Ivanhoe" (M-G) (7th wk). Not losing punch at \$11,000 on heels of big \$12,500 last week.

Tower (Telemagament) (500; 55-85) —"Affair in Trinidad" (Col) (m.o.). Brisk \$4,000. Last week, "Storm Over Tibet" (Col) and "Red Snow" (Col), \$2,500.

'Women' Smash \$11,000, Seattle; 'Widow' \$14,000

Seattle, Sept. 16. "Untamed Women" and "Merry Widow" shape standout here this stanza latter rated great at Music Hall. "Women" looks comparatively as big at Coliseum. "Devil Makes Three" is heading for mild session at Liberty. "What Price Glory" is way down to mild total.

Estimates for This Week
Coliseum (Evergreen) (1,829; 65-90) —"Untamed Women" (UA) and "Born to Saddle" (Indie) Great \$11,000. Last week, "Caribbean" (Par) and "Massacre Hill" (Indie), same.

Fifth Avenue (Evergreen) (2,366; 65-90) —"Greatest Show" (Par). Fair \$10,000 or near. Last week, "Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (3d wk-6 days), \$6,700.

Liberty (Hamrick) (1,650; 65-90) —"Devil Makes Three" (M-G). Mild \$6,500. Last week, "One Minute to Zero" (RKO) (2d wk), \$6,400.

Music Box (Hamrick) (850; 65-90) —"One Minute to Zero" (RKO) (3d wk). Strong \$4,000. Last week, 10 days, "Geisha Girl" (Indie) and "Daltons' Women" (Indie), \$5,000.

Music Hall (Hamrick) (2,282; 65-90) —"Merry Widow" (M-G) and "You for Me" (M-G). Big \$14,000. Last week, "Lovely to Look At" (M-G) and "Holiday for Sinners" (M-G) (3d wk-6 days), \$5,800. Oke.

Orpheum (Hamrick) (2,599; 65-90) —"Son of Ali Baba" (U) and "Black Hills Ambush" (Rep). Fair \$8,000. Last week, "Jim McLain" (WB) (2d wk), \$5,000.

Palomar (Sterling) (1,350; 40-70) —"Valentino" (Col) and "Son of Sheik" (Indie) (reissu). Good \$4,000. Last week, "Jumping Jacks" (Par) (2d run) and "Woman of North Country" (Rep), \$3,400.

Paramount (Evergreen) (3,039; 65-90) —"What Price Glory" (20th) and "Army Bound" (Mono) (2d wk). Dull \$5,000. After oke \$9,700 opener.

Washington, Sept. 16. With only two newcomers on mainstem horizon, b.o. average dipped slightly this week. The sock biz chalked up by "Big Sky" at RKO Keith's, however, indicates there is still plenty of business around. "The Brigand" first-run at Warner's Metropolitan, is okay for this house. "Merry Widow" at Loew's Capitol with Basil Rathbone topping the vaude, is hold-over champ, and still solid. "What Price Glory" still is doing reasonably well in third Palace season.

Estimates for This Week
Capitol (Loew's) (3,434; 55-95) —"Merry Widow" (M-G) plus vaude (2d wk). Solid \$19,000 or over after smash \$32,000 last week.

Dupont (Lopert) (372; 50-85) —"This Above All" (20th) (reissu) (2d-final wk). Steady \$3,500 after \$4,500 last week.

Keith's (RKO) (1,939; 50-85) —"Big Sky" (RKO). Wow \$20,000 to top town. Holds. Last week, "Sudden Fear" (RKO) (3d wk), strong \$9,000.

Palace (Loew's) (2,370; 50-80) —"What Price Glory" (20th) (3d-final wk). So-so \$9,000 in final 6 days after big \$13,000 last week.

Playhouse (Lopert) (485; 50-85) —"High Treason" (Indie) (4th-final wk). Steady \$4,500 after \$5,000 last week.

Metropolitan (Warner) (1,200; 50-80) —"The Brigand" (Col). Nice \$5,500. Last week, "Cripple Creek" (Col), \$5,000.

Warner (WB) (2,174; 55-80) —"Son of Paleface" (Par) (2d wk). Okay \$10,000 after sock \$17,000 last week.

Trans-Lux (T-L) (600; 60-81) —"Walk East on Beacon" (Col) (9th-final wk). Steady \$3,500 for second consecutive week.

'Charley' Crisp \$10,000, K.C.; 'Fagan' Same; 'Kong' Hot 9G, 'Dreamboat' 14G

Kansas City, Sept. 16. Week's biz ranges from medium to strong, and settled down a bit from the recent hefty pace. "Dreamboat" in four Fox Midwest houses, "Where's Charley" at the Paramount and "Fearless Fagan" at the Midland are all topping average takings. "King Kong" at the Missouri looms great for an oldie. Weather continues unseasonably warm as it has been for two weeks.

Estimates for This Week
Kimo (Dickinson) (504; 50-75) —"Outcast of Islands" (UA). Good \$2,000. Will hold. Last week, "Tembo" (RKO) (2d wk), fairish \$1,200.

Midland (Loew's) (3,500; 50-75) —"Fearless Fagan" (M-G) and "You for Me" (M-G). Okay \$10,000. Last week, "Merry Widow" (M-G) (2d wk), okay \$8,000.

Missouri (RKO) (2,650; 50-75) —"King Kong" (RKO) and "Leopard Man" (Indie) (reissu). One of stronger weeks, sold \$9,000. Last week, "The River" (UA) and "Captive City" (UA), low \$4,500.

Paramount (Tri-States) (1,900; 50-75) —"Where's Charley" (WB). Steady \$10,000. Last week, "Son of Paleface" (Par) (2d wk), nice \$10,000 in 9 days.

Tower, Updown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) —"Dreamboat" (20th) with "The Jungle" (Lip) added at Tower and Granada. Over average at \$14,000. Last week, "Untamed Frontier" (U) with "Stolen Face" (Lip) added at Tower and Granada, same.

Vogue (Golden) (550; 50-85) —"Seven Days to Noon" (UA) (2d wk). Fairish \$1,200. Last week, surprised, with good \$1,700.

Crosby Rugged \$20,000, Frisco; 'Hellgate' 13G

San Francisco, Sept. 16. "Just For You" looks smash at Paramount while "One Minute to Zero" is socko at the Golden Gate to pace the city currently. Heavy convention traffic is helping. "Hellgate" at the Fox is rated good.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-95) —"One Minute to Zero" (RKO). Socko \$19,500. Last week, "Jim McLain" (WB) (2d wk), \$8,500.

Fox (FWC) (4,651; 65-95) —"Hellgate" (Lip) and "Jungle" (Lip). Good \$13,000. Last week, "What Price Glory" (20th) and "Kisenga" (Indie), \$21,500 in 9 days.

Warfield (Loew's) (2,656; 65-95) (Continued on page 31)

Chi Still Perky; 'Fear' Potent 30G, 'Bonzo' Nice 14G, 'Dreamboat' \$12,000, 'Loves Me'-Daniels Sock 45G, 2d Wk.

Chicago, Sept. 16.

Expected decline after Labor Day at the boxoffice has not been as bad as anticipated, with the holdovers providing much of the strength. There are only three new entries looking the most potent with "Sudden Fear" at the Orlean, "Grand should do nicely \$30,000. "Bonzo Goes to College" and "Son of Ali Baba" at \$14,000. "Dreamboat" and "Paula" at Roosevelt shapes okay \$12,000.

The Chicago, with "Somebody Loves Me" aided by Billy Daniels topping stagershow, heads the second weekers with a smart session. "Merry Widow" at the Palace is solid in second stanza. "Will Rogers" and "Captain Pirate" shapes mildish at Roosevelt while "Les Miserables" and "Brigand" at United Artists is down to \$8,000 in first holdover round.

"Jumping Jacks" still is bright in third stanza at the Woods. "Encore" shapes sturdy in seventh Surf frame.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$125) — "Somebody Loves Me" (Par) with Billy Daniels onstage, (2d wk). Holding nicely with \$45,000. Last week, \$60,000.

Grand (RKO) (1,500; 55-98) — "Bonzo Goes to College" (U) and "Son of Ali Baba" (U). Should grab neat \$14,000. Last week, "Lost in Alaska" (U) and "Untamed Frontier" (U) (2d wk), \$8,000.

Oriental (Indie) (3,400; 98 — "Sudden Fear" (RKO). Starting off with brisk \$30,000. Last week, "What Price Glory" (20th) (2d wk), \$15,000.

Palace (Eitel) (2,500; 98) — "Merry Widow" (M-G) (2d wk). Hefy \$18,000. Last week, \$25,000.

Roosevelt (B&K) (1,500; 55-98) — "Dreamboat" (20th) and "Paula" (Col). Looks okay \$12,000. Last week, "Big Jim McLain" (Rep) and "Cripple Creek" (Col) (2d wk) \$10,000.

State-Lake (B&K) (2,700; 55-98) — "Will Rogers" (WB) and "Captain Pirate" (Col) (2d wk). Mildish \$9,000. Last week, fine \$16,000.

Surf (H&E Balaban) (686; 98) — "Encore" (Par) (7th wk). Trim \$4,500. Last week, \$5,000.

United Artists (B&K) (1,700; 55-98) — "Les Miserables" (20th) and "Brigand" (Col) (2d wk). Not too brisk at \$8,000. Last week, \$13,000.

Woods (Essaness) (1,073; 98) — "Jumping Jacks" (Par) (3d wk). Staunch \$21,000. Last week, \$25,000.

World (Indie) (587; 98) — "Young and Damned" (Indie) (8th wk). Breaking records at this art house with excellent \$3,800. Last week, \$3,500.

Crosby Stout 15G, Buff.; 'Arms' Lusty 11G, 'Fear' 12G, 'Lure' Fat \$13,000

Buffalo, Sept. 16.

Batch of new, strong product is spelling boxoffice prosperity this week. "Just for You" at Paramount, "Lure of Wilderness" at Center, "World in His Arms" at Lafayette and "Sudden Fear" at Century all shape lively to sock.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Fearless Fagan" (M-G) and "You For Me" (M-G). Shapes sad \$8,000 or under. Last week, "Devil Makes Three" (M-G) and "My Man and I" (M-G), much better at \$14,000.

Paramount (Par) (3,000; 40-70) — "Just for You" (Par) and "Wild Stallion" (Mono). Bright \$15,000 or close looms for Bing Crosby pic. Last week, "Son of Paleface" (Par) and "Capt. Blackjack" (Indie) (2d wk), solid \$9,500.

Center (Par) (2,100; 40-70) — "Lure of Wilderness" (20th) and "Army Bound" (Mono). Socko \$13,000. Last week, "Big Jim McLain" (WB) (2d wk), okay \$6,500. Lafayette (Basil) (3,000; 40-70) — "World in His Arms" (U). Heading for lively \$11,000 or close. Last week, "Affair in Trinidad" (Col) and "Rainbow Round My Shoulder" (Col) (2d wk), solid \$9,000.

Century (20th Cent.) (3,000; 40-70) — "Sudden Fear" (RKO). Big \$12,000. Last week, "What Price Glory" (20th) (2d wk), fine \$8,000.

Estimates Are Net

Film gross estimates, as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Devil' Lean 19G, Hub; 'Paris' 12G

Boston, Sept. 16.

With the weekend beginning with blistering weather followed by a mercury drop Sunday, downtown majors failed to grab much more than ordinary biz mainly because of little new sock product. "Assignment Paris" at Astor shapes okay with double billed "Devil Makes Three" and "Washington Story" at State and Orpheum very mild. "Les Miserables" at Paramount and Fenway is only so-so with "Untamed Frontiers" at Boston fair. "Sudden Fear" in fourth at Memorial still is sturdy to pace holdovers.

Estimates for This Week

Astor (B&K) (1,500; 50-95) — "Assignment Paris" (Col). Opened fairly strong with \$12,000 looming. Last week, "Affair in Trinidad" (Col) (4th wk-5 days), good \$4,000.

Beacon Hill (Beacon Hill) (682; 50-90) — "Lady Vanishes" (UA) and "Eva Peron Story" (Indie). Opened today (Tues.). Last week, "Actors and Sin" (UA), slender \$3,600 in 8 days.

Boston (RKO) (3,000; 40-85) — "Untamed Frontier" (U) and "If Moscow Strikes" (Indie). Fair, \$8,500. Last week, "Son of Ali Baba" (U) and "Pirate Submarine" (Lip), \$13,000.

Exeter (Indie) (1,300; 60-80) — "Island Rescue" (U) and "Ivory Hunter" (U) (3d wk). Down to about \$5,600 following nice \$7,000 for second week.

Fenway (NET) (1,373; 40-85) — "Les Miserables" (20th) and "Yukon Gold" (Mono). Mild \$3,800. Last week, "Big Jim McLain" (WB) and "Rose Bowl Story" (Mono) (2d wk), \$3,300.

Memorial (RKO) (3,000; 40-85) — "Sudden Fear" (RKO) and "Capt. Black Jack" (Indie) (4th wk). Off to good \$12,000 after slick \$17,700 for third.

Metropolitan (NET) (4,367; 40-85) — "Son of Paleface" (Par) and "The Jungle" (Lip) (3d wk). Skidded to sluggish \$8,000 following slender \$10,500 in second.

Orpheum (Loew) (3,000; 40-85) — "Devil Makes Three" (M-G) and "Washington Story" (M-G). Fair \$12,000. Last week, "Merry Widow" (M-G) (2d wk), \$11,500.

Paramount (NET) (1,700; 40-85) — "Les Miserables" (20th) and "Yukon Gold" (Mono). Below par at \$9,500. Last week, "Big Jim McLain" (WB) and "Rose Bowl Story" (Mono) (2d wk), nice \$10,000.

State (Loew) (3,500; 40-85) — "Devil Makes Three" (M-G) and "Washington Story" (M-G). Slow \$7,000. Last week, "Merry Widow" (M-G) (2d wk), \$5,000.

Metropolitan (NET) (4,367; 40-85) — "Son of Paleface" (Par) and "The Jungle" (Lip) (3d wk). Skidded to sluggish \$8,000 following slender \$10,500 in second.

Orpheum (Loew) (3,000; 40-85) — "Devil Makes Three" (M-G) and "Washington Story" (M-G). Fair \$12,000. Last week, "Merry Widow" (M-G) (2d wk), \$11,500.

Paramount (NET) (1,700; 40-85) — "Les Miserables" (20th) and "Yukon Gold" (Mono). Below par at \$9,500. Last week, "Big Jim McLain" (WB) and "Rose Bowl Story" (Mono) (2d wk), nice \$10,000.

State (Loew) (3,500; 40-85) — "Devil Makes Three" (M-G) and "Washington Story" (M-G). Slow \$7,000. Last week, "Merry Widow" (M-G) (2d wk), \$5,000.

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Paramount (NET) (1,700; 40-85) — "Les Miserables" (20th) and "Yukon Gold" (Mono). Below par at \$9,500. Last week, "Big Jim McLain" (WB) and "Rose Bowl Story" (Mono) (2d wk), nice \$10,000.

State (Loew) (3,500; 40-85) — "Devil Makes Three" (M-G) and "Washington Story" (M-G). Slow \$7,000. Last week, "Merry Widow" (M-G) (2d wk), \$5,000.

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Paramount (NET) (1,700; 40-85) — "Les Miserables" (20th) and "Yukon Gold" (Mono). Below par at \$9,500. Last week, "Big Jim McLain" (WB) and "Rose Bowl Story" (Mono) (2d wk), nice \$10,000.

'Dreamboat' Smooth 11G, L'ville; 'Rainbow' \$8,000

Louisville, Sept. 16.

Biz at downtown houses is holding at a fairly even keel this week. "Dreamboat" at Rialto is pulling fine. "Paula" at the Kentucky looks good, but standouts appears to be "Rainbow Round My Shoulder," big at the Mary Anderson.

Estimates for This Week

Kentucky (Switow) (1,000; 54-75) — "Paula" (Col) and "Cripple Creek" (Col). Good \$5,000. Last week, "What Price Glory" (20th) and "Rose Bowl Story" (Mono) (2d wk), fine \$5,000.

Mary Anderson (People's) (1,200; 54-75) — "Rainbow Round My Shoulder" (Col). Looking for big \$8,000. Last week, "Big Jim McLain" (WB) (2d wk), good \$6,000.

Rialto (Fourth Avenue) (3,000; 54-75) — "Dreamboat" (20th) and "Arctic Flight" (Mono). Fine \$11,000. Last week, "Son of Paleface" (Par) (2d wk), nice \$11,000.

State (Loew's) (3,000; 54-75) — "Affair in Trinidad" (Col) and "Montana Territory" (Col) (2d wk). Modest \$9,000 after last week's excellent \$12,000.

Strand (FA) (1,200; 54-75) — "It's In Bag" (UA) and "Guest Wife" (UA) (reissues). Heading for lowest mark in months, thin \$2,000. Last week, "Woman of North Country" (Rep) and "Tough Girl" (Rep) (reissue), moderate \$3,500.

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B'way Strong Despite All H.O.s; 'Quiet Man' Terrif 51G in 4th, 'Monkey' 72G 2d, 'Fear' 20G in 6th

Although Broadway is 100% holdover this session, outside of the usual weekly change at the Palace and launching of a new pic at the arty Park Ave., grosses at first-run houses continue remarkably stout currently. Deluxe theatres had to contend with the return of unusually hot weather (last Saturday was the hottest Sept. 13 on record in N.Y.) and heavy interest in the major league pennant races, with both the contending N. Y. Giants and first-place Brooklyn Dodgers playing at home. A stimulant for biz was the resumption of fall-like weather Sunday (14) and Monday (15), with the light rain late Monday appearing not to hurt much.

"Quiet Man" at the Capitol is still showing terrific strength, with the fourth stanza ending today (Wed.) snarling \$51,000. Pic looks to stay seven weeks or more at the current pace. "Monkey Business," with Kyle MacDonnell, George De Witt and iceshow onstage, is winding its second week tomorrow (Thurs.) at an okay \$72,000 or close at the Roxy.

Third round of "Crimson Pirate," with Louis Armstrong and his All-Stars, Gordon Jenkins' band and chorus heading stage bill, wound up with good \$56,000 at the Paramount. "Miracle of Our Lady of Fatima" continues to display remarkable stamina at a very stout \$17,000 in current (4th) round at the Astor.

"Ivanhoe," with stagershow, continues to smash old marks at the Music Hall, finishing its seventh stanza today (Wed.) with a fine \$130,000. It goes an eighth frame. "Mons. Fabre" was big \$9,300 opening week at the Park Ave.

"Sudden Fear" still is big \$20,000 at the State in its sixth week. "High Noon" is holding nearly even with the previous week to get solid \$21,000 in eight Mayfair session. "Affair in Trinidad" continued sturdy at \$14,500 in seventh frame at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 70-\$150) — "Miracle of Our Lady of Fatima" (WB) (4th wk). Current round ending today (Wed.) still is very stout with \$17,000 or near after \$19,000 for third week. Stays on. "Limelight" (UA) is due in here next.

Capitol (Loew's) (4,820; 70-\$150) — "Quiet Man" (Rep) (4th wk). Fourth session ending today (Wed.) still socko at \$51,000 or near after \$53,000 for third week. Continues indef. with six or seven weeks almost certain.


Criterion (Moss) (1,700; 50-\$185) — "Big Sky" (RKO) (5th wk). Fourth round ended Monday (15) held at okay \$12,000 after big \$18,000 for third week. "One Minute to Zero" (RKO) is due in Friday (19).

A 350- THEATRE SOCK!



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**BIG JIM
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Longrun Legit Shows in Arg. Show Lure of Stage; 'Ghosts' to 900 Mark

Buenos Aires, Sept. 9. To anyone not acquainted with real size of Buenos Aires, it is unbelievable that legit productions here can enjoy such phenomenally long-runs as those which have been general over the last decade. This stems partly from the fact that Argentine people are great theatre patrons, often prefer the comfort of a theatre seat to their homes.

This accounts for the fact that Orlando Aldama's comedy, "When Ghosts Hunt Partridge," has just closed at the Astral Theatre after completing 900 performances in the last six consecutive years. The play would still be running if the star, Luis Sandrini, had not insisted on closing because he had film commitments in Spain. Producer Francisco Gallo, however, has a promise from him that there will be another revival next year. And since Sandrini has purchased the film rights, he naturally is agreeable to resuming in "Ghosts."

"Ghosts" probably has been the biggest moneymaker in Argentine legit history, and has set up Sandrini in the millionaire category for show biz people. His legit, added to his very considerable screen and radio earnings amassed over the past 10 years are enabling him to take a vacation trip in Europe with the whole family, including mother, brother and sister-in-law.

Sandrini is due to make a film in Spain for Spanish producers, but directed by Argentine Lucas Demare from a script authored by Argentine writers Nicolas Pondal Rios and Carlos Olivari. After the picture is completed, the Sandrini family will tour Europe, not returning until next February.

"Ghosts" is not the only legit show to enjoy a long run here. A Spanish musical show, "A Song Came From Spain," has just completed its fifth year at the Argentine. Revues and musicals of this type are the most popular legit entertainment here.

Actor-Producer Narciso Ibanez Menta's production, "F.B.," by Enrique Suarez de Deza, has already passed its 350th performance. Although due to close shortly, the actor plans reopening in it next year.

It is customary for most legit companies to close during the summer months in Buenos Aires because the weather makes theatre-going unpleasant and none of the legit theatres has air-conditioning as yet.

However, sock business is still being done by the translation of "A Streetcar Named Desire," which the Mecha Ortiz Co. produced at the Casino in July.

Although legit biz has not been as smash as last year, most productions have run beyond the 100th performance and many have gone to 150.

MANY VARIETY SHOWS ON BBC FALL LINEUP

London, Sept. 16. When the fall radio season opens here next Sunday (21), the accent will be on variety. Several new series have been lined up by the British Broadcasting Corp. to run alongside the return of former programs. These broadcasts will be featured on the Home and Light Programs, both of which are pop wavelenghts.

Major addition to the variety series will be a program featuring and written by Peter Ustinov, entitled "In All Directions." It starts Sept. 26. Another newcomer is the All Star Show, which replaces "Music Hall." Cicely Courtenidge stars in the new show, "Leave It To Me." Holdovers include the Hermione Gingold-Richard Attenborough program, "Home At Eight," the Billy Cotton Band Show, "Double Top" featuring Anne Shelton and Alfred Marks, the Carroll Levis Discovery series, and "Educating Archie," starring Archie Andrews and Max Bygraves.

Einem Opera for Salzburg

Vienna, Sept. 16. The Salzburg Festival committee has decided to include the world preem of Gottfried Einem's opera, "The Trial," based on the famous novel by Franz Kafka on its 1953 program.

It is to be produced by Oskar F. Schuh with settings by Caspar Neher.

Miralles Spanish Ballet In Sock Madrid Preem

Madrid, Sept. 9. After a five-month tryout in the provinces, the Soledad Miralles Ballet Co. has made its bow in Madrid, first at the Teatro Carlos III and at present at the Lope de Vega. Miss Miralles is known in the States, where she resided and worked—during the war. Actually the new company has come into being, thanks to American angels, who are trying to bring it to the Americans.

Miss Miralles is an energetic woman, a good dancer of the Carmen Amaya type, and has a good voice. She has drilled her company of 20, including three outstanding guitarists, to a precise, enthusiastic rendering of flamenco dances, songs and scenes. Accent of the show is more on music hall than on artistic ballet, but it's evidently what the public wants. During this Madrid season the two large theatres have done excellent biz, thanks to fine scenery and costumes.

Trouble Looms For Aussie Govt. Pix

Sydney, Sept. 9. There is a lot of hush-hush here but inside reports indicate that many obstacles loom for the Department of the Interior, government-controlled unit now bidding for Ealing's Pagewood pic studio here. These must be surmounted before cameras can turn on the mooted film production lineup. Independent pic producers aver that the government should not break into film production in opposition to them, pointing out that anyway the D.O.I. is a losing proposition for the government.

Funny twist to inside reports is that other governmental departments favor the indie producers' viewpoints. Some departmental chiefs have indicated that with the expansion of the key Kingsford Smith Airport's runways to nearby Pagewood, it would be impossible to make pix at the studio because of the roar from jet planes overhead.

Those favoring the D.O.I. bid into major production blast this negative attitude by saying that studio production could be timed to miss the planes; also that it would not slow production.

Ealing decided to quit the Aussie production field several months ago following alleged lack of government financial cooperation and mounting overhead. An indie group headed by Charles Munro was prepared to enter into a 50-50 agreement with Ealing on continuous film production, but the government's Monetary Control Board nixed the plan to raise capital locally.

Nip Racetrack Gambling Supplants Lottery Rage

Tokyo, Sept. 9. Government and private lotteries, long Japan's chief betting attraction, have been supplanted in postwar gambling on horse, bicycle, motorboat and auto racing. National and municipal tax collectors are raking in the yen as the nation flocks in increasing numbers to the tracks to see the racing ponies and gasoline- and human-propelled contestants.

Professional bike racing, which began at Kokura, Kyushu, in November, 1948, has zoomed in popularity until there are now 60 courses in the country with 36 metropolitan and prefectural governments and 143 municipalities operating the races. In the 1951-52, there were 874 races held, attracting 18,785,000 persons. Ticket sales brought a net profit of some \$10,000,000. Although the bangtalls are in second place in popularity poll, more enthusiasts are going to the horse races now than before the war.

Fish Sues Pickles

London, Sept. 16. Dan Fish, British independent producer, has issued a writ against Wilfred Pickles, alleging breach of contract in connection with a musical feature in which the thespian was to be the star and narrator. Film had been scripted by Geoffrey Bridson who, it is claimed, was engaged at Pickles' suggestion. In addition to a claim for damages, Fish is also suing for loss of profit.

Raw Stock From Italy May Help Arg. Film Prod.

Buenos Aires, Sept. 9. Basing their hopes on the 6,000-000 meters of raw stock which they still expect to receive from Italy under the Italo-Argentine trade pact signed recently, local producers are renewing plans for increased pic production although the Italian celluloid will be enough for only 25 pictures annually at most. Foreign distributors, too, are very dubious about whether Italy will be able to deliver as much film stock as expected by native producers, stressing that previous pacts were difficult of implementation.

Another stumbling block is the fact that although a previous deal permitted the exchange of Italian for Argentine product, there have been virtually no Italian pictures released over the past year.

Spanish actor Jorge Mistral has arrived here to work in "Count of Monte Cristo" for Argentina Son Film under Leon Klimovsky's direction. Producers here hope the importation of Spanish players may open a market in Spain for Argentine product.

Mistral is being sought by Mexican producer Gregory Wallerstein for the lead in a film version of Eduardo Borrás' Argentine legit, "The Lighted Lamp," now at the Comico Theatre. This Wallerstein pic would be done in Mexico.

Hugo del Carril had temporarily shelved his idea of making an Argentine version of Emile Zola's novel "Teresa Raquin" because he understood that French studios also proposed using this yarn. But since no French production has been started, Del Carril is reviving his plans and would make the pic in October on his return from the Cannes Film Festival. Alberto Closas or Jorge Mistral are being gandered for the leads while vet Spanish legit actress, Lola Membrives, will have an important role.

Agent Ben Shipman has left Buenos Aires after failing to work out a deal for Laurel and Hardy to make an English-language picture in an Argentine studio. Some major radio webs have been trying to entice these comics into local radio for years.

Interamericana-Mapol has finished "L'Inevitable Monsieur Dubois," with Juan Carlos Thorry, Malvina Pastorino and Beatriz Taibo. Argentina Sono Film has leased space on the Mapol lots for a film in which Narciso Ibanez Menta is starred. Sono's own lots are being readied for shooting Alexandre Dumas' "Camille," in which Zully Moreno will co-star with Carlos Thompson.

POLES GIVE SHOW BIZ CELEBS NAT'L PRIZES

Washington, Sept. 16. A number of show biz figures were among the Poles who recently were awarded top national prizes and decorations by that government.

Embassy here announced that the winners included Karol Frycz, stage designer; Jan Kurnakowicz, for playing the part of the governor in "Inspector General" and Jakub Rotbaum, as stage director. Last named spent several years in the U. S. Lesser honors went to Janusz Warnecki, Kazimierz Dejmek, Zdzislaw Mrozowski, Lidia Zamkow and Kazimiera Rychter in pictures and the stage.

A joint prize was given to Aleksander Ford, director and writer of the film, "The Young Chopin," and to its cameraman, Jaroslaw Tuzar.

Offbeat Pix, Shorts at Venice Fete Offer Okay Fare for U.S. Art Houses

Franco-London Finishes Five Pix; 2 Set for U.S.

Paris, Sept. 9. Franco-London Films continues as one of the more active local producing firms, having just completed some five new pictures. Three were turned out in France, one in Italy while the fifth is a French and Italian bi-lingual co-production.

French pix include "The Minute of Truth," a Jean Gabin-Michele Morgan-Daniel Gelin starrer; "The House of Silence," directed by G. W. Pabst, and "Night Beauties," with Gerard Philipe and Martine Carol. It was directed by Rene Clair.

Italian venture is Vittorio De Sica's "Hello, Elephant!" The French-Italian bi-lingual production jointly directed by Roberto Rossellini, Claude Autant-Lara and Yves Allegret is "The Seven Capital Sins." Both "Elephant" and "Sins" are scheduled to be released in the U. S. this year by Arthur Davis Associates.

Few U.S. Pix Hit By Can. Censors

Washington, Sept. 9. The reaction of New Zealand censors that current U. S. films require less cutting than in recent years is followed up by Canadian censorship groups which also feel that Hollywood is shaping up its features better for the world market. This is indicated in a report on Censorship in Ontario, Canada, which is pointed out here by Nathan D. Golden, director of the Department of Commerce film division.

The Ontario report, for the year ending March 31, 1952, shows that of 461 American films submitted to the Canadian censors, 404 were released unchanged for general screening, another 28 were classified "adult" and only 27 required cuts. Two Hollywood pictures were rejected entirely. Both were characterized in the report as third-rate and based on chorus girls and burlesque.

Says the Ontario censorship board in part: "Entertainment reviewed during the year may be said to have attained a high level in good taste and skillful handling of adult themes. Less material of an objectionable character was observed than ever before. . . . It reflects an impressive development in the maturity of consideration given to production in the U. S. and the United Kingdom."

Of the 556 features examined by the censorship 461 were American, while 61 were from Britain.

Golden also reported that "Broken Barriers," first 35m feature ever produced in New Zealand, was preem in Wellington in July and drew well.

Italo TV in Preview At Venice Pix Fete

Venice, Sept. 16. In its infancy in Italy, nevertheless TV became a strong draw in its first practical preview at the Venice Film Festival. Large audiences gathered nightly to witness five demonstrations and tele interviews outside of the film palace preceding each night's show. The crowd got glimpses on several sets set up outside. Shows were also beamed across the lagoon to the Rossini Theatre in Venice proper, where they were big-screened for audiences awaiting the start of film fete and was set up hurriedly, with resulting confusion and uneven results.

Kinks are now being ironed out, although many of the technicians are undergoing their first practical experience with the new medium. But to Italians viewing the demonstrations for the first time, its sock-impact is felt despite experimental quality and initial faults.

Venice, Sept. 16. The Venice Film Festival which came to an end Saturday (13) had many shorts and offbeat pix which could serve as programmers for statewide art houses or in special situations.

Sidelight of the fest was a series of special showings dedicated to the avant garde film movement. Among these a few stacked up as worthy material for pairing with specialized pix in the art house circuits statewide. Pierre Kast, young French director, had three films entered which used painting and drawings in an original manner and were shorts of verve, and sly penetrating comment.

"Women of the Louvre," running 35 minutes, is overlong but an interesting looksee at the ideal female that comes out of the consecration of the artist to woman. A series of rapidly-edited shots of painting and statuary show the face of woman through the ages as seen by the great artists of yesterday. His "Disasters of War" is a fine essay on Goya's prints of war's horror. It is also well edited and scored with a fine guitar accompaniment.

"To the Four Winds" is an amusing eye view of what the Martians would think of the earth if they found only a dictionary remaining. Film is done with dictionary illustrations and has a chance to make wry comments on the progress of man. This, too, is overlong at 35 minutes. Jean Mitry had a more abstract entry in "Themes on Debussy," in which the music is interpreted by rhythmic cutting of water and landscapes.

U. S. Avant Garde Pix Most avant garde entries were of American origin, showing that the young Americans seem to be the few rare ones who can afford to make personal experimental films. Ian Hugo, a banker turned artist, contributed two interesting films. His "Aiy-Ye" is a series of South American scenes which finally come to have a catching interest backed by a fine impromptu Negro chant. This gives an offkey picture of South America.

His other pic, "Bells of Atlantis," is strictly in the experimental key, with some interesting use of electronic music, which is something Hollywood should look into.

A German short, called "The Mask of Death," runs a tight 10 minutes and by the means of one dancer using masks evokes the death of a juggler, knave, harlot and king as death comes for them with the swirling cape.

Also of interest is a full-length Spanish film, "Judas," that could do for Spanish-language houses. Film poses an interesting theme but is done in a pedestrian, plodding manner. It sets up a small town where the Passion Play is performed every year. The man who plays Judas covets the Christ role. In real life he is a scoundrel who dispossesses widows and kicks dogs and children. Pic is reeled off as a morality play and Jacks conviction. However, if this story could be rewritten with force and movement setting up the contrast between the two actions, it might make a story of interest for a Hollywood remake.

Argentine film, "Dishonored," is a slick tale of intrigue mixed with an attempt at social-reform of brutal conditions in prisons. Plot is conventional but mayhem and dramatics could slant this for general situations in language nabe houses.

Also shown was a Brazilian entry, "Sands," made there by Italo director Carlos Mastrocinque. Film emerges as mediocre fare of passion and murder in an outpost of civilization. This is strictly local fare.

U.S. Auto Travel to Mex Soars

Mexico City, Sept. 16. More U. S. motor tourists than during any month since the opening of the eastern Mexican section of the Pan American Highway entered this country through Nuevo Laredo, opposite Laredo, Tex., in August, according to the Travel Club of Petroleos Mexicanos, the official oil company.

August showing was particularly good because most of these motor tourists traveled to here and elsewhere deep in Mexico instead of merely visiting points near the border, the Travel Club stated.

Italo TV Looks to Be Established By '58 Despite Early Slow Strides

Rome, Sept. 9.

Television should be established in Italy in about five or six years, it is estimated by authorities here. Work on the new medium is quietly going on here. At this time, there is only one TV station in Turin which can send programs as far as Milan. Originally, the Turin concession was a private organization. But since the initial telecast in April, the government, via the Ministry of Telecommunication, has purchased the shares and is sole owner of Radio Italiana, as it is called.

The government intends to establish 13 TV stations in Italy, with a network of coaxial cable and radio links to connect the stations so that programs which originate in one point may be telecast by all 13 stations. It is estimated that this program of building TV stations will take five to six years. Two are already in existence at Turin and Milan. Other stations have been placed on order, utilizing imported equipment at first, later with equipment which has been manufactured here. The Italian government hopes to have TV equipment companies and manufacturers as an added means of local employment.

The first stations listed for building are Rome and Portofino (Genoa), for 1953. Subsequently, TV service will be installed in Florence, Venice, Naples and finally in southern Italy, Sicily and the Italian Islands.

The government has issued a permit to allow importation of 5,000 sets, expected to arrive in the next few months, in addition to the 3,000 sets which Italian manufacturers are now turning out. In the future, most sets will be locally manufactured. Sets should cost about \$300 at the onset, but this price later will undoubtedly be lowered. One Italian TV head said that television would never reach the proportions in Italy that it has reached in the U. S. because of the general economic situation. There undoubtedly will be sets installed in the local theatres. Since the government heads the film industry here as well as the TV business there would be no rivalry between the two. Sports programs will most likely be the biggest lure to the sports mad Italians, especially the Calcio Games, a sort of football-cricket contest.

Aside from news events and sports, most programs subsequently will be on film.

E. German Soviets Form New Film Committee For Stronger Commie Policy

Berlin, Sept. 9.

Following a resolution of the SED, the Communist Party in Germany's East Zone, the Soviet zone parliament approved the setup of a state film committee. Sepp Schwab, director of the Commie film producing outfit, DEFA, was appointed chairman of the committee.

The committee is responsible for the furtherance of film art, production planning, the systematic exploitation of Soviet film experiences and for further development of film connections in foreign countries. The SED recently sharply criticized the work of DEFA and demanded its pix be more political. The Commies, with the establishment of the committee, have obtained an instrument which guarantees this demand, without paying any heed to the greater part of the audience which dislikes political propaganda pix. Schwab admitted that the DEFA fulfilled only 60% of its production plan and that four finished films were sent back for reshooting scenes for ideological reasons.

Even before the establishment of the state film committee it is interesting to note that many directors, actors and others associated with the DEFA quit their jobs and went to West Germany. For that reason, the DEFA became cautious in announcing the staff and cast of forthcoming pix. The DEFA recently asked 50 of its employees, now living in West Berlin if they were willing to transfer their residence to the Soviet zone, but only two agreed.

Stratford-on-Avon Skeds Extensive Anzac Tour

Melbourne, Sept. 16.

Details for the Stratford-on-Avon Shakespearean Co. tour of New Zealand and Australia have been set.

Troupe is due to reach Auckland next Jan. 30, and open at His Majesty's Theatre Feb. 2, with season running until Feb. 28. Troupe will then play Christchurch March 2-14; Dunedin, March 16-28, and Wellington, March 30-April 18.

Company will then go to Australia, opening in Sydney April 21, finishing its run June 20. Other Australian dates are Brisbane, June 22-July 4; Melbourne, July 6-Sept. 9; Adelaide, Sept. 18-Oct. 3, and Perth, Oct. 5-17. The J. C. Williamson theatres is managing the tour.

Aussie TV Seen Possibility in '53

Sydney, Sept. 9.

Australia governmental officials are said to view the setting up of a major television loop more favorably than previously, hinting that Prime Minister Robert G. Menzies may have his Cabinet give the greenlight to Down Under TV within the next 12 months.

Understood here that Electronic Industries, headed by A. G. Warner, offered this week to set up TV stations immediately, and to hook up key centres with microwave transmitters. Each station would have a range of 25 miles. Warner told officials that his company did not seek exclusive TV rights here and would welcome competition. He also pointed out that the government would reap around \$6,000,000 yearly on license fees from the TV fans, plus an extra \$6,000,000 covering sales tax on sets sold via commercial organizations.

Some two years ago Prime Minister Menzies hinted (because of defense upheaval) that Australians could not expect TV operation under 10 years. It's understood that governmental chiefs have been pressing Menzies to review his nix edict. It's said that Sir Percy Spender, Aussie Ambassador in Washington, has been looking over the TV setup in the U. S. on behalf of his government. Figuring here is that U. S. organizations will also be invited to quote for TV equipment Down Under, together with other British and Dutch TV units.

RECORD ADVANCE SALE ON 'WIND' IN TOKYO

Tokyo, Aug. 9.

When Metro's "Gone With the Wind" opened its ten-week initial road show run here Sept. 4, half of the seats available for the first month were sold out. There had been 64,134 tickets sold by Sept. 3, which topped the advance sale record held here by "Red Shoes." "Wind's" advance take did not include 3,000 tickets at \$4 each bought by patrons who attended an advance charity show Aug. 27.

More than \$72,000 has been collected from advance sales in Tokyo. Admission price is highest in Japan's history, \$1.67 top. Crix were unanimous in their raves for the pic. Film is shown on three-a-day basis.

Borovansky Ballet Set For New Zealand Tour

Auckland, Sept. 16.

The Borovansky Ballet Co. will commence its tour of New Zealand Sept. 17 at His Majesty's Auckland. Opening program will be "Swan Lake," "Petrouchka" and "Le Beau Danube."

Troupe will also appear in Hamilton, Masterton, Wellington, Christchurch, Dunedin and Invercargill. Tour is under J. C. Williamson Theatres management.

Ford Expands TV in Mex

Mexico City, Sept. 16.

Ford Motors de Mexico has started large scale and big-time TV presentation. Automotive vehicle firm, operator of a large assembly plant here, is conducting "Ford's Air Theatre" once weekly for half hour over local station XHTV, channel 4, with selected Mexican and foreign dramas, comedies, musical comedies, operettas, vaude, ballet and grand opera.

Opener was "Another Spring," drama by Rodolfe Usigli, whose comedy, "Jane Is a Girl," has long been sock at the Theatre Colon here.

Julie Wilson Set to Sub In London 'Pacific' Lead; No Snarl Seen on Permit

London, Sept. 16.

Subject to a labor permit being granted, Julie Wilson will take over the Mary Martin role of Nellie Forbush in "South Pacific" Nov. 10. Application has been made to the Ministry of Labor and a decision is expected soon. Miss Wilson clicked here two years ago in "Kiss Me, Kate."

Work permits for other American members of the "South Pacific" cast, including Wilbur Evans, Fred Wayne and Muriel Smith, are due for renewal end of this month. Formal application was made to the Labor Ministry last week in accordance with usual practice.

When the labor permits came up for extension last June, British Actors Equity maneuvered to prevent their renewal and indicated that it would only endorse an application on behalf of Miss Martin. Tactics resulted in the permits being delayed, but eventually the union withdrew its opposition.

Currently, Equity has yet to decide its stand on the latest application for extension, but there's a feeling locally that the strained situation of the summer has now passed and that a more cordial, friendly attitude is likely. The fact that the London production of "The Millionaires" is moving to America with the full London company is regarded as a sign of improved relationship between English and American unions.

Sock Aussie 'SP' Bow

Melbourne, Sept. 16.

The J. C. Williamson Theatres production of "South Pacific" had its Aussie preem at Her Majesty's Theatre here Saturday night (13) before a plush capacity audience and to a rousing reception. Management feels it's the best yet of its imports, and will be a terrific success, probably staying as long or longer than such previous imports as "Oklahoma" and "Annie Get Your Gun," which ran a year each.

Staging by Charles Atkin, of the N. Y. Rodgers & Hammerstein staff, was singled out, as were performances by the cast and leads. Three of the leads are from the U. S. in Mary LaRoche (Nellie), Virginia Paris (Bloody Mary) and Leonard Stone (Billis). Other leads are Richard Collette (Emile) and David Welch (Lt. Cable).

Most press notices were cordial, referring to "enchanted Saturday evening" and "rare atmospheric realism," but the Melbourne Sun News Pictorial thought the musical "decidedly no 'Show Boat' or 'Oklahoma'."

Brit. Seeking Boost In Pix Imports to Japan

London, Sept. 16.

Official representations are being made on behalf of British film producers by the Board of Trade to the Japanese government in Tokyo. BOT is complaining about a reduction in the number of import licenses and the introduction of a tax on remittable earnings. Having anticipated that they would receive 15 import licenses for the year ending next March, British film makers actually got only 14. Other countries also have had their allocations cut.

The reduction in licenses was followed by the imposition of a 20% tax on the producers share of remittable royalties. This levy, which is being applied retroactively to last April, may lead to a joint protest action by the British and American industries.

Other Foreign News
on Pages 18 and 19

CEA to Set Future Policy on Eady, Act on Defaulters at Oct. Session

London, Sept. 16.

Flynn to Do British Film for Frankovitch

London, Sept. 16.

Errol Flynn, who is now filming in the WB British production, "Master of Ballantrae," has been pacted for another British film. He has been signed to co-star with Indian actress Nimmi in "Fire Over Africa," a Film Locations' venture to be produced by Mike J. Frankovitch. Pic is scheduled to go into production in about three months and will be lensed mainly on location in Morocco and Kenya in Technicolor. Script is by Tony Bartley and Philip Yordan.

Meantime Frankovitch, together with Mehboob, producer of the Indian film "Aan," which stars Nimmi, planned to N. Y. at the weekend to set U. S. distribution. Film locations recently acquired European and western hemisphere rights to this Indian Technicolor production.

'Pirate,' '4-Poster' Command Entries

London, Sept. 16.

Viewing started the latter part of last week of films submitted for this year's Royal Command performance to be held at the Empire Oct. 27. Final decision is expected by this weekend.

More than the usual secrecy on entries is being maintained this year but it is known that eight to 12 titles pix have been submitted by distributors. At least three British films are included. The British candidates for royal honors include "It Started in Paradise," a J. Arthur Rank Pic, "Crimson Pirate," made by Warner Bros. here and Renown's "Pickwick Papers."

Of the Hollywood films offered, the list includes Samuel Goldwyn's production of "Hans Christian Andersen," Metro's "Because You're Mine," and two Kramer productions "The Fourposter" and "The 5,000 Fingers of Dr. T." Paramount is reported to have submitted "Road to Bali."

PORTUGAL STALLS U.S. FILM COIN UNFREEZING

Lisbon, Sept. 16.

Importers of American pictures have been waiting for over eight weeks for an answer to their plea for an increase in the amount of exportable dollars for 1952. It will be recalled that while until four years ago there were no restrictions on the exportation of dollars coming from U. S. distributor coin, the exportable amount has been reduced to the present \$450,000 for this year. There is threat of further reduction for 1953.

M. A. J. Healy, who represents the Motion Picture Assn. of America in Madrid and Lisbon, has been very active in trying to get the importers the asked-for \$600,000 this year, and the same for 1953. However, his efforts have elicited no reply from the Portuguese ministries.

20th-Fox to Make Part Of 'Seaman' at Wembley

London, Sept. 16.

Wembley Studios is to be used for feature production for the first time since the war. The lot, which was used in wartime to make army training films and subsequently concentrated on documentaries, will be employed for part of the interior lensing of the new 20th-Fox British production, "Able Seaman Brown."

The production unit moves to a Mediterranean location next week for six weeks of filming. On its return, the unit will move in to Wembley. Subsequent interiors will be shot at Shepperton. The Wembley studios were used extensively by 20th-Fox in prewar days turning out product to meet the company's quota requirements.

Future participation by theatre owners in the Eady fund has become the No. 1 problem of the Cinematograph Exhibitors Assn. general council. A prelin debate last Wed. (10) is to be followed by a specially convened session next month. In the interim, views of provincial branches will be sounded out.

The CEA leadership is confronted with a two-fold problem. First, it must decide what to do with the defaulters who refuse to pay the weekly share of their grosses into the pool. This number has grown in recent months, and it is now officially reported that 266 theatres are not co-operating. Annual loss to the fund is around \$225,000.

Secondly, the general council must determine its future policy. Under existing commitments, the Eady fund continues until August, 1954, but producers who have to plan their schedules well ahead and are threatening curtailment of programs unless agreement is reached soon, are waiting for an early decision.

One of the main stumbling blocks to exhibitor unanimity is the feeling of theatre men that they are doing all the paying and getting little in return. The product which is made with the aid of Eady finance is first offered to the major groups and the small indie only gets choice of the second or third-run, and so on, down the line. Now they are even more annoyed because they have asked for data as to where the money is going, and have been told it is none of their concern.

Decision to hold the special general council session next month was taken on the initiative of Cecil G. Bernstein. At the same time, the council accepted another resolution not to discuss the future of the fund with other trade associations until satisfactory terms of reference had been agreed upon.

Quality Product Beats Heat in Paris; Summer Film Biz Unusually Big

Paris, Sept. 16.

Summer grosses show that quality films can beat the heat and lack of air conditioning here, with trade unusually big for the warm period. Easily the topper is the Franco-Italo co-production "The Little World of Don Camillo." This Fernandel starrer racked up phenomenal \$453,000, playing the big three theatre tandem here the Gaumont Palace, Berlitz and Colisee. Film finally had to make way for other commitments but is continuing sturdy in its second runs on the Champs-Elysees and Grands boulevards.

Next best is the problem pic of capital punishment, "We Are A Murderers." Film, which won a special jury prize at the Cannes Film Festival, racked up \$195,000 playing at the Marignan and Marivaux. Next was "Royal Marriage" (M-G) which got \$60,000 at the Normandie and Rex. "The Worlds Collide" (Par) was next best with an average take of \$54,900.

The Japanese film "Rashomon," Venice Fete winner last year, playing a smaller-seater here hit nice \$42,000. The late starter, "A American in Paris" (M-G) has \$46,000 take so far and is building. "Two Penny's Worth of Hope," Italo prizewinner at the Cannes Fest, playing at a smaller-seater starting in later in the summer by breaking all records at the house with \$21,000 so far. Word-of-mouth is helping it.

Reissue of "Tales of Hoffmann" (Korda), in its French version, has grossed \$24,000, and still look strong. "Fra Diavolo," Franco-Italo costume, garnered \$33,000 on its run.

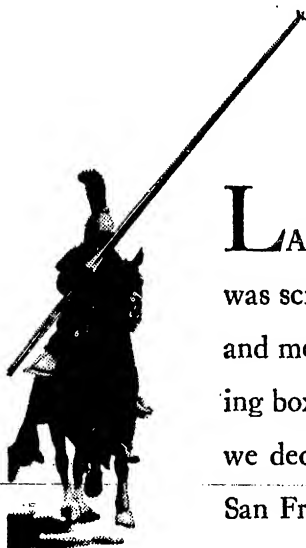
Mex Marathons Spread

Mexico City, Sept. 9.

Success of the international dance marathon at the Theatre Iri has the inspired Promoter Jorge Martinez Isaacs to arrange a like contest in Guadalajara, Mexico's second largest city.

But he already has competition in the hinterland.

ANNOUNCING THE SALES PLAN OF M-G-M's **IVANHOE**



LAST MAY at the "Seeing Is Believing" meeting at our M-G-M Studios, **IVANHOE** was screened for the first time to more than 100 representative exhibitors in the country and members of the press. Their enthusiasm for its possibilities as one of the outstanding box-office attractions of all time was so great that before determining a sales policy, we decided to set up pre-release test engagements in the following cities: New York, San Francisco, Cleveland, Houston, Atlanta and Evansville.

IVANHOE is now playing or has completed its engagement in the above mentioned cities to business that confirms the opinion of those who saw it at our Studios.

From time to time through the medium of the trade press, we have kept the trade at large informed of the business **IVANHOE** was doing. The total attendance on **IVANHOE** exceeds the total attendance on **QUO VADIS** in five of the above situations. The sixth, the engagement at the Radio City Music Hall, New York City (where **QUO VADIS** was not shown) has played to a greater gross than any other picture in the history of the theatre for the first five weeks of its run there and with one exception had a greater attendance than any other picture.

Following our "Seeing Is Believing" meeting in California, the picture was trade shown in almost 100 theatres and again the enthusiasm upon the part of those who saw it was overwhelming. It is now apparent that if the first-run pre-release exhibitions of **IVANHOE** are handled generally as in the case of **QUO VADIS**, the results at the box-office will equal or even exceed the results on **QUO VADIS**.

It is our intention to have a pre-release first-run exhibition of **IVANHOE** in each of the exchange centers across the country, then in each of the cities in the country of over approximately 100,000 population and after that in cities of under approximately 100,000. We expect that there will be approximately 500 of such pre-release first-run exhibitions. Within a reasonable time after these showings are completed, **IVANHOE** will be made available for general release.

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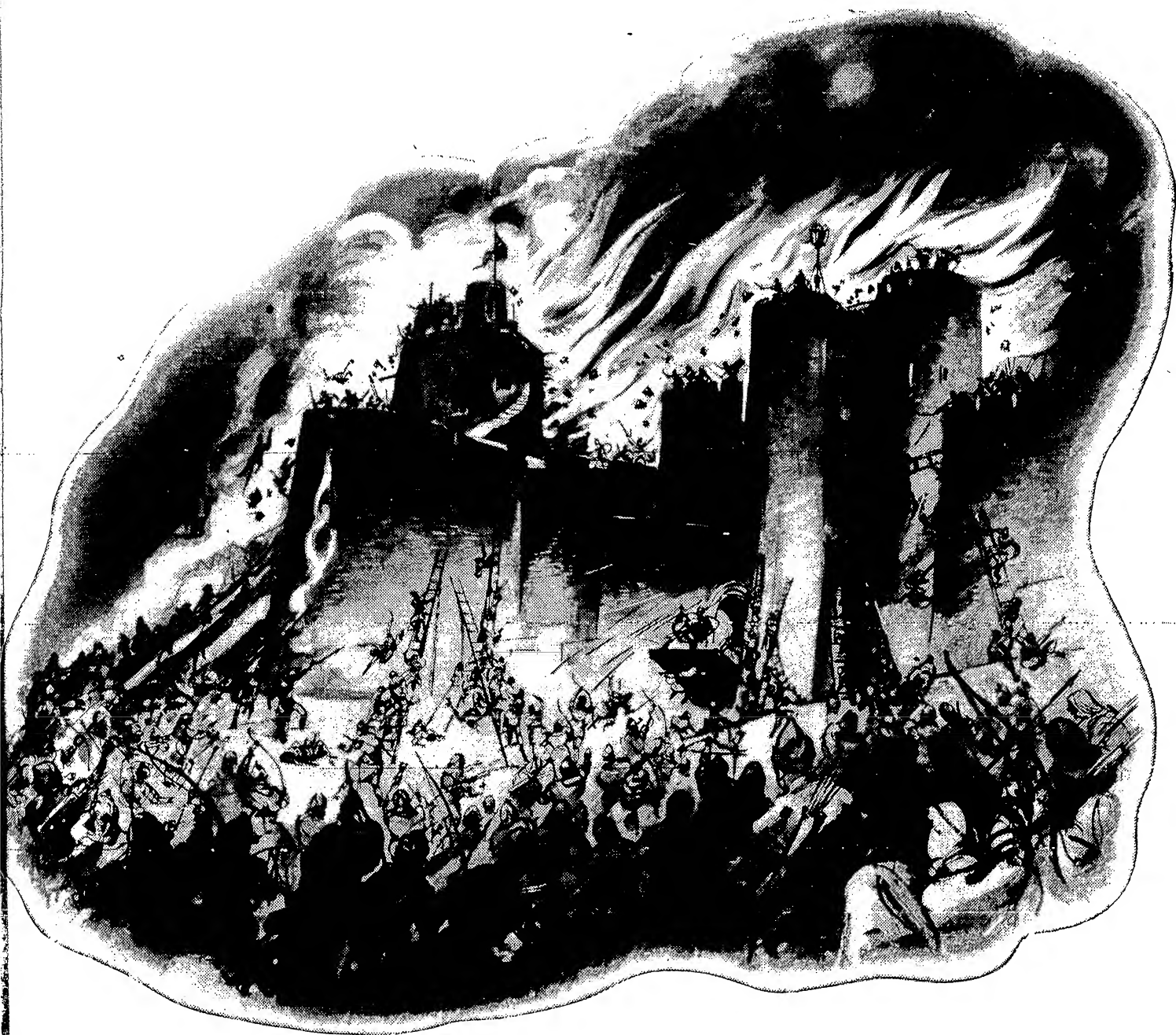
Arrangements are now being made for the pre-release first-run showings of IVANHOE in each of the Exchange Centers.

After this announcement appears, our attention will be directed to pre-release first-run exhibitions in the other cities of the country beginning, of course, with the larger ones.

Any exhibitor who has a suitable theatre and is interested in the pre-release first-run exhibition of IVANHOE in his city should promptly and in writing advise our appropriate exchange office of his interest and we shall be pleased to afford him an opportunity of submitting an offer on the picture.

We are confident that we shall receive the same wholehearted cooperation in the marketing of this great production as we did on QUO VADIS and that our customers will find our plan on IVANHOE as much to their advantage as was the case with QUO VADIS.

Loew's Inc.



Mex Accents Quality for Foreign Markets, Cutting Production Skeds

Emphasis on quality to improve appeal of their product in the international market has caused Mexican film producers to pare their output from about 125 features last year to between 90 and 100 in 1952. That south-of-the-border filmmakers are eyeing more overseas revenue via better pix was disclosed in New York last week by Henry Ehrlich, an attorney who's been involved with financing of Spanish-language films for the past seven years.

Following his long experience with the Mexican film industry, Ehrlich is stepping into production on his own for the first time as co-producer with Oscar Dangier of "Robinson Crusoe." Lensed in Pathecolor at the Tepeyac Studios in Mexico City, the bi-lingual (Spanish and English) venture is virtually completed save for a week of location shooting.

"Crusoe," Ehrlich declared, was turned out at a cost of about \$350,000 with deferrals. Around a third of this amount came from Mexican sources, while the balance represents dollar financing. He estimates that by expenditure of \$350,000 in Mexico you can come up with a \$1,000,000 picture according to Hollywood standards.

Larry Adler Sets Prom Concerts Mark in London

London, Sept. 9. Larry Adler, who created a new London Promenade Concerts record at Albert Hall here, when he was forced to repeat the first performance of Vaughan Williams' "Romance for Harmonica and Orchestra," is returning to America in November to fill a hotel engagement in New Orleans.

At the Albert Hall concert, Adler was accompanied by the BBC Symphony Orchestra. Sir Malcolm Sargent, who conducted, afterwards told him that this was the first time any new work had been entered in the entire history of the proms.

Before his departure for America, Adler has concert dates at Bath, Bradford and with the Liverpool Philharmonic Orchestra. He is also set for a London recital at Wigmore Hall Oct. 22. Next year he will appear with the Halle Orchestra, conducted by Sir John Barbirolli.

Austrian Pic Framed For U. S. Art Houses

Vienna, Sept. 9. First Austrian film attempt to horn into the U.S. art house market went before cameras recently in Burgenland province. Pic, under working title of "Brutality," is the creation of a group of young players assembled by femme lead, Ika Windisch, and director Kurt Steinwendner. They sold the Hoela-producing firm (mostly documentaries), cameramen, actors and others concerned on a co-op venture designed to show Austrian crix and distributors that this country can again grab a place in world film market.

Of the 100 Austrian full-length films produced since the war, not one has been exportable beyond German language countries. This is largely because of concentration on low comedy, Alpine atmosphere of the modelling variety with studied avoidance of the serious, dramatic themes that foreigners have been successfully here in "Third Man," "Four in a Jeep," "No Time for Flowers."

Iraq Censors Get Tough

Washington, Sept. 16. Film censors in Iraq are now on the lookout for four things which they regard as objectionable in pictures. These are pro-Israeli propaganda, derogatory references to Arabs or Moslems, licentiousness and unpunished crimes, reports Nathan D. Golden, director of the film division of the U. S. Department of Commerce.

Licentiousness appears to be the most difficult to define and scenes of scantily clad girls are frequently sheared from U. S. pictures, because these are regarded as too immoral for young Arabs to see. During the past year, four American films were barred in toto.

Sponsored Radio Show Taped at Palladium

London, Sept. 16. First of a new series of sponsored radio shows produced by Harry Alan Towers was taped at the London Palladium last Saturday (13). Program was recorded with a live audience of more than 2,000. Heading the initial program were Max Miller, Vera Lynn, Bill Carr and the Keynotes.

Each program in the series is reported to cost upwards of \$5,500. The recordings will be given worldwide airings through the Towers of London organization. Regular recordings will be made at the Palladium every Saturday.

Comedie-Francaise Sets Strong 1952-53 Season

Paris, Sept. 9. Comedie-Francaise's plans for coming season, announced by Comedie's director Pierre-Aime Touchard, will have new productions of standard works in repertory or the addition of plays long out of current repertory plus an occasional play by a living dramatist.

First production of 1952-53 season will be "Romeo and Juliet" at Salle Luxembourg, one of Comedie's two houses, during October. Adapted by modern playwright Jean Sarmant, it will be directed by Julien Bertheau. Moliere's "Don Juan," which was staged with big success by the Barrault Co. in 1947, will follow at the Salle Richelieu with Jean Debucourt, Andre Ledoux and Maria Casares. Corneille's "Mithridate," together with Paul Claudel's "Storm," open at the Richelieu Nov. 15.

Courtelaine's "Boubouroche," De Musset's "Caprices of Mariane" and "School for Fathers," a new Anouilh play (his first for Comedie Francaise); plus Roger Ferdinand's adaptation of the Elizabethan comedy, "Spanish Friar" by John Dryden, are also scheduled. Jean Marais, who joined the company last year in "Britannicus," leaves after his appearance in "Storm."

U Names Arthur Doyle

Arthur Doyle, vet film representative in the Orient, has been appointed Universal's managing director for Japan.

Doyle has already left for his new headquarters in Tokyo.

LONDON

(Week ending Sept. 13).
(Figures indicate opening date)
"Affairs of State," Cambridge (8-21).
"Balls St. Martin," St. Mart. 8-22.
"Bet Your Life," Hippodrome (2-18).
"Call Me Madam," Coliseum (8-15).
"Deep Blue Sea," Duchess (3-6).
"Dial M Murder," West (6-18).
"Excitement," Casino (3-8).
"Gay Dogs," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Happy Marriage," Duke York (8-7).
"Incidents," Hippodrome (8-14).
"Little Hut," Lyric (8-23-30).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wm. (5-23-31).
"Meet Calahan," Garrick (5-27).
"Millionaires," New (6-30).
"Paris to Piccadilly," Fr. Lares (4-15).
"Quadrille," Phoenix (9-12).
"Relative Waters," Strand (10-1).
"Reluctant Hezars," White (12-50).
"Ranch in Rockies," Empress (8-5).
"Seagulls Sorrento," Apollo (6-14-50).
"South Pacific," Drury Lane (11-15).
"Sweet Madness," Vaudeville (5-22).
"Under Sycamore," St. James (4-23).
"Wishful Wagon," Haymarket (4-19-50).
"Winter Journey," St. James (4-3).
"Wishing Well," Comedy (9-4).
"Emily Williams," Ambassadors (9-3).
"Woman of Twilight," Vic. Pal. (6-18).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliza," Criterion (4-2).

(SCHEDULED OPENINGS)

(Figures denote preem dates)
"Romeo and Juliet," Old Vic (13).
"Trouble-Waters," Strand (10).
"Hanging Judge," New (23).
"Two Loves I have," Arts (24).
"Second Threshold," Vaudeville (24).
"Love From Judy," Saville (25).
TOURING BRITAIN
(Week ending Sept. 20)
"Apples of Eve," O. H. Manchester.
"Are You Mason?" Palace, Bideford.
"Blue for Boy," Pav. Bournemouth.
"Blue Lamp," Grand Blackpool.
"Brigadeon," King's, Southsea.
"Carousell," Hipp. Bristol.
"Desert Song," Butlins, Skegness.
"Flower Power," Strand (10).
"Florodora," Hipp. Ipswich.
"Friendly Relations," Marlowe, Canby.
"Gay Rosalinda," Hipp. Coventry.
"Gay's Ward," Hipp. Birmingham.
"Hanging Judge," Royal Court, Liverpl.
"Hollow," Royal, Norwich.
"Intimate Relations," O. H. Leicester.
"Kinloch Players," N. H. Rowman.
"Kiss Me, Kate," Hipp. Golders Green.
"Ladies Night," O. H. Cheltenham.
"Lilac Time," Regent, Rotherham.

'Bell, Book' Set for Hawaii Bow With Non-Pro Group

Honolulu, Sept. 9. "Bell, Book and Candle" is scheduled to open in Hula's Ruger Theatre in mid-October. Rights have been released to the non-pro Honolulu Community Theatre, whose director, Edward Mangum, is now casting. Twelve performances will launch the Honolulu group's 1952-53 season.

Mangum hopes to stage an adaptation of "Good Earth," with an all-Chinese cast, later in the year.

Audience Protests May Put Skids Under TV At Future Edinburgh Fetes

Edinburgh, Sept. 9. With the annual arts junket now over for another year, organizers are worrying over the intrusion of TV cameras into the culture spree. The Edinburgh Festival bosses allowed the televising of a piano recital from the dignified Usher Hall, and members of the audience were annoyed by the whirl of cameras. Artistic director Ian Hunter said the Edinburgh Festival Society now has no intention of allowing future performances to be televised if the practice is going to interfere with the paying public.

British Broadcasting Corp. was given an okay to televise the recital on condition it bought sufficient seats at either side of hall for its cameras. At the last moment, however, it was decided to put a third camera in center, and it was too late to cancel reservations made there.

As the thousands of tourists and culture-seekers leave Edinburgh, a post-mortem on the 1952 Festival here reveals that rising costs and salaries are providing serious headaches. Fees of staff and performers have risen as have maintenance costs. Organizers believe that the ceiling for revenue intake has been reached.

Estimated that deficit on the 1952 Festival, although less than 1951, when exceptional expenditure was involved, will be about \$75,000.

Toho Studios' 6-Mo. Gross Soars

Tokyo, Sept. 16. A sixfold increase in net profit was reported by Toho Studios here for the six-month period ending in July compared with the previous half year. From last Jan. 1 to June 30, the studio took in \$4,500,000, of which \$89,000 was net profit.

Net profit during the previous period was only \$14,000. Studio's 1952 total revenue was \$22,000 better than the last half of 1951.

"Love From Judy," Royal, Birmingham.
"Mo, No, Nanette," Savoy, Kettering.
"Oleanna," St. Mart.
"Penny Pin," Royal, Newcastle.
"Player King," Grand, Leeds.
"Second Threshold," Royal, Brighton.
"The Family Tree," Festival, Malvern.
"To Dorothy, Son," New, Hull.
"Worm's Eye View," Wimbledon.

BUENOS AIRES

(Week ending Sept. 9)
"Mi Suegra," Apollo.
"De Espana Llego," Argentino.
"La Lagrima," Ambien, Ateneo.
"Vieja Verde," Astral.
"Streetcar Named Desire," Casino.
"Brothers Karamazov," Colonial.
"Mi Amor Completo," Comico.
"Israelite," Corrientes.
"F.B.," El Nacional.
"Cielos del Aire," Empire.
"Back Street," Foch, Eden.
"Sombra Querida," Politeama.
"Chocolate Soldier," Pueblo.
"Ladroncito," Splendid.
"Jezabel," Lasi.
"Delfo Frente Mar," Liceo.
"Hombres en mi Vida," Smart.
"Amor de Pecar," Vers.
"La Verdad Eres Tu," Pal.
"Deseo Bajo Los Olmos," La Farsa.
"Medea," Nuevo.

PARIS

(Week ending Sept. 13)
"Amant Par Etage," Casino.
"Amour Papier," Quartier Latin.
"Back Street," Fontaine.
"Beau Dimanche," Michodiere.
"Chanteur De Mexico," Chatelet.
"Congres Clementine," Potiniere.
"Vieilles Amies," Deux Colombier.
"Diable Et Bon Dieu," Antoine.
"Dialogues Des Carmelites," Herbetot.
"Don D'Alejo," Wagram.
"Duchesse D'Alencon," Michel.
"Eternal Mari," Montparnasse.
"Feuille De Vigne," Madeleine.
"Gay Paris," Casino De Paris.
"Herbier," Mathurins.
"Il Pleut Helmsky," Huchette.
"Jesse La Calle," Gramont.
"Les Sultans," Bouffes.
"Losque L'Embar," Nouveautes.
"Medecin Malgre Elle," Renaissance.
"Messieurs Mon Maris," Moncau.
"Mousquetaires," Gaite Lyrique.
"Occupe-Toi," Palais Royal.
"Oncle Vanya," Theatre De Poche.
"Paris Galant," Capucines.
"Pere Mademoiselle," Varietes.
"Petite Femme," Gaston Bata.
"Puceau," Ambigu.
"Terre Comme Ciel," Athenes.

'Lancers' Smash \$34,000 In 2-Wk. Nip Roadshow

Osaka, Sept. 2. "Bengal Lancers" (Par), roadshow in the Kansai (Osaka, Kyoto, Kobe) area during the last two weeks of August, grossed a smash \$34,000. Film played five houses in first stanza for \$24,000, held at a firm \$10,000 in second week playing four theatres.

"Inspector General" (WB), also road show for that period, did \$19,000 in first week at six houses. "River" (UA), after a weak Tokyo run, surged ahead in Kyoto to \$12,500 at only three houses.

'Two Jima' Nip Smash

Osaka, Sept. 2. Republic's "Sands of Two Jima" continues to smash boxoffice records for all categories in Japan. Recently compiled figures show the film hit a total of \$43,700 in the Kansai area (Osaka, Kyoto, Nagoya, Kobe) alone in a little over four months.

MARX GETS AUSTRIAN NOVEL FOR TELEFILM

London, Sept. 9. Samuel Marx, currently in London on a telepix project with Dr. A. J. Cronin, has returned here from the Continent where he closed a deal for the rights of the novel by Austrian writer Wilhelm Lichtenberg entitled "Between 7 and 11." He plans to film it in Hollywood.

Marx is now finalizing arrangements for the production of "Cronin's" "Country Doctor" which will start rolling before the end of this month. The writer is due to sail soon. Marx plans to return to Hollywood on completion of the Cronin film to set production of his new venture.

Cifesa Obtains Crosby, Milland Pix for Spain

Madrid, Sept. 9. Vicente Casanova, prexy of Cifesa Film Production Co., announces that, under the new regulation, he has obtained already 18 importation and dubbing permits which have been used directly by its sister distributing firm. Next season, Cifesa will distribute "The Furies," with Barbara Stanwyck; "Copper Canyon," with Ray Milland; "Frenchman's Creek," with Joan Fontaine; "The Matinee Season," with Gene Tierney and "Here Comes the Groom," with Bing Crosby and Jane Wyman. Also on the lineup are Orson Welles' "Othello" and "Queen of Spades," with Edith Evans and Anton Walbrook.

"Trois Mousquetaires," P. Saint-Martin.
"Valse Tondeurs," Comedie C.E.
"Voleurs Impériaux," Mogador.
"Vieille Folle," Folies-Bergere.

SCOTLAND

(Week ending Sept. 13)
"Apples of Eve," Lyric, Edinburgh.
"Half-Past Eight," King's, Edinburgh.
"And Royal, Glasgow.
"Bachelors Bold," Palace, Dundee.
"King's Rascals," Lyric, Glasgow.
"Glorious Days," King's, Glasgow.
"Anatomist," Citizens, Glasgow.
"Player King," Majesty's, Aberdeen.

IRELAND

(Week ending Sept. 13)
"Constant Wife," Group, Belfast.
"Darkness At Noon," Arts, Belfast.
"Green Valley," Olympia, Dublin.
"Home Is Where," Abbey, Dublin.
"Othello," Gate, Dublin.

AUSTRALIA

(Week ending Sept. 5)
"Kiss Me, Kate," Royal, Sydney.
"Nudies & Nylons," Royal, Brisbane.
"Ladies Bergere," Tivoli, Sydney.
"Cocktail Party," N. Sydney.
"Kiwis," Empire, Sydney.
"Seagulls Over Sorrento," Comedy, Mel.
"Tommy Trinder Show," Tivoli, Mel.
"Black Chiffon," Princess Mel.
"Larger Than Life," Royal, Adel.

MEXICO CITY

(Week ending August 30)
"The Duel," Belas Artst.
"Private Lives," Chopin.
"Jane Is Gaiety," Colon.
"Stork's Visit," Ideal.
"Edward's Sons," Caracol.
"The Idol," Caballito.

MADRID

(Week ending Sept. 13)
"Asonarse Exterior," Alcazar.
"Moma Formal," Alvarez.
"Quatro Besos," Calderon.
"Ciguena Dijo Si," Comico.
"Novela Espanola," Espana.
"Rias de Amor," Puencarral.
"El Deseo," Isabel.
"Sin Querer," Lara.
"Fresco Abigeo," Latina.
"Segredo Maria," Lope de Vega.
"La Parranda," Madrid.
"Matrimonio dos," Guerrero.
"Valiente Furia," Metropolitan.
"Copa Andalusa," Paven.
"Gloria Romero," Reina Victoria.

Number of Exhibs In Default to Eady Fund Grows; Prods. Concerned

London, Sept. 9. A growing number of exhibitors are defaulting on their Eady payments. The total has soared in the last two or three months, and the situation is causing serious concern in the industry, particularly among producers. They are not only concerned at the loss of a moderate amount of coin but fear that unless speedy action is taken the practice may spread.

In the trade, Eady defaulters are politely called "non-cooperators." From the outset of the scheme, there have always been some exhibitors who have resisted paying over a part of their receipts to subsidize British production. Because the scheme has always been operated on a voluntary basis, there has been no suggestion of governmental intervention. The number of defaulters remained modest during the first year but when the levy was jumped up in the second period, more and more exhibitors showed reluctance to pass over this coin to the production pool.

Directors of the British Film Production Fund who operate the Eady money have asked the four major trade associations for their views and will convene a four-way meeting soon.

At the inception of the Eady scheme in 1950, it was suggested that those failing to cooperate could be brought in line by the use of sanctions. That idea is still in the minds of some people, but is unlikely to be used since there might be serious legal repercussions.

Meantime, the Eady pool makes its fourth quarterly payment for the second year at the end of this month and in the future will send producers their checks monthly instead of by the quarter. This will give film makers reader access to their money, and consequently cut down their interest payments to banks.

Nancy Donovan Booked For Return London Date

London, Sept. 9. Nancy Donovan, who played two engagements at the Bagatelle last season, has been inked for a return date beginning Nov. 3. She will play the standard four-week stint. Booking was made by operator Harry Levene, and is timed to follow the Hermione Gingold engagement, which begins Oct. 6.

London Legit Bits

London, Sept. 9. Ernest Arnley, currently one of the stars of Lawrence Wright's summer show, "On With the Show," at North Pier, Blackpool, has been booked to star in Jack Hylton's Christmas pantomime at Oxford. Mrs. Eric Glass on vacation at Cannes. Playwright Noel Scott holidaying in China and the Argentine and finishing a play he began in London. Gilbert Wakefield's new play, "Deep Freeze," opening at the New Theatre, Bromley, prior to London debut.

James Shervell has acquired touring rights to "Miss Harlequins," which was tried out recently at the Royal Court Theatre, with Margaret Rutherford starred. Tour commences Sept. 29.

Sir Basil Bartlett just completing new English version of Arthur Schnitzler's "The Lonely Way" . . . Daniel Mayer has acquired a new play by Reginald Denham and Mary Orr (his wife), titled "Sweet Peril," which opens a five-week tryout in the provinces end of October before coming to the West End. Play stars Marie Lohr, Michael Denison and Dulcie Gray. Fritz Rotter and Elissa Rohm's "This is Mr. Quill" is being tried out this week at Theatre Royal, Aldershot, prior to West End. . . . Saint Subber is dickering for American rights of Constance Cox's version of Oscar Wilde's "Lord Arthur Savile's Crime," which comes to the Royal Court Theatre after tryout at Aldershot.

Sohny Miller has acquired the English and American rights of the German musical comedy hit, "Paradise Without Men," with English version to be titled "Eve's Paradise." Play is expected to be ready for English production end of October. . . . New play at the Embassy, Swiss Cottage, opening Oct. 20 is William Douglas Home's "Caro William," starring Robert Harris, Rachael Gurney and Daphne Arthur.

France Makes New Pix Agreement With W. Germany; More Co-Pros. Seen

Paris, Sept. 16.

France has just concluded a film agreement with Western Germany to be effective until August 1953. Accord is bilateral and stresses the development of co-operation between the countries. Import of films in their original versions will be entirely without restriction in either country. Dubbed films will come under existing quota rulings of each participant.

Coproduction will be aided by both governments, wherever possible. All such pix must be made in two versions, French and German. For every film made in one country, a corresponding film must be produced in the other. Either country cannot put less than 30% of the overall nut into the film. The two versions must be of equal quality, and each country will check the budgets of every film. Each pair of films must have the work split equally between both countries. Stars can be of any origin.

All films produced this way will be considered national productions and reap all benefits of their corresponding country facilities for production aid. Grosses in both countries are to be shared between the producers. So far two Franco-German co-productions have been made. In France Christian Jaque made the costume "Bluebeard" in Gevaclor with Pierre Brasseur in the Gallic version and Hans Albers in the German. German counterpart was Raymond Bernard's medieval costume "The Judgment of God."

French-Italo co-production also has been in the ascendancy since 1946. In 1946, nine Franco-Italo co-productions were made in Italy and none in France. To remedy this French have taken steps since to set up a reciprocity with one co-production balanced by another in each country. Co-productions made in France get regular quota approval and come under the Film Aid Law. They are eligible for bank loans. In Italy they get the same consideration.

BRIT. DAILIES SEEK COM'L TV LICENSES

London, Sept. 9.

Sponsored television, approved by Parliament earlier this year may still be a long way off, but there is already a demand for licenses. Applications have been made to the Postmaster General for authority to operate privately-owned stations, but it may be months or years before Parliament gives the necessary okay. Heading the list of hopeful applicants are the British press, requests having been submitted by all the major London publishing companies. Among these are the Daily Mail, Daily Express, Daily Mirror and the Kemsley Group, which operates a chain including the Daily and Sunday Graphic, the Sunday Chronicle and the Sunday Times.

This burst of activity by the press peers to jump on the sponsored TV bandwagon is regarded as a safeguarding measure. They still recall the anxious days of the birth of radio under a government monopoly with an efficient broadcast news service. In actual fact, earlier fears that radio would cut the mammoth circulation proved to be unfounded. The mass circulation dailies and Sundays have risen continuously.

ACT Honors Walsh

London, Sept. 16.

Richard Walsh, president of International Alliance of Theatrical Stage Employees, who returned to America last Wednesday (10) after visiting Britain as fraternal delegate from the American Federation of Labor to the Trades Union Congress, was made a life honorary member of the Assn. of Cine and Allied Technicians prior to his departure. The membership scroll was handed over by the union's prexy, Anthony Asquith, who the same night also was made a life member of the association in recognition of his services to the organization and to commemorate his 50th birthday.

Asquith also received an inscribed silver cigarette case from the union.

Brit. May Revamp Law On Juvies Working in Pix

London, Sept. 16.

The Government is prepping legislation to revise the law on the employment of children in film studios. It is understood the new bill will end the present rule which prohibits the employment of juveniles under the age of 12. This aspect of the law has been broken by leading producers for many years.

Decision to introduce new legislation follows the Home Office departmental investigation in which the views of the industry and educational authorities were considered.

Ustinov's London Hit Helps Open Swiss Legit Season; New Sartre Play

Zurich, Sept. 16.

The Zurich Schauspielhaus and Stadttheater seasons for 1952-53 opened earlier than usual late last month with the revival of Richard Wagner's "Flying Dutchman," followed by Franz Lehár's "Land of Smiles" at Stadttheater. The legit season at Schauspielhaus opens Sept. 4 with Georg Buechner's "Death of Danton." On Sept. 11 the initial performance of Peter Ustinov's London hit, "Love of Four Colonels," is due at this house.

The remainder of the legit lineup at Schauspielhaus includes Christopher Fry's "Venus Observed," the first German performances of Marcel Aymé's satirical comedy, "Heads of the Others," and Sean O'Casey's "Prize Cup." It also includes two world-premieres: a new Jean-Paul Sartre play, "In the Wheelwork," and Max Brod's adaptation of Franz Kafka's novel, "The Castle."

Remainder of the legit schedule consists of revivals of G. B. Shaw's "Pygmalion," Luigi Pirandello's "Six Persons in Search of an Author," Shakespeare's "The Tempest," and "Love's Labor's Lost." Sophocles' "King Oedipus" as well as several classical plays by Molière, Schiller, Kleist and Nestroy. Swiss author Friedrich Dürrenmatt's "Marriage of Mr. Mississippi" will have its Swiss preem at Schauspielhaus, and Alfred Gehri's hit comedy, "Sixth Floor," will be staged again after a hiatus of many years.

Schauspielhaus is negotiating for stage rights for world or German-language prems of works by William Faulkner, Thornton Wilder and Swiss playwright Max Frisch. Stadttheater will present revivals of standards operas by Verdi, Puccini, Mozart, Wagner, Weber and D'Albert, as well as Paul Hindemith's new version of "Cardillac" (world-premiered during the 1952 June Festival), first Swiss performances of Richard Strauss' posthumous opera, "The Love of Danae," and German composer Franz Xaver Lehner's comedy-opera "Sly Susanna." The more unusual of the operas planned for the coming season include "Taming of the Shrew," "Fair of Sorotchintzy," Swiss composer Heinrich Sutermeister's "Black Spider," Jacques Ibert's "Angélique" and Gluck's rarely performed classical opera, "Iphigénie at Tauris."

Among the operettas, the most eagerly awaited is the first German performance of Arthur Honegger's "Adventures of King Paule." Stadttheater's own ballet troupe will stage Darius Milhaud's "Salade" and Bela Bartók's "The Wooden Prince," both for the first time in this country.

Guinness Signed By Rank for RAF Film

London, Sept. 9.

Alec Guinness has been signed by the J. Arthur Rank Organization for a new British film to be lensed at Pinewood. It will be called "The Malta Story," with the star playing the role of an RAF wartime pilot.

Film will be produced by Peter de Sarigny while Brian Desmond Hurst will handle direction. Script is now being completed by Nigel Balchin.

Garbo Pic, Okay 10 Yrs. Ago, Banned by Spain

Madrid, Sept. 9.

The Spanish censors have banned "Catherine the Great," the old Metro pic starring Greta Garbo, from playing in Spain. Film was released here about 10 years ago, and for seven years was shown everywhere with official blessing. Recently Metro decided to reissue the film, and applied for a censorship pass and import permit.

After all papers were put in order, the censorship committee, after looking at the pic, turned it down.

Louvel Asks Help For French Exhib

Paris, Sept. 16.

Jean Louvel, Ministry of Industry and Commerce, has spoken out about the problems facing exhibitors, and has proposed steps for the National Cinema Center to take in alleviating them. He feels that the exhibitor should be as carefully looked after as the other facets of the film industry, production and distribution. He is particularly interested in the small exhibitors who, he feels, should be helped under the Film Aid Law in modernizing their theatres and equipment. He would do this by a rebate on the government tax tab.

Louvel stated that the growth of non-commercial film shows which cut into regular house takes would be probed. He excluded film clubs from this category, saying they were important in creating a more intelligent film-going public.

He felt that taxes on film admissions were being seriously considered by a special investigating body. Louvel said there might be a possibility of lowering the admission tax for production costs, since convinced the price of films has mounted more rapidly than admission prices.

As to lowering the number of visas given foreign dubbed films from 186 to 138, Louvel said the move had been made to set a base for the importation of foreign pix. In giving special visas to countries aiding the distribution of French films, this left the number arbitrary. However, this could be used, he felt, for getting concessions from film exporters and hyping French films abroad.

METRO TOP DISTRIB IN JAPAN THIS YEAR

Tokyo, Sept. 9.

Metro led U.S. film distributors here in boxoffice grosses during the six-month period ending last June, with a take of \$1,250,000. American distributors accounted for about 40% of the half-year gross film income. WB was close behind Metro with almost \$1,000,000. Of the Japanese companies, Shochiku interests was first place with receipts amounting to approximately \$4,400,000. Daiel Motion Picture Co. was second with around \$4,000,000.

Other U.S. distributors' approximate takes were: Paramount, \$800,000; RKO, \$700,000; Columbia, \$700,000; Universal, \$650,000; Republic, \$440,000; UA, \$240,000. June receipts for 20th-Fox are not available, but through May, the company took in almost \$900,000 or almost the same as the leading company, Metro, did in the same five-month period.

Colombia to Get Newsreel

Bogota, Sept. 9.

Fernando Orozco, Mexican director, has launched Andes Sono Films, which will produce a weekly newsreel here. Footage will be distributed throughout Colombia by Exitos Film. Orozco plans to concentrate on the newsreel and documentaries for the time being. Colombia at present has no other film producing unit. He also announced a deal with Bolivar Films of Venezuela whereby the two firms will collaborate in producing features.

Andes' personnel, besides Orozco, includes Luis David Pena, assistant manager; Ramon Carthy, chief cameraman; Manuel Uribe and J. G. Everhart, operators.

New Film Pact Means More U.S. Pix Released in Spain During 1952-53

Madrid, Sept. 16.

Plan New Radio Setup For Ireland's 1-Channel

Dublin, Sept. 9.

Partial divorce from state-control is on the way for Ireland's single-channel radio setup, Radio Eireann, according to Minister for Posts and Telegraphs Erskine H. Childers, whose department currently bosses the outfit. To provide freedom it will be directly controlled by a commission, although the minister will be directly responsible to the Dail (House of Representatives). Financing will be easier and all listeners' license fees and revenue from sponsored programs will be turned over to Radio Eireann to pay for programs and operation. Existing services and capital expenditure will continue to be furnished by the government.

Hours of broadcasting will be extended and the installation of new transmitters at Dublin and Cork will provide a second channel. New studios are nearing completion and coaxial cables are being provided throughout the country. New setup will also provide for a Listener Research section.

U.S. Majors, Indies Thrash Out Split of 74 Films In Japan for 2d Half

Tokyo, Sept. 9.

The first Japanese finance ministry-sponsored joint conference between major and independent film distributors to thrash out details of the division of the 74 pix allocated for the last half of this year has opened here, but the first hurdle ended in a deadlock over definition of the fiscal year. Independent rep, speaking for eight distributors, said the breakdown should be computed on the basis of actual distrib records between April, 1951 and March, 1952 (the government's fiscal year).

Edmond Goldman, Columbia's Far East rep, speaking for the majors, held out for allocations based on biz records covering January to June, 1952. He told the financial commission that distribution under the Army's Central Motion Picture Exchange was controlled, and that the records were inadequate for determining division of quotas.

Bone of contention between majors and indies are four films of the total of 74 allotted to the U.S. for the half year. Majors are holding out for 63 films, as in the first half, while the indies are just as firm that they get 15 films in the first half of the year despite fact that the Japanese government has reduced the total quota by four. It is likely that the films will be divided evenly, two to majors, two to the indies.

VAF Demands Quota On Radio, TV Actors

London, Sept. 9.

Demand for introduction of a quota to limit the number of foreign artists who work for the British Broadcasting Corp. on British radio and TV was made on the closing day of the Trades Union Congress at Margate last Friday (5) by F. J. Comerford, general secretary of the Variety Artists Federation. A resolution in the name of his union was remitted to the general council for special consideration.

The VAF secretary complained that foreign acts were brought over by the BBC without union control and without consultation. Many of the foreign artists used by the BBC had their counterparts on the British stage "and the BBC cannot say there are no British artists who cannot do the same acts."

Warning was also given that if the BBC broadcast complete shows from the Continent, the union would insist on a quota to provide for British shows to be used on the Continent. Comerford pointed out that at the moment there was heavy unemployment among theatrical artists and there was a possibility of it increasing.

The U. S.-Spanish agreement about importation of Hollywood films into Spain is working out more or less well, say reps of American distributors here. So far, they have not noticed much difference between the new and old system, but are hoping for the best. The agreement calls for 100 importation permits for Yank pictures being issued, and 60 have been given to the seven offices of U. S. companies established here and 40 to Spanish importers. The 60 permits have been paid at the established rate of 638,000 pesetas each (about \$13,000). If a Spanish importer does not want to use one or more of his permits and wants to resell it to any of the American importers established here, he is free to do so at a profit.

Then there is another batch of 86 permits in the hands of Spanish producers, which can be considered on the free market. These permits are offered for about \$19,000 and higher. It is reported that 20th-Fox paid around \$20,000 for a permit which it urgently needed. This is said to be the highest price paid so far.

Of the seven offices of American companies established in Spain, RKO and Paramount have obtained the official franchise agreement from the Spanish government. For the other five, discussions between the Madrid reps of the Motion Picture Assn. of America and the Directorate for Cinema are still going on.

Taken as a whole the situation for American films in Spain is better than a year ago. For the 1952-53 season, more Hollywood pictures than before will be shown in Spain's 4,000 cinemas. How much of the earnings from such films will be allowed out of the country is a question which has not been settled yet.

BOFF BERLIN FEST WEEK; SOCK N.Y. BALLET TEEOFF

Berlin, Sept. 9.

Despite general coin shortage among Berliners, strong boxoffice is being recorded here at the 1952 Berlin Cultural Festival. Tickets for most of the performances are selling like hot cakes. The 1952 festival is costlier than that of last year and the standard of attractions is higher. Last year's Berlin Cultural Festival was bidding for recognition in the face of formidable competition from the traditional festivals in Edinburgh and Salzburg. This year Berlin has achieved her place as a top-ranking festival city.

The New York City Ballet turned out to be unquestionably the top event in the first week of the festival. Troupe performed from Wednesday (3) through Sunday (7), to SRO biz. All West Berlin newspapers carried fine reviews, and almost every ballet critic compared the company to the best of the Russian troupes that once appeared in Berlin.

Other important events in the first week included recitals by Kenneth Spencer and Alexander Brailowsky, and Viennese Burgtheater.

Brit. Lion Studio Co. Pays 15% Common Divvy

London, Sept. 16.

With the jump in net profits, British Lion Studio Co. is paying a two-years dividend on the preference stock and a divvy of 15% on common shares. Company wound up the year ended last March 31 with a profit of \$508,000, an increase of \$81,000 over the previous year.

In his report to stockholders, Harold C. Drayton, the company prexy, explained that the improvement was largely the result of increased rentals of space at Shepperton Studios, which have risen by approximately 20% of capacity to over 80%. Since the end of the financial year, the directors have sold their Isleworth studio for \$451,000 and are using some of that coin for extensions at Shepperton, which will give the enlarged studio an earning capacity equal to both lots. There will also be a saving in overhead.

Big Scale Paramount Musical

"WAY DOWN YONDER IN NEW ORLEANS"

"ROSE ROOM"

"TODDLING THE TODALO"

"ON SAN FRANCISCO BAY"

"I'M SORRY I MADE YOU CRY"

"SOMEBODY LOVES ME"

"SMILES"

"A DOLLAR AND THIRTY CENTS"

"JEALOUS"

"I CAN'T TELL WHY I LOVE YOU"

18 wonderful songs — 23 dazzling scenes and so many beautiful gals we just can't count 'em! Watch World Premiere Engagement now at the Chicago Theatre, Chicago — then set your play-date for early October when the peak of its pre-selling is reached!

ADVERTISED TO 35 MILLION IN 61 KEY AREAS: This Week Magazine, Sunday, October 5th — Parade Magazine, Sunday, October 12th. Full fan schedule too. Plus Paramount's famous saturation promotion on the radio — on TV — and in newspapers everywhere!

A **PERLBERG-SEATON** PRODUCTION Starring

Betty HUTTON · Ralph MEEKER

COLOR BY **Technicolor**

That's Betty's Greatest Show!



Somebody Loves Me

WITH ROBERT KEITH • ADELE JERGENS • AND THE CHEZ PAREE ADORABLES

PRODUCED BY WILLIAM PERLBERG AND GEORGE SEATON • WRITTEN AND DIRECTED BY IRVING BRECHER

SUGGESTED BY THE CAREERS OF BLOSSOM SEELEY AND BENNY FIELDS

Film Reviews

Continued from page 6

Altri Tempi

dering her husband. His absurdly humorous defense, told in broad manner, turns into a defense of womanhood and beauty in general, with the accused's obvious physical assets finally convincing the court she should be absolved.

Most episodes are well acted and directed with tongue-in-cheek or with obvious sentimental intent. Some trimming would help, with the opening bit "Excelsior Ball" especially weak. Technical credits are fine throughout, with Alessandro Cicognini's music assisting strongly. Weak frame story of book-vendor Aldo Fabrizi's glimpses at works in question is strengthened somewhat by life actor's personality, although his share is brief.

Hawk.

Le Forest D'Adieu (The Forest of Farewell) (FRENCH)

Paris, Sept. 9.

Jeannic production and release. Stars Francoise Arnoul, Jean-Claude Pascal. Directed by Ralph Habib. Screenplay, Rene Gratz, R. E. Dagan; camera, Pierre Petit; editor, Madeleine Bagiau. At Balzac. Paris. Running time, 90 MINS.

Christine Francoise Arnoul
Jean-Pierre Jean-Claude Pascal
Sophie Sophie Leclerc
Helene Marcel Arnold
Albert Jean Brocard
Michel Michel Jourdan

This is one of those talky French pix that try to give internal conflicts and social mores a stylistic turn. But in this case, the film falls into banality and the undeveloped characters can not stand up under the plodding dramatics. Production gives the effect of novice-direction and will not cut any sort of U. S. swath.

The family of a rich forester figures vitally in this vehicle. His foreman is a handsome young worker who has become indispensable to him. Return of the daughter, who had been banished to England for some romantic escapade, quickens the plot as a frustrated aunt battles the gal because she had run off with the man the aunt loved.

Direction attempt at slickness only gives an uneven quality. Editing does not help overcome this. Thesping is uniformly off-key, with Francoise Arnoul unable to make her role of the headstrong, romantic gal stand out. Marcelle Arnold is irritating rather than sinister as the frustrated aunt while Sophie Leclerc and Jean-Claude Pascal are insipid instead of moving as the pure lovers. Top asset is the lensing of Pierre Petit. Mosk.

Angelo in the Crowd (ITALIAN)

Continental Motion Pictures Corp. release of Mario Borghi production. Stars Angelo Maggio. Directed by Leonardo DeMitri. Screenplay, Alessi Paternostro; camera, Carlo Bellerio; editors, Titti D'Alvino, Mario Mengoli; music, Gino Filippini; English titles, Herman Weinberg. Tradeshown in N. Y. Sept. 11, '52. Running time, 90 MINS.

Angelo Angelo Maggio
La Spada Umberto Spadaro
Countess Melitta Lea Pola
Raff Danie Maggio
Emma Clella Mattoni
Sister Luisa Lucretia Begni
Ninuccia Lia Murano
Pietro Aldo Capacci
Bruno Nino Milano
Sara Rosa Maria Parisi
Goldstein Ugo de Pasenle
Blumfeld Desiderio Nobile
Cav. Bartolozzi Silvio Bagolini
Com. Petroni Oscar Andriani
Sister Beatrice Anna Silena
Geo. Flores Edoardo Gattoleto
Giacchetta Giovanna Galletti
Cameriera Lora Silvani

(In Italian; English Titles)

A followup to the original "Angelo," this turns out to be a fairly good meller, but little else. It does not carry the impact of the original film, which stressed the difficult time the orphaned Negro lad was having in Italy with his Negro father missing and his white Italian mother unknown. Film should do okay in some foreign-language houses despite this handicap.

Attempts to stress the youngster's color and how forlorn he is when lost in a big city are only half-hearted, the producer and director preferring to maintain the pace of the melodrama rather than go for any outstanding character portrayals. Angelo Maggio, who plays Angelo, is a much better child actor in this effort than in his first picture. Main flaw is that is given too much to do, which scatters the effectiveness of his portrayal.

Idea of an orphan, entrusted to the care of two nuns, going astray when he wanders from a recently arrived plane, is used here to have the youngster become the lone witness to a brutal slaying, while the police try to locate him. Angelo becomes lost in the city of Rome, finally winds up in a gambling house and is about to be strangled

by the killer when the assistant police commissioner shoots the slayer. In contrast to the tragic moments, director Leonardo DeMitri has squeezed his comedy routines dry as he traces the mad efforts of the police executive to trace the missing lad and at the same time quiet his impatient bride-to-be, who fears she will be left waiting at the church.

Scenes in which Angelo romps with Italian kids are well done but never build into anything. He is adopted by a broken-down vaude actor, but there's the switch to the melodramatic ending rather than development of this friendship between the vaudevillian and the youngster.

The Maggio moppet is virtually the whole picture. When he is not before the camera, the plot tends to drag and become just another meller. Umberto Spadaro, who also had an important role in the original film, again turns in a solid performance as the assistant police commissioner despite some ludicrous situations. Carlo Bellerio does a standard lensing job, with topflight work in photographing the varying moods of Angelo.

Wear.

Keshoku Ichidai-Onna (Life of O'Haru) (JAPANESE)

Venice, Sept. 9.

KOI production and release. Directed by Kenji Mizoguchi. Screenplay, Yoshitaka Yoda; camera, Yoshimi Kono; editor, Toshio Goto. At Venice Film Festival. Running time 135 MINS.

O'Haru Kinuyo Tanaka
Katsunomuke Toshiro Mifune
Shimazemon Ichiro Sugai
Tomo Tsukie Matsura
Matsudaira Toshikazu Kone

This is an overlong adaption of a 17th Century classic. Laid in the middle ages of feudal Japan, it spins a tale of the odyssey of a girl who goes from courtesan to geisha girl, and then beggar. Blessed with fine imagery and thesping, its literary conception and complete national style slant this only for a few specialized situations in the art house category. This is too slow for general runs.

Hefty pruning of the many unnecessary scenes might bring the pic down to wieldy size. There are some outstanding bits in this life of a sensitive, passionate gal caught in an inexorable social system. Scenes of her first passionate tryst, a suicide attempt in a bamboo forest and that of a man strewing money around a geisha house, with the greedy participants groveling only to have the man found to be a counterfeiter might be pointed up dramatically via sharp cutting.

Acting is uniformly good with Kinuyo Tanaka outstanding as O'Haru, the girl who winds up a streetwalker. Bit parts are done by competent character actors who fill out the long roster. Lensing is excellent. Editing is a weak point. Mosk.

Genghis Khan (PHILIPPINES)

Venice, Sept. 9.

Manuel Conde production and release. Stars Manuel Conde, Elvira Reyes. Directed by Lou Salvador. Screenplay, Manuel Conde; camera, Emmanuel Rojas; editor, Ray Heinze. English narration, James Agee. At Venice Film Festival. Running time, 85 MINS.

Genghis Khan Manuel Conde
Lai Hai Elvira Reyes
Fidien Inday Alandori
Kazari Jose Villafranca
Bourchou Lou Salvador
Urgo Jose Villafranca

This Philippine costume actioner on the early life of the mongol Emperor Genghis Khan shapes as good action market entry. Full of gore and rousing swordplay, it races through its tight 85-minute footage. Extreme vitality and barbaric concept of the mongolian hordes might make this palatable for slotting in some U. S. situations.

Story has the young Genghis Khan taking part in a test of intertribal strength to see which tribe gets rights to a water hole. By ruse and daring he wins the trials. At the height of the celebration, a wily rival faction practically wipes out his tribe and kills his father. He becomes a hunted man and his hatred grows to obsessive proportions. He finally gets his revenge and the gal of the enemy for a happy ending.

Lou Salvador's expert direction gives it a lot of color. Manuel Conde is lithe, dynamic and grandly bitter as the unhappy Khan. Elvira Reyes mugs a bit too much in her role of the daughter of the rival chieftain. Lou Salvador is fine as the idiot chief who finally comes to his senses for a brief heroic moment. Good costuming and tight editing gives this a forward impetus.

Narration by James Agee is too

simple and didactic for the pic and gives it a story book flavor belied by its mayhem. Mosk.

El Derecho de Nacer (The Right to Be Born) (MEXICAN)

Mexico City, Sept. 9.

Filmadora Chapultepec release of Producciones Gafinda films. production. Stars Gloria Marín, Martha Roth and Jose Baviera. Features Barbara Gil, Jose M. Linares Rivas, Lupe Suarez. Directed by Zaccarias Gomez Uruiza. Screenplay, Ramon Perez and Jesus Galindo from novel by Felix B. Caginet; camera, Victor Herrera; music, Paul Lavisto. At Cine Orfeon, Mexico City. Running time, 105 MINS.

This social drama, which is never a preachment, against abortion and an exaltation of motherhood, has universal appeal. Ramon Perez and Jesus Galindo wrote a deft and delicate screenplay from the forthright novel by Felix B. Caginet, Cuban author. Direction by Zaccarias Gomez Uruiza, a newcomer, is of high calibre.

There is top acting, particularly by Jorge Mistral, the Spaniard who has become a name in Mexican pix, by Gloria Marín, a mature looker; Martha Roth, a mungie name, and Jose Baviera. Barbara Gil reaffirms her previous good work. Color and earthy comedy relief is ably provided by Lupe Suarez, bowing in Mexican pix with this film. Lensing, sound and music are superior.

A pregnant, unmarried girl, Miss Gil, who sees a doctor, Mistral, about an illegal operation. He forcefully but diplomatically refuses and tells his own story, which proves an argument for the "right to be born." Flashback is well handled.

This film has been sock here, the first two-week gross being the greatest of any pic in Mexico.

Doug.

Foreign Income

Continued from page 3

couple years has resulted from large dollar grants by the U. S. Government to other nations for rehabilitation and defense. Those sums are seen likely decreasing. They'll also probably be more tightly controlled in the future so that less can be spent for films.

Development of local pic production in such lucrative markets as Germany, Japan and Italy are seen as being highly important in restricting American income. Not only must Hollywood product make a normal competitive fight for screen time against popular pix in native tongues, but producers are generally successful in getting their governments to help them by slapping restrictions on Yank imports.

Seeing this development, some American execs now feel that the U. S. industry has been too big-hearted in helping producers abroad through acceptance of subsidy arrangements. That applies in Italy, where there's a direct subsidy, and in England, where the Americans agreed to the so-called Eady Plan.

Under the Eady scheme, part of the b.o. take of each theatre is skimmed off and divvied among producers and distributors. American distributors share in this with the British. Feeling is that the Yanks may have made a mistake in that by accepting a little money they'll eventually be losing a lot because of the fact the Eady Plan is encouraging British production.

Subsidy plan in Italy is also coming in for criticism in light of hindsight. Aside from encouraging Italian production, it has caused other countries to demand similar handouts and otherwise tougher deals. This is seen in current French negotiations. Italians, in turn, seeing the French getting more than they are getting rougher. And the English, seeing both countries getting more than they are, are likewise turning the screws tighter. Result is a pebble-in-water spreadout of less favorable deals throughout the world and an overall cut in income.

In addition to Germany, Japan, England, France and Italy, other countries, such as Brazil, have also hardened their attitudes toward American films in recent months.

There are many nations of the world which are relatively undeveloped markets for American or any other pix. As they are gradually exploited, they'll offer opportunities, of course, for expanding overseas take. However, they are all so minor in size compared with Britain, Italy, France, Japan, Germany, Brazil and such nations that they never can really compensate for important losses in the major markets.

Firmer Pix Biz Outlook

Continued from page 1

velop into a source of revenue which has a prominent part in the theatre operation economy.

Members of the theatre org are delighted with the greater number of tinted films coming out of the labs. Further, there's the clear prospect of almost all pix soon emerging in color.

Theatre Television

And Tri-Dimensionals

Continuing, the showmen are excited about the possibilities of theatre television and achievement of tri-dimension effect in sound and sight. The TOA men say that while an upswing is underway it must be remembered that the b.o. over the years has been erratic. Third dimension illusion and/or theatre tele as an integral part of exhibition could provide the same sort of long-lasting uplift which was experienced with the development of sound, it's underlined.

On another count, there's the hope of inducing Congress to repeal the burdensome 20% Federal admissions tax. The kind of gains this would produce is obvious, the exhibs state.

This TOA convention represents a big departure from previous get-togethers in that beefs against the film distrib are being given small play. In contrast, theatre men's meetings traditionally would have been regarded as meaningless unless the pic companies were rapped for their business conduct.

The TOA-ers this time feel the trade has hit upon a fair solution to exhib-distrib squabbles via a system of industry arbitration now under consideration. It's generally figured that the arbiter plan will be given full industry endorsement and that its establishment will result in a relatively painless way of settling differences over trade practices.

All things considered, the theatre men in D. C. feel what they term a realistic confidence. They appear, at least, no longer under a cloud of uncertainty.

6 Rhoden Reasons

For Pix Optimism

Calling for all-industry leadership behind COMPO, Elmer C. Rhoden, Kansas City exhibitor, told the opening business session of the TOA convention at the Shoreham Hotel today (Tues.) that picture business has at least six solid reasons for optimism.

In the keynote address to the delegates, he also slashed at the 16m antitrust suit, in which TOA has been named a co-conspirator.

Rhoden raised the question of whether the association should not demand a congressional probe to determine whether anyone received a bribe or was otherwise influenced in connection with the Justice Dept. suit.

"The investment of \$2,500,000 in theatres in the U. S. is threatened," he said. "What makes the situation more shocking is that it came as a complete surprise. Does not our industry have ears and eyes in Washington? I can assure you that we do in our state capitals."

"Now, I should like to ask, what is behind this conspiracy suit? Who inspired it? TOA has been named a co-conspirator. This convention is to decide whether we are to remain content as a co-conspirator or join in the fight to clear our name of this charge."

Self-Preservation Unlawful?

"Have we come to the place in American life where self-preservation is unlawful? Shall this convention propose a Senate investigation to find out all the facts leading up to this suit?"

"It is a matter of record that one Government official, since charged with bribery and other misconduct in office, accepted a fee of \$50,000 for his presumed influence in obtaining films for a Phonovision test. Have similar tactics been employed in the present case? We have a right to know and I urge this convention to call on our lawmakers to get the answers."

The six points for optimism, according to Rhoden:

1. Increasing number of top-quality pictures from Hollywood.
2. Improved industry public relations.
3. Progress toward establishment of industry arbitration.
4. Progress in research toward better projection, including a

greater sense of depth, and Eido-phor which will eventually provide theatrical color TV.

5. Reduction of fears over television competition.

6. Booming U. S. population which provide audiences in the future.

Rhoden said "hats off to Hollywood" on the first two counts. He urged that the convention go on record "in recognizing the great improvement made in product." Biggest feature of the second point, he said, was the courage of the studios in firing those accused of Communism even though they had to pay out over \$1,000,000 to buy up contracts and make settlements.

Kid Attendance Up

Commenting on video competition, he said his own experience in Kansas City showed "a gradual abandonment of television in favor of normal moviegoing habits. This is especially true with children." He said his child audience this year is running ahead of 1951 although the number of television receivers has doubled in the past year.

Between now and 1960, Rhoden continued, the U. S. population is figured to increase about 21,000,000, of which more than 14,000,000 will be babies. The remainder will come from immigration.

"In this population growth, nature's own method," he said, "lies one of our greatest audience potentials. The drive-in theatre answers the need of young parents who are beset with baby-sitter problems and parking expense."

"The growing juvenile population also stresses the importance of cultivating children's attendance at conventional theatres. In our own midwest organization we are driving hard for 'kid' pictures—special shows, added incentives, juvenile movie clubs, and especially through the organization of parent-teacher and recreational groups."

In connection with the drive to eliminate the 20% admission tax, Rhoden said admission prices in his area have increased only 50% since 1939, whereas the cost of living has gone up 190%.

"If we were permitted to retain the entire Federal admission and state tax, we would still show an increase in theatre prices of only 87½%—whereas the cost of producing our commodity, the American motion picture, has increased 300%."

In his windup, the keynoter called on exhibitors to support film stars who are staying away from television and reserving their talents for the screen. He said the exhib must also do a better selling job to get the full value of the better product Hollywood is giving him.

Orchs Riding

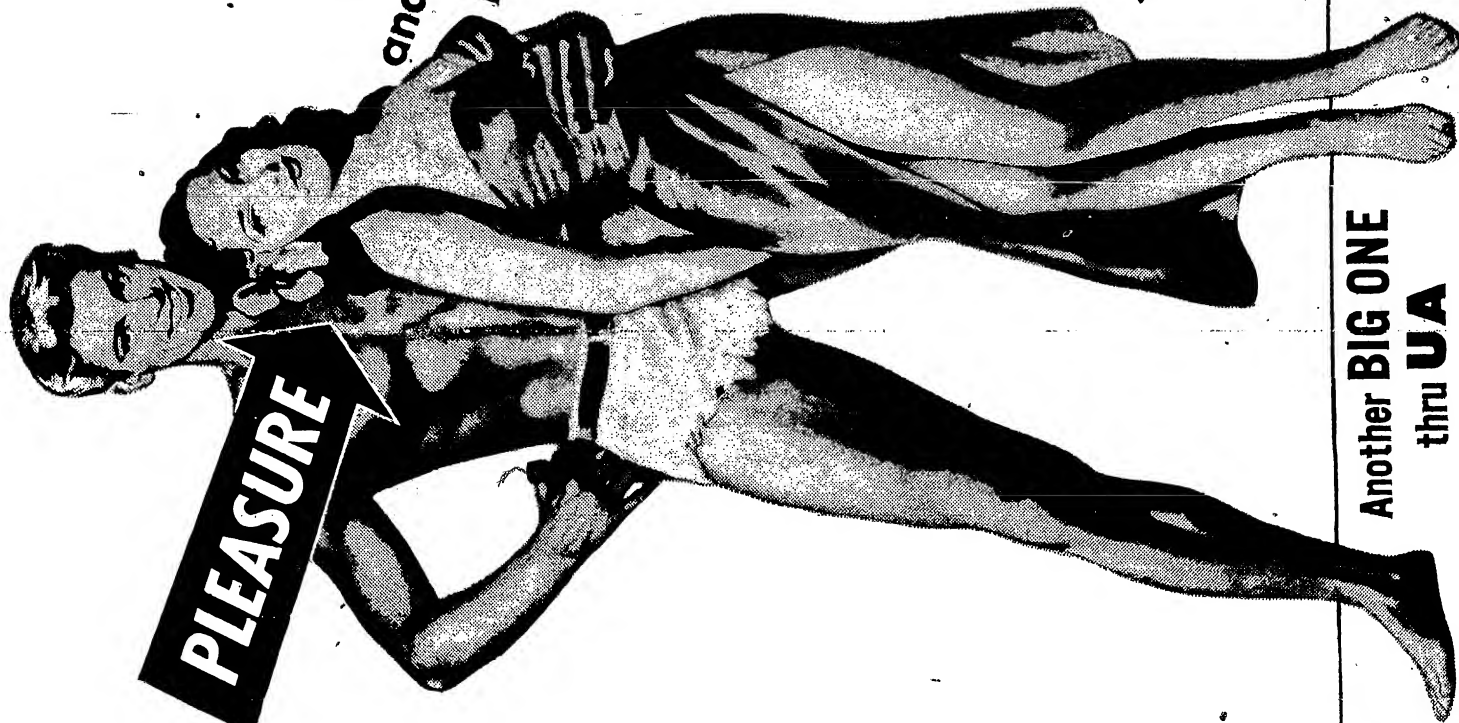
Continued from page 1

ial material performances or "new sound" platters which the orchs couldn't duplicate for the ballroom crowd. Now, however, an increasing number of solid ballads are coming up and are being given straight wax treatment. According to orchmen, the trend is a solid big booster because more teenagers' come out to ballrooms when they can dance to their fave shellac tunes.

Top request tunes at dance dates during the past month have been "You Belong to Me," "I Went to Your Wedding" and "Wish You Were Here." All currently are heading the hit lists and getting hefty plugs on radio and tele. The smash waxings of Jo Stafford on "You Belong to Me" (Columbia), Patil Page's "I Went to Your Wedding" (Mercury) and Eddie Fisher's "Wish You Were Here" (Victor) sparked the dance demand.

Orchs also are getting requests for "Somewhere Along the Way," which is riding high on wax via Nat (King) Cole's Capitol etching and "Half as Much," which broke through via Rosemary Clooney's Col waxing.

Band agency men, too, attribute the emergence of ballads on wax as easing their booking problems. More colleges and promoters are pencilling in orchs for proms and one-nighters than last year and the flock of dates already lined up indicate a bullish year for terping.



PLEASURE

and

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ISLAND OF DESIRE

COLOR BY
TECHNICOLOR

the pickings were rich in...

CHICAGO—United Artists—**HOLDOVER!**
BUFFALO—Shea's Buffalo—**HOLDOVER!**
PHILADELPHIA—Mastbaum—**HOLDOVER!**
SYRACUSE—Loew's State—**MOVEOVER!**
CLEVELAND—Loew's State—**MOVEOVER!**
DETROIT—Palms State—**SMASH!**
INDIANAPOLIS—Loew's—**SOLID!**
ROCHESTER—Loew's—**VERY BIG!**
NEW ORLEANS—Saenger—**STANDOUT!**
NASHVILLE—Loew's Vendome—**TERRIFIC!**
BROOKLYN—Loew's Met.—**SOCKO!**
KANSAS CITY (Mo.)—Loew's Midland—**GREAT!**

Another **BIG ONE**
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A DAVID E. ROSE Presentation starring

LINDA DARNELL • TAB HUNTER • DONALD GRAY

A CORONADO PRODUCTION
with Joan Laurie • Sheila Chong
(The screen's new "Sigh-Guy")
Screenplay by Stephanie Nardi • Produced by DAVID E. ROSE • Directed by STUART HEISLER

The crowds agree...

**"THE QUIET MAN" IS THE YEAR'S
MOST OUTSTANDING PICTURE!"**

FRANK QUINN, New York Mirror

EVERYBODY, BUT EVERYBODY LOVES IT!..

"HIGHEST
RATING!"

N. Y. NEWS

"SOMETHING TO
SHOUT ABOUT!"

N. Y. JOURNAL AMERICAN

"A ROLICKING
TALE!"

N. Y. TIMES

"SUPERB
PRODUCTION!"

N. Y. HERALD TRIBUNE

**5th SMASH
WEEK!**

AT THE
CAPITOL THEATRE
NEW YORK

HERBERT J. YATES *presents*

John Ford's Greatest Triumph

THE Quiet Man

Color by **TECHNICOLOR**

starring **JOHN WAYNE • MAUREEN O'HARA • BARRY FITZGERALD**
WARD BOND • VICTOR McLAGLEN • MILDRED NATWICK • FRANCIS FORD • ARTHUR SHIELDS and ABBEY THEATER PLAYERS

Directed by **JOHN FORD**

Screenplay by FRANK S. NUGENT • Story by MAURICE WALSH • Produced by MERIAN C. COOPER • AN ARGOSY PRODUCTION

A REPUBLIC PICTURE

Inside Stuff—Pictures

New seven-year employment agreement which Milton R. Rackmil inked with Decca Records gives him a salary of \$817.31 weekly for serving as chief executive and generally supervising the firm's business. Sum represents a little less than half the \$85,000 annually he formerly was paid by the disk outfit but under the new deal he's required to give Decca only one-third of his time.

In addition to the \$817 weekly, Rackmil will also garner "reasonable" travel, living and entertainment expenses plus a 31-day annual vacation at full pay. In event of Rackmil's death, his estate receives a death benefit of two years' salary. New employment agreement was executed Aug. 1 following approval by the Decca board. It cancels a Nov. 2, 1949, ticket.

Rackmil draws \$80,000 annually under his Universal agreement. In employing him as operating head, the U ticket states that he'll have "general supervision of the business and affairs of Universal . . ." It also permits him to serve as a Decca officer, among other things.

Article in current Screen Producers Guild Journal questions Al Schwalberg's recent contention that it costs 51% of negative cost to distribute a pic. Expressing skepticism that that amount is necessary, article adds, "we thought 'selling' was outdated by present required processes of exhibitors making free, voluntary bids. Does 51% go out of the pocket for efforts to induce the exhibitor to bid, or what? It's time the producer displays a little more active curiosity on this subject."

Article points out that the emphasis today is on economics, producers and judged on profits or losses, adding that the day of prestige pic is gone. Article contends advertising is a controlled item while print cost is a fixed item fluctuating only within certain limits of released footage and number of prints.

Roxy Theatre, New York, and 20th-Fox, its parent affiliate, clearly are going separate ways as a result of divorce. The house has booked "The Thief," indie pic produced by Harry Popkin and released by United Artists. Film, starring Ray Milland, is the first Roxy date for a UA release in 25 years.

Disclosure of the date for "Thief," which, incidentally, has no spoken dialog, followed by a few days' announcement by Paramount that it, too, is crashing the Roxy's gates. Par's "Somebody Loves Me," Betty Hutton-Ralph Meeker costarrer, goes into the big showcase following the current "Monkey Business." "Thief" will follow "Somebody."

Limited partnership, a device generally employed in financing legit shows, has been set up by Thomas Craven, Jr., and Dr. John Myers to market a series of films tentatively titled "Solitaire." Partnership is called the Solitaire Company. Craven, who is a TV and short subjects film producer, is general partner. As limited partner Myers contributed \$4,700 in cash. Craven is not to be confused with the author and art critic of the same name.

Myers is a retired physician who in more recent years has been engaged in various philanthropies.

\$4,000,000 Fight

Continued from page 5

ion that they doubted any court in Ohio would uphold the state if similar cases came up elsewhere.

The film industry to date has made no official decision as to what its next move in Ohio would be. Decision to send newsreels into Ohio without submitting them to the censor board would have to come from top-level quarters. Scope of the Toledo verdict is being weighed and it's expected that film company prexies will meet shortly with MPAA officials to map plans. Meanwhile, pending a decision by the toppers, reels are being submitted as heretofore.

Another Chip

Industryites note that the Toledo victory is just another step in the "chipping off" process of censor restraint. It does not even eliminate the censor board in Ohio, a move that may be attempted by setting up a test case with a feature picture. MPAA may not have to take action itself, for a case involving the film, "Native Son," comes before the Ohio Supreme Court in October. Case is being argued by Ephraim London, the attorney who won the "Miracle" case before the U. S. Supreme Court.

With a victory involving newsreels in Ohio, MPAA is contemplating a test in Maryland, only other state which snips reels. MPAA is proceeding on the theory that censors die hard and that the industry has a long way to go before film censorship is completely knocked out. Its strategy—to nip away at censorship laws—is based on the thought that the U. S. Supreme Court, as currently constituted, is reluctant to meet constitutional questions head-on and knock out the state censorship laws completely. Decisions rendered in the "Miracle" and "Pinky" cases, it's pointed out, put films in the same category as the press, but the opinions were not clear-cut enough to bury the state boards. Industry feels it'll have to get rid of the latter either by legislation or by numerous test cases.

Groundwork is being set for legislative activity, with local exhibits carrying the ball. Latter are contacting newspapers and local politics in an effort to bring about repeal legislation. States with censor boards include New York, Ohio, Pennsylvania, Maryland, Virginia, Kansas and Massachusetts. Latter only snips films for Sunday showings, which, it's contended, is tantamount to complete censorship since special prints cannot be prepared just for Sabbath showings.

MPAA and the Independent Theatre owners of Ohio noted that the Toledo victory would be the first step in a drive to have the courts declare the Ohio censorship law unconstitutional. In his decision, Judge Wiley declared that the Ohio law violated both the constitution of Ohio and the first and 14th amendments of the U. S. Constitution, guaranteeing freedom of speech and press.

Filmites

Continued from page 7

self-seeking politician, every sensational writer and every crackpot.

"To change this condition will take time. But I am sure that COMPO is attacking the problem with vigor and intelligence. Criticisms of our industry are answered, correct information about our business is disseminated, and every effort is being made to put the truth about our industry before the American people. It is a long, slow process, but I am confident that it will be a success."

Elmer Rhoden said that "without full cooperation, COMPO has made commendable progress, but its full force and power will not be felt until its aims are fully understood and completely recognized, and its member organizations get behind it with adequate moral and financial support."

One of the best jobs of public relations done by the motion picture industry, according to Rhoden, was that of winning the battle against the Hollywood Reds. Referring to the "incomparable service rendered this industry by the Motion Picture Industry Council against Hollywood Reds," the report stated positively, "MPIC has won the battle, the Reds are on the run."

DiMaggio on % Deal

In A&C 'Who's on 1st';

Team Maps Vidpix

Hollywood, Sept. 16.

Abbott and Costello are preparing "Wedding of Tom Thumb" and "Who's on First" for 1953, with Warners releasing both pix. Costello reports that Joe DiMaggio is set for "First" on a percentage basis.

No casting yet on "Thumb," first to go, which will utilize special lensing process so leading figures will appear six inches tall.

Through Cosman Productions, team also plans to produce new vidpix series, "Postal Inspector," to tee off in December. They're winding 13 "I Am the Law" vidpix, starring George Raft, this week and plan 13 more in January. They begin 26 self-starring telefilms in November after making their seasonal videotube Oct. 19 on "Colgate Comedy Hour."

Small Buys 'Crosstown'

As John Payne Starrer

Hollywood, Sept. 16.

American Pictures, headed by Albert Zugsmith, sold "Crosstown," a screenplay by George Zuckerman, to Edward Small for production in November. Small will make the picture for United Artists release with John Payne starring, Phil Karlson directing and Zugsmith functioning as associate producer on a profit-participating basis.

Meanwhile, Zugsmith is readying six pictures for filming abroad. Four will be made in England with Leonard Pickers as producer, and two in Spain with Zugsmith in personal charge.

Seafarers

Continued from page 1

opened the first union-operated nitery in the N. Y. sector. The Port O' Call, located at its Brooklyn headquarters, is an operation that on entertainment compares favorably with many regulation niteries. It was designed originally to keep its seagoing membership "out of dives where they would be clipped." But since it was cast in the role of an unofficial host of the American Federation of Labor convention now in New York, SIU decided to splurge on entertainment and came up with a bill which includes Henny Youngman, Dolly Dawn, Pete Rubino, Crack Pots, Shorty Warren and Tommy Maulding. A union spokesman said this layout was costing "several grand." Spot, seating 250, was jammed Monday (15) for the preem of the show.

Social Obligation

Union experimented with nitery talent for several weeks. It hired various musical units to work its Port O' Call, and has been successful with its no cover, no minimum policy. Union attempts to run the kind of place that will not only protect its members against "predatory" femmes but induces "nicer" people to come to the cafe where they could make the acquaintance of its members. The union apparently feels it has a social obligation in this respect.

The union headquarters was once a public school which was built in 1868. The Board of Education sold the building in 1940 to a clothing firm, and the union took it over afterward. The nitery portion is housed in the part of the building that was once the union's cafeteria.

A further indication of the union's social obligations, according to Herbert Brand, union's publicist and editor of its publication, Seafarer's Log, is the fact that the organization will hire live talent only. It won't permit "entertainment in cans" in this nitery. There's not even a television set here, Brand explained.

Daff to Europe

Alfred E. Daff, Universal's executive v.p. and global sales chief, takes off from New York Friday (19) for Paris on the first leg of a two-week trip for confabs with U foreign execs and European exhibs. He'll also visit Amsterdam and London.

Daff returns to New York Oct. 4.

ACLU Mulls Inj.,

Defiance to Chi

On 'Miracle' Date

Failure of municipal authorities in Chicago to reply to the American Civil Liberties Union's request to permit the showing of the controversial "The Miracle" has led the outfit to weigh two courses of action—seeking an injunction or showing the picture in defiance of the city officials.

Argument in favor of the former move is that the ACLU can set the issues of the complaint and arrange favorable timing of the suit. Showing of the film, it's reasoned, would place the burden of action on the city. If the mayor did not move to stop the showing of the film, the picture would be free for commercial exhibition, thereby removing a chance to raise the constitutional question on the original police ban of the film.

ACLU also struck out last week at film censorship in Maryland. In a letter to Gov. Theodore R. McKeldin, Jr., Elmer Rice, chairman of the ACLU's National Council on Freedom From Censorship, noted that the recent Supreme Court decision in the "Miracle" case "places films in the same category as newspapers and magazines with regard to the constitutional protection of freedom of the press."

Sydney R. Traub, Maryland censor board chairman, declared the ACLU's position was without legal foundation. He rejected the idea that the "Miracle" decision foreclosed the right of a state to examine a picture prior to its public exhibition. Traub said that support could not be found in "responsible motion picture ranks for the construction ACLU has placed on the 'Miracle' decision. We say this because of the reported accounts that the film industry generally has clearly indicated that the U. S. Supreme Court's rulings are not complete, and that further court tests will have to be made to overcome, if possible, official censorship."

Korea GIs

Continued from page 2

stars don't realize how extensive a following they have among troops." He said "countless" GIs singled out Randolph Scott and expressed the hope that western star could come over in person with his newest oater, then—and this is the significant thing—answer questions about how the film was made.

GIs have a keen interest in technical phases of movie-making, Holden found. That's logical enough, he explained, because motion pictures are their only diversion.

Aside from some spotty distribution of 16m product in Korea, pictures generally are up to date and even front line troops are sometimes seeing current releases.

Amusement tastes of GIs in Korea may or may not be different from those on the U.S. mainland. At any rate, Holden was told on several occasions that seeing certain screen, stage, radio or recording personalities "may not seem like entertainment to you, but it sure does to us!"

Filmites Steam

Continued from page 1

and a key figure in Texas COMPO, did not undertake to hold back release of the findings. Cole was singled out because of his role as co-chairman of the committee now at work on repeal of the Federal admissions tax.

Actually, the tax matter and reports on the trade b.o. have been a dilemma for some time. In the interest of public relations there's anxiety to spread the word that business in many parts of the country is okay and the industry is not on the brink of demise. But on the other hand, there's fear that the nation's lawmakers might interpret this as a new era of prosperity for the industry and turn an unsympathetic ear on pleas for support of the tax repeal.

Theatre Construction Costs

Continued from page 7

less than 10 ounces and has a separate hearing-aid type battery pack. The audio output may be fed into standard microphone inputs."

Among the many points of advice and information given exhibitors in the report are these:

"There is no shortage of equipment. Equipment dealers report business is very poor.

"Proper maintenance of equipment has suffered because of poor business in various situations. Many exhibitors have held in abeyance remodeling work and equipment replacement because their resources are exhausted.

"There's nothing wrong with business where good pictures are presented and the theatre is properly run. Screen presentation is very important. Your projection screen must be in perfect condition.

"A well-lighted front is recommended. A lot of small marquee copy about current attractions is hard to read. Larger letters with less copy will attract more attention. Marquees with animation are still quite effective.

"Give your patrons cool drinking water from a good, clean fountain. Candy, popcorn and peanut eaters require lots of water.

"It is suggested that power and light rates be checked. This is a large operating expense. We find 130-volt incandescent lamps for theatre signs and marquees last longer and reduce maintenance.

"Some good used equipment is available from closed theatres. It is wise, when selecting equipment, to order something standard and make sure replacement parts can be obtained.

"Hanging and suspended lighting fixtures seem to be a thing of the past in new theatres and those which are remodeled. The new method of lighting is recessed spots under marquees, lobbies, foyers, restrooms and auditorium.

"Many exhibitors have put those projection room effect machines back into operation. Lighting effects are very pleasing during intermission.

"Keep vertical and roof signs, also marquees, clean and in good condition. Dress up that shabby-looking boxoffice. Perhaps a new boxoffice may change the entire appearance of the lobby. Torn, dirty and uncomfortable seats will drive away business.

"Showmanship now is more important than ever before.

"A check on a few situations re-

veals music in most theatres during intermission is not up to par. Some theatres have used the same music records for years. Local music dealers will help make selections for you if you have no musical talent. Scratchy recordings and poor music annoy patrons.

"When designing a new theatre, future television equipment should be given consideration. Projection room layouts may be obtained from the Society of Motion Picture and Television Engineers."

Stress Pix Value

Continued from page 7

ventional theatre a great deal, providing the drive-in goes after the business the theatre does not get, rather than trying to take part of the business away from the theatre by stealing the product and running the same type policy as an indoor.

It has come to our attention that many drive-ins are setting programs that will help concession business. Concessions are important—but not as important as a satisfied customer who will return to pay another 50c at the ticket window. We have seen many 50c driven from the boxoffice by overly long breaks, short subjects booked because the customers don't like them and go to the snack bar, or shows too long and tiring in order to keep them present long enough to get hungry. More than once this year a film salesman has been heard to say, "buy and book this short subject—it will fill your concession stand."

"We can't agree, for our first duty is to entertain our paying customers with what we have on the screen—not charge them admission for the privilege of buying at our concession stands."

Report also calls for more advertising by the drive-ins and for care in choosing sites which will not be affected by lights and smells from nearby ballparks, factories, etc. Drive-in exhibitors are warned to guard against increasing costs of accident insurance by providing proper safety features. Final optimistic note is this:

"We still feel nearly 50% of the people in America have never been in a drive-in theatre—even today with 3,200 in the country. With a new audience of 75,000,000 to attract, we have a long way to go to reach our peak."

**THEY BUILT THE GREATEST FRONTIER
EMPIRE THE WEST HAS EVER KNOWN!**

...and with his
rabble army
at his side—
he defied the
world to
destroy it!

The laws he needed
— he made!

The land he wanted
— he stole!

The woman he loved
— he took!

COLOR BY

Technicolor

HORIZONS WEST

Starring

**ROBERT RYAN
JULIA ADAMS
ROCK HUDSON**



with **JOHN MCINTIRE · JUDITH BRAUN · RAYMOND BURR** · Directed by **BUDD BORTWICKER** · Story and Screenplay by **LOUIS STEVENS** · Produced by **ALBERT J. COHEN** · A Universal-International Picture

U-I. MAKES THE MONEY-MAKERS!

Amusement Stock Quotations

For the Week Ending Tuesday (16)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net- Change for week
N. Y. Stock Exchange					
ABC	31	10	9 3/4	9 7/8	+ 1/8
CBS, "A"	69	36 1/4	35 1/4	35 5/8	+ 1/4
CBS, "B"	21	36 1/4	34 3/4	35 1/4	- 1/4
Col. Pic.	16	12 1/4	11 3/4	11 7/8	- 1/4
Decca	40	8 7/8	8 5/8	8 3/4	- 1/4
Eastman Kodak	132	45 1/4	44 1/8	44 1/8	- 3/4
Loew's	200	13 1/2	13	13 1/4	- 1/4
Paramount	64	24 1/2	23 3/4	24 1/4	- 3/8
Philco	93	32	31	31 3/4	- 1/4
RCA	487	26 7/8	26	26 1/4	- 1/4
RKO Pictures	302	4	3 5/8	3 7/8	+ 1/8
RKO Theatres	75	3 3/4	3 1/2	3 3/8	+ 1/8
Republic	22	10 3/4	10	10 1/4	- 1/4
Rep. pfd.	7	16	15 1/2	15 1/2	- 1/8
20th-Fox	53	13 3/8	13 1/8	13 3/8	- 1/8
Un. Par. Th.	141	12 3/4	12 1/4	12 3/4	- 1/4
Univ.	59	61	60 1/8	60 1/2	- 1/2
Univ. pfd.	2	12 5/8	12 1/4	12 1/2	+ 1/8
Warner Bros.	38	78	75	76 1/4	- 1/4
Zenith	52				
N. Y. Curb Exchange					
Du Mont	51	16 1/4	15 7/8	16	- 1/8
Monogram	23	27 3/8	27 1/8	27 3/4	- 1/4
Technicolor	76	24 3/8	22 1/2	23 3/4	+ 1 1/4
Over-the-Counter Securities					
Cinecolor			Bid	Ask	
Cinecolor			1 1/2	2	
Cinecolor Industries (Pathe)			3 1/4	3 3/4	- 1/4
U. A. Theatres			5 1/8	6 1/8	
Walt Disney			7	7 3/4	- 3/8

(Quotations furnished by Dreyfus & Co.)

'Wish' To 'Nix Crix

Continued from page 1

Tuesday night show was cancelled in deference to memory of its star, Gertrude Lawrence, whose funeral was held that day, "Wish" topped the Broadway gross list with receipts of almost \$51,300, a new high for the run thus far. Since it had \$204,234 to earn back as of the previous Saturday (6), that powered the outstanding outlay to about \$190,000 as of the start of this week.

After receiving generally unfavorable notices (only John Chapman, of the N. Y. News, liked it), "Wish" had a shaky start at the boxoffice, playing to a fair gross the first week and a half, but then sagging steadily for the next three weeks. However, the Leland Hayward-Logan production suddenly recovered on the sixth week, jumping from \$25,000 to \$29,400, and then bouncing to new highs on five of the last six weeks.

Overall Returned

As of the end of last week, the \$50,000 overall had been returned to the backers and there was about \$42,000 available for distribution, plus \$18,000 in union bonds. The project was originally financed for \$250,000 and involved a production cost of \$251,588, exclusive of bonds. Three and a half weeks of paid previews brought receipts of approximately \$68,500 and involved \$17,000 loss.

On the regular run, the musical earned \$2,353 for the first week's operation, \$1,028 for the next and then slipped to a \$1,701 loss for the third stanza. With royalty cuts then in effect, the show lost only \$2,151 and \$2,137 for the next two weeks, on respective grosses of \$26,700 and \$25,016, and actually made \$1,980 profit on a gross of \$29,410 for the week after that.

Heavy Extra Costs

Production cost on the show included \$104,511 for scenery (of which \$84,209 was for building and painting, an unusually high amount because of the onstage swimming pool); \$19,263 for wardrobe (including \$16,613 for purchase of costumes); advance royalties of \$5,000 for the book, and \$2,500 for the music; \$59,036 for rehearsal expense (including \$5,120 for principals, \$5,600 for chorus; \$4,300, stage managers; \$30,019, crew; \$1,636, wardrobe; \$5,862, musicians; \$1,118, extra musicians); \$15,032 for publicity (including \$1,250 general and company managers; \$2,227 hauling; \$6,203 cancellation of actor contracts; \$3,215 legal and audit; \$1,750 office expense; \$15,625 for music orchestration, parts and copying).

Royalty setup on the show calls for Logan to get 1 1/2% of the gross as co-author of the book and 3% as director (the also splits 50-50 with Hayward on the producer's 50% share of the profits), with Kober getting 2 1/2% as co-author of the book and Rome 3 1/2% as composer (less \$100 per week until the orchestration cost is paid off). Jo Mielziner gets his usual \$100 a

week as designer. Cast payroll is generally about \$4,345 for principals and \$2,040 for chorus.

The rental deal for the Imperial, N. Y., calls for the show to get 70% of the gross on the first \$20,000 and 75% thereafter, but a special clause works it out to a straight 75%.

'Porgy'

Continued from page 2

to show this and other capitol towns between eastern and western cultures that the U. S. isn't all gangsters, beboppers and comic strips, as Hollywood sometimes make them think.

Preem at the Vienna State Opera's second and larger theatre, the Volksoper, drew the snazziest audience the Danube capitol has seen in years. All the town's names in government, arts and diplomacy, including scores of opera singers, conductors, and top musicians, were there. Only the Russkis, apparently acting on Moscow orders, snubbed the show.

No Set Problem

Before troupe embarked from the states, Wolfgang Roth, former Viennese, had supervised construction of new sets in Berlin and these were flown in big military transports to Vienna (and back to Berlin) to avoid red tape and Soviet Zone customs barriers in both countries.

A sidelight to red tape troubles was the problem of Porgy's goat. Austrian authorities couldn't understand why it seemed necessary to bring a American goat to a country which has thousands of the animals. But co-producer Robert Breen insisted on his own beast. Finally, officials agreed to admit the American billy on condition it never contacts Austrian goats. No statement on whether they feared hoof and mouth disease or deterioration of the breed.

The local drumbeating under direction of William H. Hale, U. S. public affairs boss, and personal supervision of Bernard H. McGuigan, public info officer of the Embassy, was triumphantly successful. This city, accustomed to all sorts of propaganda barrages since its people became a major objective in the cold war, reacted strongly to a press and radio campaign kept dignified and on a cultural basis at all times.

U. S. published daily, Wiener Kurier, refrained from going overboard but on preem day published extensive roto pix along with German translations of the principal "Porgy" lyrics for benefit of radio listeners and theatregoers. Songs such as "Summertime" and "I Got Plenty of Nuthin'" and "It Ain't Necessarily So" are already long familiar here. In the theatre, a handsome German text souvenir book was given away, first time Viennese can remember not paying for their programs.

Venice Fete

Continued from page 4

national category were "Mandy" (Britain) and "Deaf and Dumb." "Jeux Interdits," the grand prizewinner, is a striking tale of how war affects the lives of innocent children. Directed by Rene Clement, it stars moppets Brigitte Fossey and George Poujouli. U. S. distribution rights to the film were acquired last spring by Jean Goldwurm's Times Film Corp.

Highlight of the festival's closing days was an open-air "wild west" party and barbecue tossed by the Motion Picture Assn. of America. Atmosphere was conveyed by covered wagons, campfires, hillbilly bands plus 10-gallon hats and horseshoes gifted to all guests. Until a sudden shower halted the affair, cameramen and scribes were presented with "different" angles on Venice party-going. Barbecue stunt, combined with other MPAA and U. S. promotion, easily gave the Yanks a wide margin in that sector.

'Jeux' Sold for U.S. Mart; 20th Has Rene Clement

Jean Goldwurm and George Schwartz, owners of the Little Carnegie and World arties in New York, have "Jeux Interdits," the prizewinning French film that topped the Venice Film Festival's top honors.

Rene Clement, its director, makes his Hollywood bow under 20th-Fox auspices when he arrives Oct. 15 under a deal set up by Dave Stein, Music Corp. of America rep in Paris. Clement will be given six months to learn English and accclimate himself to American standards before getting an assignment.

Goldwurm and Schwartz, through their distrib firm, Times Film Corp., have acquired the U. S. distribution rights to seven other new foreign films, including pix from Italy, France and Sweden. Films are currently being prepped for the American market and will be subtitled in English. Company plans to release them at the rate of one a month beginning in November.

The Italian pix include: "Two Pennies Worth of Hope," winner of the grand prize as the best film of the year at the 1952 Cannes Film Festival and directed by Renato Castellani; "The Overcoat," based on Gogol's story and directed by Alberto Lattuada, and Cinderella, based on Rossini's opera and directed by Fernando Cerchio.

Trio of French pictures besides "Interdits" include "Ladies' Hairdresser," starring Fernandel and directed by Jean Boyer, and "Three Women," based on three short stories by de Maupassant.

The Swedish film is "One Summer of Happiness," winner of the grand prize at the 1952 Berlin Film Festival as the best picture of the year. It also topped a first prize for the best musical score at the 1952 Cannes festival.

End of Era

Continued from page 2

chased the hotel from Glens Falls interests, through Joseph Wander, Inc., Albany realtors. Furnishings went on auction yesterday (Mon.).

The hotel, which a Saratoga group headed by the late William E. Benton, theatre owner, tried to resuscitate in the 1940s, had been steadily deteriorating, structurally and otherwise.

The United States, the Spa's other great baroque hotel, was torn down a few years ago. It was turned into parking lot, although several small business buildings have since been erected on the site.

Auction Herbert's Piano

The concert grand piano used by Victor Herbert during the years he led a 54-piece orch in daily performances at the Grand Union Hotel was among the items specifically advertised in the auction which began yesterday (Mon.). The beautiful instrument, tabbed as "in perfect condition," in recent years had been standing in the mirrored crystal room off the main lobby. The Irish-born composer was said to have written "Kiss Me Again" and other numbers while seated at it.

The "Lillian Russell Suite In Act" was another advertised offering.

Sea Swashbucklers Replace Oaters In New Hollywood Tint Cycle

Hollywood, Sept. 16.

3 Par Pix to Run Same Time on Broadway

Paramount early next month will tieup three major Broadway first-run outlets with its pix.

Scheduled to run at about the same time are "Just For You" at the Capitol, "Somebody Loves Me" at the Roxy and "Son of Paleface" at the Paramount.

Wald Leaving

RKO on Oct. 31

Hollywood, Sept. 16.

Jerry Wald, says he's exiting from RKO Oct. 31. Spokesman for Howard Hughes says it's unlikely any deal will be worked out to keep him there.

Wald's attorney, David Tannenbaum, declined to comment on rumors he's discussing deals with Col and 20th. Meanwhile, new rumors that Leonard Goldstein had made deal as production chief at RKO are denied by the company.

Starr TOA Prez

Continued from page 7

chairman. It was explained that this will probably be a training ground and springboard to the TOA presidency in the future, with the jobholders moving up to the presidency almost automatically, once the plan is working.

Other developments at the board meeting:

1. TOA board will hold its midwinter meeting next February in L. A.

2. The association's 1953 convention will take place in Chicago at the end of October and beginning of November, next year. Headquarters will be the Conrad Hilton Hotel. A large industry trade show will be held in connection with the convention.

3. California Theatre Owners Assn., centered about San Francisco, has joined TOA as a new unit. Its president is L. S. Hamm and its member on the TOA board and as vicepresident will be Roy Cooper. TOA also plans an organizing drive in areas where it does not have units presently.

4. Herman Hunt, Cincinnati exhibitor, was elected director from that area and will seek to form a TOA unit there.

5. TOA board reiterated its stand as a member of the Council of Motion Picture Organizations, and endorsed the COMPO activities in public relations and in combating the 20% admissions tax. Individual TOA members are free to join COMPO or to help finance its activities. They are encouraged in this by the National Board but not forced to do anything.

6. The TOA legal advisory council agreed exhibitor groups should actively oppose unjustified censorship. It was decided that national TOA would cooperate with any state or regional unit which decided to fight local censorship laws, but that the national body should not initiate such action.

See Arbitration

Continued from page 5

which could conceivably wipe out the beefs submitted to Amis.

Industryites, who also sought information on what charges, if any, Amis was preparing, are said to have presented the argument that arbitration may take away the necessity for a probe. Their theme song was in the "let's-see-if-it-works-first" vein.

Meanwhile, small biz committee has given no indication whether or not hearings will be held. It has been sifting the merits of the exhib complaints and weighing the necessity of holding hearings. Industry opinion is that the committee has been working fairly and has made no attempts to get headlines at the expense of Hollywood.

Hollywood's western formula has been found seaworthy, and result is a spurt of costumed swashbucklers. Gimmick is still the same: the stalwart hero, a pretty maiden and the villainous heavies. — but now the action's more likely to take place on water rather than on land.

Films in the hypoed cycle fundamentally follow similar lines. No one has come up with the off-the-beaten-track seadventure as yet. Hero commands a ship instead of a horse; heroine is usually of nobility instead of a school marm; and the conflicting forces are pirates rather than land-grabbers. And it all wears an attractive color coat; practically outlawed is the black-and-white lensing of the swashbuckler.

At the present time, four pix typifying the trend are in production. "Jamaica Seas," toplining Ray Milland, Arlene Dahl and Wendell Corey, is the Pine-Thomas entry; "Fair Wind to Java," with cast headed by Fred MacMurray and Vera Ralston, is in the works at Republic; "The Sea Rogue," a Warner Bros. Errol Flynn starrer, is before the cameras in England, and "Toilers of the Sea," Rock Hudson-Yvonne DeCarlo costarrer, is before British cameras as a Coronado production. Additionally, a fifth pic—UT's "Thunder Bay," in which James Stewart will star, rolls within the next two weeks. All five films are being handed Technicolor treatment.

Current and backlogged films of this category, all of which are also in Technicolor, include the following: UT's "The World in His Arms" and "Yankee Buccaneer," Columbia's "Captain Pirate," "The Golden Hawk" and "Prince of Pirates," Paramount's "Hurricane Williams" (Nat. Hold), "Caribbean" (Pine-Thomas) and "Botany Bay," RKO's "Blackbeard the Pirate" (Edmund Grainger) and Warners' "The Crimson Pirate" (Norma Prod.).

Pic Proxies

Continued from page 5

its entirety on Monday, had skedded an open meeting on the subject for yesterday (Tues.) TOA heads, upon learning the results of the Monday session in N. Y., changed their session yesterday to a private discussion, with reporters barred. If the arbitration revision made at the behest of the company heads is accepted by the theatre-men, the plan is for the TOA board to vote formally on the system tomorrow. Allied's vote is due at its Chicago national convention in November.

Starr on Arbitration

Washington, Sept. 16.

Alfred Starr, new president of Theatre Owners of America, told a press conference here yesterday (Mon.) that the workability of the projected industry arbitration system will depend upon the "degree of good faith which the various (industry) elements bring to it." Warning that failure to establish an effective system will be followed by "Government regulation," Starr declared: "This is our last opportunity for self-regulation." "It is impossible to put into language everything that should go into the code," the org's chief exec said. "Hence the first thing necessary is good faith. This is a matter of terrific import and its workability during the first two years will be a severe strain on good faith."

TOA counsel Herman M. Levy declared at the press meet that his outfit is "willing to approach this in a spirit of compromise." He added, however, that arbitration must be approved this week because the next TOA board session doesn't take place until next February.

Mitchell Wolfson, retiring prez, claimed that TOA "has emphasized the need for arbitration continuously."

B&K's \$1.50 Div.

Chicago, Sept. 16.

Balaban & Katz, reflecting upswing in b.o. receipts this past summer, has declared a \$1.50 dividend for the past quarter on common stock payable Sept. 30.



**LIKE A SUDDEN SHRIEK
IN THE NIGHT...**

...comes this
nerve-searing
story of a
woman
beyond help
at the
mercy of
a man
beyond
control!

THE FILMMAKERS present

**IDA LUPINO
ROBERT RYAN**

IN

BEWARE, MY LOVELY



WITH TAYLOR HOLMES • BARBARA WHITING
Directed by HARRY HORNER • Produced by COLLIER YOUNG
Screenplay by MEL DINELLI

Clips From Film Row

NEW YORK

Variety Club holds its first annual Golf Tournament and Party at the Vernon Hills Country Club, Tuckahoe, N.Y., Sept. 25. Edward Fabian of Fabian Theatres, 48 handling reservations.

Samuel Rosen, secretary-treasurer of Fabian Theatres, is on the Coast gandering upcoming product.

Harold Danzig moves from Columbia's handling exploitation dept. to handling tie-ups.

DENVER

A. D. Traxler, manager of the Cliff, Wray, Colo., resigned to become manager of Golden in Golden, Colo., succeeding Jerry West, resigned.

Wm. Sombor, United Artists salesman, is father of 7-pound son, Stephen Michael.

LOS ANGELES

Monogram purchased franchise-operated exchange in Detroit from William B. Hurlbut, George W. Weeks and J. L. Saxe, giving the company 16 wholly-owned exchanges in U. S.

Sol Lesser acquired distribution rights to "The Firebird," Swedish color feature, in all countries outside of Scandinavia, Germany and Italy.

PHILADELPHIA

Marine Brig-Gen. Homer L. Litzenberg hero of the Korean War, was guest of honor at Mastbaum picnic, Sept. 10, of "What Price Glory." Marine drum and bugle corps along with a drill team were brought up from Washington.

Sidney Samuelson, head of Allied of Eastern Pennsylvania, urged members in smaller situations to get behind voting registration drive, by giving free midweek passes to new registrants.

CHICAGO

Aaron Schlessman takes over as booker for Warner Bros. Circuit replacing Frank Williams, who died last week.

Dave Wallerstein, Balaban & Katz general manager, and Ralph Smith, Essaness g.m., are representing Chicago at the Theatre Owners of America convention in Washington this week.

S. J. Gregory, head of Alliance Theatres, planning to Greece.

Roxy Theatre, Lockport, Ill., reopened last week.

Eddie Silverman, head of Essaness Theatres, resigned from Motion Pictures Operators Fund board, and Dave Wallerstein of B&K has taken his place.

PORTLAND, ORE.

Walter Hoffman, Paramount field man here to work out campaign for "Just For You" with Jack Matlack, J. J. Parker exec. First time the chain has purchased a Par pic in many years.

Mayfair Theatre Manager Herb Royster in hospital recovering from a serious operation.

Wayne Theriot, Paramount branch manager, off on a selling trip to southern Oregon.

Jack O'Brien, UA branch manager, got the green light to do his Shrine Show of Shows again this year.

MINNEAPOLIS

What should be helpful to theatre biz here is the way Minneapolis employment rose to 257,180 in August, an increase of 2,000 jobs for the month and 1,800 more than in corresponding 1951 month. Average weekly earnings on factory jobs increased slightly.

Friends of Bill Elson, one-time Vagabond and now partner of Gilbert Nathanson in ownership of Minneapolis Theatre circuit, who recently moved to Los Angeles, to bid him farewell party for him at Oak Ridge Country club. Elson is three-time Northwest Variety Club past chief barker.

Selznick's initial test engagement of "Farmer's Daughter," at RKO-Pan here, brought gross up ahead \$2,000 over theatre's recent take, an average.

Chapman, Columbia branch manager, recuperating from major operation, still absent from office.

Harry Weiss, RKO-Theatres division manager, who recently had K. C. Omaha and Denver added to his territory, back from New York home-office conference with William W. Howard.

Transit company apologized in paid newspaper ads for not having enough streetcars and buses to handle adequately crowds taking

advantage of first weekly Thursday "family night" in St. Paul affording free rides downtown and 1,000 gratis loop theatre admissions to lucky number holders. St. Paul city officials rapped company for poor service. Downtown theatres thought their grosses "might have been helped some."

Territory's exhibitors 100% united, for one of few times, in fight for repeal of the Federal 20% admission tax, according to Harry B. French, area chairman.

Recent annual Paramount Week was biggest in local exchange's history in pictures booked and played and business written.

"Hy" Chapman, Columbia branch manager, recuperating at home after major operation; unable to resume duties for at least two weeks.

Twin Cities Rapid Transit Co., in cooperation with loop theatres and stores, inaugurating weekly Thursday "Family Nights" in St. Paul, with free streetcar and bus fare downtown from 7 to 9 p.m., same as here. As in Minneapolis, St. Paul cinemas will give free tickets to riders holding lucky numbers.

ST. LOUIS

The Robin, a North St. Louis indie nabe, owned by Abe Kalbfell, suffered about \$12,000 damage by fire Sept. 6. House had been dark since 1947 when shuttered because its construction did not comply with new building code.

Homer A. Mewman sold his interest in the Strand, Marshall, Ill., to his partners, and will devote time to his heating and appliance store.

The Plymouth, a west end St. Louis nabe, shuttered since last May, relighted under management of James Leontsinis, a projectionist.

Erman W. Alfred, manager of Fox Midwest Orpheum, Marion, Ill., suffered cuts and bruises when an auto hit an alley exit of the house as he was emerging from theatre.

Stanford Holden, Centralia, Ill., succeeded Warren Beckmeyer as manager of the Elmo, St. Elmo, Ill. House is owned by Charles Benati, Carlyle, Ill.

Garrett H. Hunt, owner of the Hunt and Royal, Doniphan, Mo., copped Democratic nomination for Sheriff in Ripley County.

Ozoner near Poplar Bluff, Mo., owned by Rodgers Theatres, Inc., Cairo, Ill., was damaged by recent tornado but is now in operation.

PITTSBURGH

Blatt Bros. Theatres opened its newest ozoner, the Corry Drive-In, on Route 6, east of Corry and Union City.

Bob Kimelman, of Cooperative Theatres, retiring commander of the Variety Club American Legion Post, will be honored with a dinner in the William Penn Hotel, Sept. 22; being succeeded by Merry Berman, photog for Sun-Telegraph.

Leo Guerrein, independent exhibitor in Erie for a number of years, passed the Pennsylvania state real estate examination and joined Richard Ruth realty firm. Guerrein owns the Hillcrest Theatre; his brother, Carl, operates the Sky-Way Drive-In.

The Mars in Mars, Pa., will reopen later this month while the Ritz at Export has gone back in business again.

The Roscoe at Roscoe, Pa., owned by Carl Schoch, has shuttered.

Mike Shapiro, head of an independent circuit, and his wife are touring Europe and plan to visit Israel before returning to U. S. in October.

Joe Migliozi appointed manager of The Gardens again by the Harris Amus. Co.

Ralph Banghart, RKO exploiter in this territory, joined the Walt Disney organization in N. Y. was replaced by Hank Howard, from the Buffalo district. Bill Brooker, who used to tub-thump for Par here, went with RKO and will work out of Kansas City.

Marion Lee Webb, formerly with Selznick Circuit in N. Y. named manager of Harris Theatre in Tartan.

Keith Theatre in Burgettstown, recently transferred from partnership of James Morasco and Charles Argentine to Morasco, sold to Alex Vellis.

Marks Orpheum in Clarksburg, W. Va., leased from estate of Jack Marks by Sol Burka. Marks died a couple of months ago.

Expensive Lunch

It will cost General Mills about \$2,000 simply to inform exhibs of its proposal for a \$1,000,000 merchandising tie-in with the film industry.

GM's Don Manchester is picking up the check, figured at that amount, for the Theatre Owners of America luncheon today (Wed.) in Washington, where he will outline the proposed program.

General Mills

Continued from page 3

ducers and distribs, as well as exhibs, will be involved.

Each year General Mills engages in a six-week promotion for a certain product. Participating in the campaign are its 20,000 outlets, such as grocery stores and super markets, 1,200 GM salesmen and about 100 members of its ad-pub staff.

This year the ad budget of \$1,000,000 is for radio, TV, national mags, local newspapers and other media. Plan, roughly sketched, is for the public to receive some sort of gold seal with each purchase of the Gold Medal flour. Seal entitles the customer to a discount on a ticket at the local film house, or some other privilege involving the theatre.

In turn, films and theatres will be given strong plugs in GM's ad copy and other exploitation. Specific films will be listed, it's understood, and theatres in each locality will be identified.

Placing the proposal before TOA would determine exhib reaction. But certain insiders relate they're hep to the GM idea, believe it's the biggest such industry tie-in in years and feel it stands a good chance of showing good results for the trade.

Since discounts on theatre tickets must be approved by the producers and distribs, the proposition will be sent to COMPO for its okay if the exhibs support it. It's billed as a "Boxoffice Stimulation" measure on the TOA agenda.

Grand Jury

Continued from page 1

indictment charged, "the restaurant should be operated on a lavish, extravagant scale and provide food of choice quality, should entertain its guests with performances by stage and screen personalities of national reputation and with widely popular dance orchestras."

The restaurant "front," the indictment explained, should lose money, "incur a deficit that would be met from the casino proceeds." This expensive comeon was "to attract the maximum number of patrons of appropriate economic position, who should be induced to proceed from the restaurant to the casino and there to engage in games of chance."

The grand jury alleged that one of the five unapprehended defendants—a sixth is serving a two-to-three-year sentence in the New Jersey State Penitentiary at Trenton on a gambling charge—gave Carmen Miranda a \$10,000 check for a week's work at Arrowhead Inn about Aug. 21, 1947. The spot has been dark since the end of the 1947 season.

Industry Gets Tough

Continued from page 4

appear to us," the associations informed the company, "that it is not for the AT&T to make a determination as to whether the specifications which we supplied are 'necessary and practical.' In the first place, a great many technical experts within and without the motion picture industry have devoted many, many years and hundreds of thousands of dollars in research on the question of what is necessary and practical for a satisfactory theatre TV transmission service.

"In the second place, it would appear self-evident that the motion picture industry is itself best qualified to judge what type of theatre TV service should be supplied to its theatres. The industry for over 40 years has had to recognize the desires of theatre audiences. A result of that research was the specification which we forwarded to you on April 10."

Distributors Shortsighted on Releases Of Big Pix, N.Y. Exhibs Beef on Prod. Lag

Mayer-Kingsley Snare

British Donat-Starrer

Arthur Mayer and Edward Kingsley have picked up U. S. distribution rights to the Robert Donat Technicolor film, "The Magic Box." Deal was set with Sir Michael Balcon, chairman of Festival Film Productions, and the J. Arthur Rank Organization. Produced by Ronald Neame and directed by John Boulting, the picture prems at the Normandie, N. Y., Sept. 24.

In another distribution deal, Discina International Films acquired American release rights to the French-made "Topaze." Written, produced and directed by Marcel Pagnol, the picture stars Fernandel. Discina also inked a sub-distribution pact with Manhattan Films International of Los Angeles whereby the latter will handle "Paris Nights" in 11 western states. Pic stars the Bernard Bros.

RKO Biggies

Continued from page 4

experience in handling fight pictures. For the Ray Robinson-Randy Turpin bout last year, an exciting encounter, RKO turned out the maximum number of prints. However, for the dull Willie Pep-Sandy Saddler fray, its print order was at a minimum.

Company plans to have the fight pictures in a number of Broadway theatres the day after the fight, the exact time depending on the amount of editing involved. It's figured that the pix-of-a-six-round bout could hit some theatres by 1 p.m. while a 15-rounder could cause a delay until 5 p.m.

RKO is particularly interested in rushing prints to the New England area, Marciano's home sector. Zone is being "blackened out" of the theatre-TV circuit carrying the fight and inquiries on the pix have been heavy.

Record Names

Continued from page 1

was only 630,300, compared to 708,300 in 1951.

The scoreboard on talent: First four days, Les Paul-Mary Ford, Ella Fitzgerald, etc., 32,960 persons and \$38,110; Guy Lombardo, Don Cornell, Georgia Gibbs, etc., last three days, 18,770 and \$21,890.

Michigan State Fair was one of the first in the postwar years to bring in top Hollywood names. When the performances paid off at the b.o., other fairs throughout the country climbed on the bandwagon. Last year, Hope was paid \$20,000 for three shows. When he fluffed at the b.o., it signalled the end of the big entertainment nut which was cut in half to \$35,500 this year. Hope grossed only \$11,910 in 1951.

With success resulting from the new policy, the fair probably has started another trend in all fresco entertainment bookings.

U.S.-British Deal

Continued from page 5

mittee, and Ellis Arnall, SIMP prexy, declared in a joint statement: "The agreement concluded with the British government represents an accord which is mutually beneficial to the British government and the American motion picture industry. It was a cardinal point in our position that the \$17,000,000 annual remittance provided in the basic film agreement should not be reduced, and the British government recognized and agreed to the equit; of our stand. The American companies on their part recognized that a waiver of dollar remission on earnings under the Eady Plan could be agreed to without affecting basic American interests and at the same time giving recognition to the problems of Great Britain in connection with its dollar balances."

N. Y. metropolitan-area exhibs this week discounted distrib claims that the lull in outstanding product for nabe showing was due to the current protracted run of "big" pix on Broadway. Theatremen maintain that the shortage of "big product was due to the shortsightedness of the distribs who fail to release sufficient important pix during the early summer months so that they'll be available to the subsequent in early September.

"Thus, just in September when TV shows will be blooming in full, we will be leading with weakness instead of strength. This has been pointed out to the distributor, and his answer is he has 'problems' noted Wilbur Snaper, New Jersey circuit op and prexy of Allied States Assn.

Noting "the lack of good product" for early September, Snaper further points out: "It's easily understandable why suddenly the public stays away. It has been proven time and again that for a good picture they will sit on tombstones. After a few good pictures, we drop off with mediocre pictures, and the following we have built up with the good ones will be lost. Give them good entertainment and they will come to the theatre."

Main difficulty, Snaper avers, is that the fieries don't have a constant flow of good pictures, "but regardless of the hurt to the box office, they (the distribs) periodically hold off, such as pre-Christmas, pre-Easter, etc."

Becker Agrees

Herman Becker, of the Rugoff & Becker chain, generally agrees with Snaper's views, adding that the same situation occurs every year. Pointing out that August biz spurred because of the good pix available, Becker noted that it dropped off after Labor Day because "just when we needed support, we didn't have it." Drop, he explained, was also due to the back-to-school movement and other factors, but he maintains it would have been less if the proper product was available. "To maintain the film-going habit, we need at least one 'big' picture every other week," Becker declared.

Distribs, on the other hand, argue that it's the unusually long runs on Broadway that is holding up the flow of product to the remainder of the area. Attitude is perhaps summed up in the view of Alfred W. Schwalberg, Paramount's sales chief, who declared: "What can we do about it? We've got the pictures, but we can't get them out."

He noted that the long run of Republic's "The Quiet Man" at the Capitol was holding up Par's Bing Crosby starrer, "Just for You," and that the recent staying power of the company's Marlin-Lewis film, "Jumping Jacks," pushed back the exhibition of the Bob Hope film, "Son of Paleface," at the Paramount Theatre.

The Other Holdups

Similarly, it's noted, that RKO's "Sudden Fear" at the State is holding up the release of Metro's "The Merry Widow." "Ivanhoe" at Music Hall is holding up Metro's "Be cause of You" and Columbia's "The Happy Time." In addition, such pix as Col's "Affair in Trinidad" at the Victoria and United Artists' "High Noon" at the Mayfair are delaying the entrance of new pix in the Broadway zone and their subsequent release in the metropolitan area. Mayfair is skedded to receive Universal's "The World in His Arms" on Oct. 2. Situation is further complicated by the hefty runs at the Sutton and the Normandie, two art houses occasionally used for the release of major company product. Universal's J. Arthur Rank production, "The Man in the White Suit," is currently in its 24th week at the Sutton while Paramount's "Encore" has chalked up the same number of weeks at the Normandie.

Distribs maintain that it's impossible to yank pix when they're doing so well in their Broadway engagements. Pix for the area will be available shortly, they say, but exhibs counter this with "we need it now" to maintain the film-going habit built up during the late summer months and to combat the return of the top TV shows.

FLASH! WATCH COLUMBIA'S EXCITING "ASSIGNMENT-PARIS"

OPENING BOSTON, PHILADELPHIA, DETROIT, WASHINGTON,

BUFFALO, SAN FRANCISCO, SACRAMENTO, ABERDEEN

NEW ORLEANS, LOS ANGELES, CHICAGO, PORTLAND, ME ETC.

DANA
ANDREWS

MARTA
TOREN

GEORGE
SANDERS

AUDREY
TOTTER

Assignment-Paris!

with SANDRO GIGLIO

Screen Play by WILLIAM BOWERS • Story by PAULINE GALLICO and PAUL GALLICO

Produced by SAMUEL MARX and JERRY BRESLER • Directed by ROBERT PARRISH

POST

From
Paul Gallico's
SatEvePost
thriller—filmed
where it
happened—
in Paris!

A COLUMBIA PICTURE

Picture Grosses

PORTLAND, ORE.

(Continued from page 11)
For Me" (M-G) (2d wk). Solid \$10,000. Last week, \$14,500.
Mayfair (Evergreen) (1,500; 65-90). "Frankenstein" (Indie) and "Dracula" (Indie) (reissues). Neat \$4,500 in 5 days. Last week, legit show.
Oriental (Evergreen) (2,000; 65-90). "One Minute to Zero" (RKO) and "Sea Tiger" (Mono), day-date and with Orpheum. Sock \$6,500. Last week, "Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col), \$5,500.
Orpheum (Evergreen) (1,750; 65-90). "One Minute to Zero" (RKO) and "Sea Tiger" (Mono). Smash \$12,500. Last week, "Son of Paleface" (Par) and "Wild Stallion" (Mono) (2d wk), \$6,800.
Paramount (Evergreen) (3,400; 45-90). "Affair in Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (2d wk). Big \$7,500. Last week, \$10,600.
United Artists (Parker) (890; 65-90). "All Because of Sally" (U) (2d wk). Nice \$1,500 in 3 days. Last week, \$4,000.

'Sky' High \$11,000 In Prov, 'Widow' Fat 13G

Providence, Sept. 16.
The State is topping the list in total coin this week with "Merry Widow" with a good round. But "The Big Sky" at Albee is stand-out with sock total. "Big Jim McLain" is only so-so at Majestic.
Estimates for This Week
Albee (RKO) (2,200; 44-65). "Big Sky" (RKO) and "Pirate Submarine" (Lip). Sock \$11,000. Last week, "Son of Ali Baba" (U) and "The Jungle" (Indie), \$9,000.
Majestic (Fay) (2,200; 44-65). "Big Jim McLain" (WB) and "Dark Man" (Regal). Modest \$7,000. Last week, "Lost in Alaska" (U) and "Duel At Silver Creek" (U), nice \$10,000.
State (Loew) (3,200; 44-65). "Merry Widow" (M-G). Good \$13,000. Last week, "Affair in Trinidad" (Col) (2d wk), \$6,500.
Strand (Silverman) (2,200; 44-65). "Assignment Paris" (Col) and "Capt. Pirate" (Col). Opened Monday (15). Last week, "Carrie" (Par), Nsg \$5,500.

SAN FRANCISCO

(Continued from page 10)
"Ivanhoe" (M-G) (7th wk). Sturdy \$14,000. Last week, \$16,000.
Paramount (Par) (2,646; 65-95). "Just For You" (Par). Smash \$20,000 for Crosby pic. Last week, "Son of Paleface" (Par) (2d wk), \$12,000.
St. Francis (Par) (1,400; 65-95). "Where's Charley?" (3d wk). Good \$16,000. Last week, \$9,000.
Orpheum (No. Coast) (2,448; 65-95). "Assignment Paris" (Col) and "Flame of Sacramento" (Rep). Drab \$8,500. Last week, "Untamed Frontier" (U) and "Stardust, Sweet Music" (Rep), \$10,500.
United Artists (No. Coast) (1,207; 65-95). "High Noon" (UA) (7th wk). Fine \$5,500. Last week, \$7,500.
Stagedoor (A-R) (370; 85-91). "High Treason" (Indie). Big \$4,000. Last week, "Tomorrow Too Late" (Indie) (2d wk), \$4,300.
Clay (Rosner) (440; 65-85). "High Treason" (Indie). Trim \$3,400. Last week, "Tomorrow Too Late" (Indie) (2d wk), \$3,200.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"IVANHOE"
Robert Taylor • Elizabeth Taylor • Jean Fontaine
Color by TECHNICOLOR • An M-G-M Picture
plus SPECTACULAR STAGE PRESENTATION

JOHN WAYNE
AS
BIG JIM
McLAIN
PARAMOUNT
Midnight Feature
Nightly

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast over 1/2 Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP.
SPORTSERVICE BLDG. • 15th St. • N.Y.C.

'Noon' Great \$20,000, St. Loo; 'Sky' Big 16G, 'Full House' Lusty 14G

St. Louis, Sept. 16.
Downtown mainstem houses are receiving additional hypo at the boxoffice because department stores and many other retail establishments are remaining open two nights per week instead of one. Intermittent rain on Sunday (14) resulted in very good biz at all first-runs. "High Noon" shapes smash at Loew's while "Big Sky" also is rated fine at the Fox. "Full House" also looms neat at Ambassador. "Dreamboat" still is solid on moveover to the Missouri.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75). "Full House" (20th) and "Clouded Yellow" (Col). Neat \$14,000 or near. Last week, "Jumping Jacks" (20th) and "World in Arms" (U) (3d wk), good \$8,500.
Fox (F&M) (5,000; 60-75). "Big Sky" (RKO) and "Arctic Flight" (Mono). Fine \$16,000. Last week, "Dreamboat" (20th) and "Rainbow Round My Shoulder" (Col), sock \$21,000.
Loew's (Loew) (3,172; 50-75). "High Noon" (UA) and "Without Warning" (UA). Smash \$20,000. Last week, "Merry Widow" (M-G) (2d wk), trim \$10,000.
Missouri (F&M) (3,500; 30-75). "Dreamboat" (20th) and "Rainbow Round My Shoulder" (Col) (m.o.). Solid \$11,000. Last week, "Lure of Wilderness" (20th) and "Outcasts of Poker Flat" (20th), fair \$8,500.
Pageant (St. L. Amus.) (1,000; 90). "River" (UA) (3d wk). Held at \$2,500 after big \$3,000 for second frame.
Shady Oak (St. L. Amus.) (800; 90). "Blithe Spirit" (Classic) (2d wk). Sturdy \$4,000 following good \$5,000 initial stanza.

DENVER

(Continued from page 10)
Last week, "Three for Bedroom C" (WB) and "Rose of Cimarron" (20th), \$6,500.
Broadway (Wolfberg) (1,200; 50-85). "Merry Widow" (M-G) (2d wk). Good \$8,000. Holds again. Last week, big \$14,000.
Denham (Cockrill) (1,750; 50-85). "Son of Paleface" (Par) (2d wk). Fair \$9,500. Stays over again. Last week, big \$15,000.
Denver (Fox) (2,525; 50-85). "What Price Glory" (20th) and "Arctic Flight" (Mono), day-date with Esquire. Fine \$16,500. Last week, "Anybody Seen My Gal?" (U) and "Sea Tiger" (Mono), \$15,000.
Esquire (Fox) (742; 50-85). "What Price Glory" (20th) and "Arctic Flight" (Mono). Nice \$3,500. Last week, "Anybody Seen My Gal?" (U) and "Sea Tiger" (Mono), \$3,000.
Orpheum (RKO) (2,600; 50-85). "Sudden Fear" (RKO) and "Pirate Submarine" (Lip). Nice \$13,000 or over. Holds. Last week, "Big Sky" (RKO) (2d wk), \$8,000.
Paramount (Wolfberg) (2,200; 50-85). "Son of Ali Baba" (U) and "Swindlers" (Realart). Stout \$13,500. Last week, "Big Jim McLain" (WB) (2d wk), \$8,000.
Tabor (Fox) (1,967; 50-85). "Untamed Frontier" (U) and "Daniel and Devil" (U). Tall \$9,000 or near. Last week, "Three for Bedroom C" (WB) and "Rose of Cimarron" (20th), \$6,500.
Webber (Fox) (750; 50-85). "Untamed Frontier" (U) and "Daniel and Devil" (U). Good \$4,000. Last week, "Three for Bedroom C" (WB) and "Rose of Cimarron" (20th), \$3,000.

Stress Repeal

(Continued from page 3)
will grow even greater so long as the tax law exists, say traders.
But industryites reason that if this tax money is left with the exhibitors, half of it would go to the Government anyway as income tax. Also, more theatre closings, as threatened if there's no tax relief, mean total elimination of a source of all sorts of taxes.
Another angle featured in the industry's tax campaign is that shuttering of a film house adversely affects at least 100 merchants in the immediate area who draw business from traffic to and from the theatre. If these small mercantile outfits suffer a business downturn, it's obvious that the Government's b.o. also is hit, say trade sources.

Enterprise Stressed By Hawks as Key To Outstrip Television

Hollywood, Sept. 16.
Enterprise, not economy, is what Hollywood needs to outstrip its competition—and begin winning back the dwindling audience of filmgoers. That's the contention of veteran producer-director Howard Hawks, who feels that the film industry now is in a better position than ever to turn out quality product that will bring in bigger revenues.
"Television is taking over the trivia," he points out. "We don't have to make that junk anymore. Now we can—and should—begin concentrating more and more on pictures with imagination that sustain interest."

However, Hawks feels, Hollywood should be careful in selecting its subject matter. "It's no longer enough to buy a passably good story or book and turn out a film version."
"The day of the story is just about over," he contends. "We need pictures about people and about backgrounds. They should be interesting—and they should move. The trouble with many movies today is that they don't move. People don't stay in corners normally—we've got to show action, have backgrounds change and have our people moving around."

Cole Stresses

(Continued from page 7)
it pays off at the boxoffice, at the distributor's office in New York and the producer's office in Hollywood, I can't for the life of me see."

No Cure-All

The Texas exhib admits that this is not a cure-all for the ailments confronting film biz. He stresses that distribution methods are backward. "Just to mention one thing," he asserts, "why is it necessary for 10 film companies to have 10 distribution spots here in Dallas is just beyond me. It is expensive and cumbersome. The inspection of a Paramount reel is no different whatsoever from a Metro reel, and the same goes for shipping. Unquestionably there should be one central inspection and shipping office here in Dallas and perhaps 10 separate offices for the sales and bookkeeping departments."
"This was proposed here in Dallas over 20 years ago, according to my knowledge. It is all the more logical when you step out in Film Row and see the horrible congestion in the streets occasioned by film trucks here on a busy street at shipping and distribution time. That problem alone is going to force such a change in distribution because the traffic congestion in this busy section of town is terrible. We are using expensive real estate where all of that class of mechanical handling should be relegated to some wholesale district completely away from the center of town, leaving the sales offices here in the approximate middle of town where they would be convenient and available to their customers."

AM-TV

(Continued from page 2)
wich, Conn., has started an "I Promise to Vote" campaign in which 50 local merchants conduct a straw poll and location of polling places is given. Intention to vote on Nov. 4 must be shown by citizens in order to participate in the straw ballot.
Also in Connecticut, WNHCTV in New Haven enlists the aid of children to deliver "register and vote" appeals to parents, by giving a member of each of the city's youth organizations a one-minute pitch-before the camera.
In Maryland, WGAY in Silver Spring has been bringing to the radio opposing candidates for senator, governor and other offices, to urge citizens to exercise their voting privileges.
Among other stations which are making outstanding contributions to the campaign are WLKB in DeKalb, Ill.; WCAX, Burlington, Vt.; KTFI, Twin Falls, Ida.; WFML, Washington, Ind.; WHO, Des Moines; WTVR (TV), Richmond, Va.; WNBQ, Chicago; WHAM, Rochester, N. Y.; WSB, Atlanta, and WCTC, New Brunswick, N. J.

See Flock of Theatres

Continued from page 4

forementioned theatre exec refused to accept. Later charged that Halpern had raised his fee 66% to cover extra lines for increased coverage of the bout. "We don't want to pay for the extra lines," he stated. TNT chief noted that admission price being asked by theatres showed an average increase of \$1.20 while his asking price averaged only 15c higher as compared to previous fight telecasts.

Despite circuit balks, a sufficient number of houses have signed with TNT to enable it to meet its guarantee to the International Boxing Club, promoters of the bout.

Meanwhile, it's been announced that Paramount's "inter-film" theatre television system will play a key role in the coast-to-coast theatre telecast of the fight. Deal has been concluded for Par equipment in the Paramount Bldg. in New York to receive the bout from Philadelphia and permanently record it on 35mm film, which will be ready for re-televasting to the west one minute after the action occurs. TNT will pick up the film and transmit it to the west as soon as network facilities are available.

Detroit's \$3.60 Top

Detroit, Sept. 16.
The 2,961-seat Palms Theatre, United Detroit Theatres downtown, is scaled at \$3.60 for the theatre telecast of the Jersey Joe Walcott-Rocky Marciano heavyweight championship bout Sept. 23.
Tickets are selling briskly.

Frisco Sale Strong

San Francisco, Sept. 16.
The San Francisco Telenev Theatre, 400-seat newsreeler, has joined the Theatre Network Television transcontinental closed circuit for the large-screen beaming of the Walcott-Marciano championship bout.

Reserved seat tickets are scaled to \$4.80. Fifty percent of the capacity has been allocated for Oakland fight fans. Advance sale is big.

\$3.60 In Albany

Albany, Sept. 16.
Fabian's Grand will charge \$3.60 for the telecast of the Walcott-Marciano bout. This is \$1.20 more than for the Robinson-Maxim and two other fights shown on the theatre's large screen, and \$2.84 more than the price for the Louis-Savold fightcast in the neighboring Palace 14 months ago. The 3,650-seat Palace started the series at regular week-night scale of 74c, attracting a stampee audience of 4,000 for the premiere.

\$2.50 Top In Mpls.

Minneapolis, Sept. 16.
Big-screen theatre television version of the Walcott-Marciano fight

at 4,000-seat Radio City is scaled at \$2.50 for entire house, with all seats reserved. It's the first time any big-screen theatre telecast has been sold to the local public on a reserved-seat policy.

Although United Paramount Theatres, operators of Radio City, also has big-screen theatre television in its St. Paul Paramount theatre, the fight will be telecast exclusively here.

H'wood Studying

Continued from page 5

in the last five years that they have been rebuked at yearly intervals. Some, comparably, are doing far better in their re-release than they did the first time out."

Best of the reissues in the package thus far have been such action films as "Spoilers of the Sea" and "Destry Rides Again." Included in the library are such stalwarts as "All Quiet on the Western Front," and some Ritz Bros., Abbott & Costello and W. C. Fields comedies.

With the cream of the Universal reissue list already in release, Broder now is hunting for other films to supply the market. He's had exploratory talks with two studios and their respective libraries now are being studied with a selective eye.

Realart's success has cued a new phase of Broder's activities. He's launched Jack Broder Productions, which specializes in low-budget action and exploitation films for the smaller houses around the country which are unable to get other product until they've become all too familiar in the larger situations. Outfit turned out eight last year and plans at least 10 this year.

New pix are being sold through the Realart exchanges under a new arrangement conceived by Broder which gives the producer a better chance to come out on the film. Franchise-holders do not begin to get their distribution payment until Broder has recouped the negative cost on the film. After that, distribution fees are figured on a retroactive basis so that the exchange owner loses nothing on a successful picture. In addition, Broder has worked out a cross-colateralization scheme under which any losses on a slow picture can be offset by the revenue on a better boxoffice attraction.

Meanwhile, the Realart reissue formula has paved the way for a system of exchanges, revenue-producing bills of old films, and new product for the small situation. Broder, an exhib himself, sees his combined operations as meeting the needs of many small exhibitors badgered by competition and clearance.

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Telepix Reviews

I LOVE LUCY

With Lucille Ball, Desi Arnaz, Vivian Vance, Bill Frawley, others; Wilbur Hatch orch
Exec producer: Arnaz
Producer: Jess Oppenheimer
Director: Bill Asher
Writers: Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.
30 Mins.; Mon., 9 p.m.
CBS-TV, from New York
(Blow)

"I Love Lucy," which led the Nielsen lists last year, started its second season Monday (15) in fine form — and should gain new plaudits. Show contains the same winning combo of Lucille Ball and Desi Arnaz, as the slightly mad young married folk, with Vivian Vance and Bill Frawley their neighbors and foils. It's still the same fast-paced show, with a sprightly script and generally wholesome outlook. Only change is Bill Asher taking over as megger from Marc Daniels.

Initiator opened with a cutie, with Arnaz chiding his wife on overdrawing her checking account (she endorsed her beauty parlor check: "Dear teller, please be a lamb and don't put this through until next month"). That started a spat, with the neighbors joining in, and the husbands deciding to spend a week doing the housework while the wives try their hands at breadwinning.

It was a familiar situation, but deftly handled. The business of the femmes huddled together in the employment agency, giving facial reactions as the interviewer suggested various jobs, was excellent visual comedy. The men's travail in the culinary department (Frawley made a seven-layer cake in one layer, with the frosting inside) also had some sock elements.

Standout portion, however, was the distaffers' working in a candy kitchen, as wrappers on a conveyor belt—and stuffing their mouths with the sweets they couldn't wrap as the belt speeded up. The inevitable end, with each of the sexes granting the other's arguments, registered with a punch as the males gifted the girls with boxes of candy.

Vehicle had some slapstick spots that lacked the impact of the show as a whole, such as the women throwing chocolates at each other, and the bit of a pressure cooker exploding and chickens falling from the ceiling. Overall production was topflight.

Wilbur Hatch's music and audience laughter added to show's effect on living-room viewers. Commercials for Philip Morris were palatable and have dropped the nose test theme. **Bril.**

THIS IS THE LIFE

With Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Kasday, others
Producer: Family Films (Ian M. Smith)
Director: William F. Claxton
Writer: Nancy Moore
30 Mins.; Tues., 10 p.m.
LUTHERAN CHURCH-MISSOURI SYNOD

DUMONT, from N. Y.

"This Is the Life" comes to the DuMont web as a 26-part celluloid underwritten by the Lutheran Church-Missouri Synod for a reputed \$500,000. Preem on the chain's Gotham flagship last Tuesday (9) was preceded by an unrelenting at the Park Ave. Theatre, N. Y., before handpicked guests. Cooperating in distributing the package is the National Council of Churches of Christ, overall Protestant body whose aim is to spur church attendance via the series.

Whether such a laudable objective can be achieved by means of a conventional story whose frame of reference, as par the initiator, does not embrace preachment or directly pose a moral, may depend largely upon the cumulative effect. The format, moreover, promises no sermonizing in upcoming chapters, and hence the basic appeal in connection with churchgoing would seem to derive wholly from the entertainment values of the half-hour films.

In a manner of speaking, the producer, Family Films, with Ian M. Smith as exec in charge, and direction by William F. Claxton with original scripts by Nancy Moore, "dares not to be different" in that the yarn on the bow show more or less trod a safe path in the Hollywoodish pattern. Thus, the Fisher menage—"an average family in an average (smalltown)

community"—is composed of nice, God-fearing guileless Americans who can be disturbed by criticism of their mores which they deem unfair. At least the ingenuite of the clan is thrust into such a position via the introduction into the home of a young, handsome, wealthy and cynical stranger from the big city. He has come to gather material on smalltown life and since the girl is a librarian—and attractive—the research project puts wings to the romantic angle.

When the lad completes his paper, the girl discovers through a typical community leak (the public stenographer to whom the thesis is given for typing) that her family has been severely attacked for its limited (i.e., smalltown) outlook on life. That the lad's second and expressed thought was to tear up the manuscript as unworthy and untrue, comes as a highly contrived anti-climax that is pushed as a natural culmination of events which reconciles the romantic leads—in short, the "happy ending."

Actually, there is no problem posed that hasn't been done numerous times, good and bad, by vidpix and other media. This one is pleasantly treated and the thesping by all hands is par for the course, with sincere performances by a cast headed by Forrest Taylor, Onslow Stevens and Nan Boardman.

Following the film, there are announcements that relate to Christian living, an appeal for Bible-reading as bearing the pre-

cepts of the faith, and postcards solicited for more info, receipt of pamphlets, etc., with St. Louis as headquarters. **Trau.**

DRAGNET

With Jack Webb, Milburn Stone, Herb Ellis, Kenneth Patterson, Paul Richards, Lillian Bussess, Alice Backes, Anthony Jochim
Producers: Stanley Meyer, Mike Mesheko
Director: Jack Webb
30 Mins.; Thurs., 9 p.m.
NBC-TV, from New York
(Cunningham & Walsh)

This series, which seems to come up with a sock dramatic vehicle consistently, kicked off its new fall series Thursday (11) with a gripping story of a would-be suicide. What gives "Dragnet" its punch is the careful detailing of police work, the insight into the minds of criminals, its effective production and direction.

Yarn covered a half-hour span—the same time the film occupied. Cops arrived at 9:30 to learn that a paranoic man climbed out on a window ledge and announced he will leap at 10 p.m. The race against the clock was deftly handled, showing Joe Friday's (Jack Webb) rational pleas, then his stratagems to lure the suicide from his perch, the attempt by the fire department to get a ladder up, the try by a rescue squad expert to lasso the deranged man, the use of a portable p.a. system with the man's sister movingly entreating him to go aside. Windup was Webb's daring the crazed man to come at him with a knife, and hurling him into the room during the tussle.

Vidpic involved a good deal of location shooting in L.A., which added to the realism. Shots of the fire department ladder slowly mov-

ing up—made at night and with a crowd watching—were good, although drawn out too long and not fully explained in the script.

Paul Richards was convincing as the suicide and was lensed effectively, moving calmly under pressure and yet sensitive to people. It's not private eye heroics, but a team working together, and Webb gets a nice assist from Milburn Stone, Herb Ellis and Kenneth Patterson as other cops.

Overall production is superior, with excellent use of closeups. Lighting, however, could have been better in the exterior scenes. **Bril.**

CHEVRON THEATRE

(The Right to Hate)
With Bill Phipps, Stacy Harris, Nancy Hale, Billy Chapin, others
Distributor: MCA-TV, Ltd.
Producer: Revue Productions
Director: Axel Gruenberg
Writer: Miles W. Barnes, Jr.
30 Mins.; Fri., 9 p.m.
CHEVRON STATIONS
KTLA, Hollywood

Trouble with "The Right to Hate," a revenge story, is it doesn't begin to develop plot-wise until the telefilm's past the halfway mark, and until then it has a whodunit aspect—"What's it all about?" Once plot is given impetus in script it's well handled, but many a televiewer may have been lost during that first baffling portion. Tempo of Miles W. Barnes, Jr. script and that of Axel Gruenberg's direction were much too slow for story which had fine potential.

A stranger shows up at a ranch, gets a job as a hired hand, and for about 20 minutes bedevils the young rancher whom he hates. Rancher takes a lot of abuse, even

stands by as the stranger moves in on his gal. All the rancher does is mumble helplessly and take to drink and the Bible. It's finally disclosed that years before the stranger had stolen the rancher's horse, the rancher trying to retrieve it killed the stranger's brother by mistake, so—stranger went to jail for horse stealing. Typical slambang western fight scene at end sees rancher win, and everything miraculously straightened out, with the heavy having gotten over his seven-year hate.

Performances by Bill Phipps, Stacy Harris, Nancy Hale, Billy Chapin and Kenneth MacDonald are more credible than the story. Ellsworth Fredericks' camera is penetrating. **Daku.**

Vidpix Chatter

Hollywood

Stu Reynolds planned to N.Y. to negotiate sale of Screen Televideo vidpix. Norman Retchin named head of story department of ST, which rolls 10 telepix Oct. 15 at Eagle Lion studios...Will L. Lane named director of new TV research department of Guild Films...Cast in support to Barbara Britton and Richard Denning in John W. Lovetown production, "Mr. and Mrs. North," being shot at Goldwyn studios by Federal Telefilms, are Skeets Gallagher, Else Neft, Herb Jacobs, Ralph Lewin, Charles Williams, Arthur Page, Gary Stewart, John Gardner, Francis DeSales, Ben Weiden, Carolyn Jones, Frank Scannell, Wiley Cassell and Charles Delaney...Kene Belbenoit's "The Grave in the Jungle" bought by Bill White for vidpix series, "Acts of Faith," with George Macready to star in episode...Mikhail Rasmun returned from Gotham where he made a pilot vidpic for CBS series, "Tangier"...Van Hefflin narrating series of Community Chest telepix being edited by Filmcraft, George Travell writing, directing and producing telefilms which will also be seen theatrically...Jim Bannon, Gregg Barton, Stanley Andrews, Mickey Simpson, Brad Johnson, Fred Krone, Dick Emory, David Coleman and Minerva Urecal set for roles in "Range Rider" series at Flying A...Ann Southern pilot telepic canned by Jack Chertok Productions at General Service Studios...Your Jeweler's Showcase, vidpix series, debuts on KNBH Oct. 2...Sterling Television releasing 13 15-min. vidpix produced by Simmel-Meservy tagged "Ghost Towns of the West"...Bob Fallon to Mexico City to prep production of 13 vidpix...David Hire trying to sell telepix series, "Crackdown," on which pilot was finished, with Alan Reed, Don Beddoe, Richard Crane and Willis Bouchey Sidney Smith producing, Douglas Heyes scripting...June McCall femme lead in "I Am the Law," George Raft series being shot by Cosman Production at the Hal Roach lot...Rebound series, sponsored by Packard, rolls in October at Bing Crosby Enterprises, located at RKO Pathe...Hayden Rorke, Thurston Hall, Mary Ellen Kaye and D. J. Thompson in Mickey Rooney telepic pilot rolling at General Service studios, Arthur Lubin directing...Charlie Stevens cast in Revue Productions' "Border City," shooting at Republic...Screen Writers Guild strike against Alliance of Television Film Producers enters sixth week, with only significant development being feelers tendered ex-officio to SWG by Alliance members toward compromise settlement.

TV Films in Production

as of Friday, Sept. 12

WM. BOYD PROD'NS, INC.

11700 Ventura Blvd., Los Angeles
Hopalong Cassidy series of half-hour western adventures now shooting. Star: William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin-Abbe, Tommy Carr

JACK CHERTOK PRODS.

Central Service Studios, Hollywood
"LONG RANGER" half-hour western series now shooting.
John Hart, Jay Silverheels set leads.
Production manager: Harry Poppe
Directors: Paul Landres, Holly Morse

COSMAN PRODUCTIONS

Hal Roach Studios, Culver City
"I AM THE LAW" series of 30-minute adventure dramas shooting six in series with George Raft starred.
Producer-director: Jean Yarbrough
Executive producer: Pat Costello

BING CROSBY ENTERPRISES

RKO Pathe, Culver City
Half-hour series of comedy-drama for "A CHAIR ON THE BOULEVARD" in preparation.
Half hour series of adult drama films for "CROWN THEATRE" now shooting.

JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"HARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.
Producer: Dick Mack
Director: Hal Walker
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS

General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series sponsored by Philip Morris shooting for fall season.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance.
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Electric sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Producer: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillian

FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting first 38. A John Ford production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FILMCRRAFT PRODS.

4152 Melrose, Hollywood
GROUCHO MARK starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guede
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52 half-hour vidpixes now in preparation. Gail Davis, Billy Gray head cast. Parts to fall.
Second series of 52 half-hour Gene Autry Western telepic shooting. Gene Autry, Pat Buttram set leads.
"RANGE RIDER" shooting second series of half-hour vidpixes. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archambaud

New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

GROSS-KRASNE, INC.

RKO Pathe: Culver City
Now shooting "BIG TOWN" series of 26 half-hour telepics sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Director: E. A. Dupont.

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood
Art Linkletter starring in a series of 10 15-minute vidpix titled "LINKLETTER AND THE KIDS".
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.

KTTV Studios, Hollywood
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

JAN PRODUCTIONS, INC.

General Service Studios, Hollywood
"IT'S THE BICKERSONS" series of half-hour comedy telepics now shooting. Lew Parker and Virginia Grey set leads.
Producer: Jack Denove
Production supervisor: C. M. Florence
Director-writer: Phil Rapp

KEY PRODUCTIONS

Eagle Lion Studios, Hollywood
Shooting Red Skelton series of 30-minute comedy telepics. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin
"FORBRY ARMOSE" series, starring Eddie Mayehoff, weekly for 39 weeks, now shooting.
Cast: Eddie Mayehoff, Billie Burke, Hope Emerson, Arnold Stang, Chester Conklin, Connie Marshall
Producer: Lou Place
Director: Dick Bace

EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood
Series of 13 half-hour telepic featuring Irene Dunne as fencee resumes Sept. 13.
Producer: Edward Lewis
Production manager: William Stevens

THE MCCADDEN CORP.

General Service Studios, Hollywood
"THE BURNS AND ALLEN SHOW" now shooting series of half-hour comedy telepics. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME

389 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour telepics, with narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani.

PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Cast: Mike Madigan, Phil Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

PATHESCOPE PRODUCTIONS

580 Fifth Ave., New York City
New series of 13 half-hour telepics, sponsored by R. J. Reynolds Tobacco Co. through

William Esty, Barry Nelson heads cast.
Producer: Ed Montagne
Production Supervisors: Walter Raft, Robert Truett
Director: Oscar Rudolph.

ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
Shooting "MY LITTLE MARIE" series of half-hour comedies. Gale Storm and Charles Farrell set leads.
Producer: Hal Roach, Jr.
Associate producer: Guy V. Thayer, Jr.

REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood
Half-hour series of "ADVENTURES OF KIT CARSON" telepic now shooting for General Service Studios.
Producer: Revue Productions
Director: John English.
Series of 26 "BUFF BAKER, USA," vidpix, starring Alan Hale Jr. and Randy Stuart now shooting.
Director: Richard Irving.

HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Bing Moore, Spencer Williams, Alvin Childress, Ernie Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Producer: Don Sharpe
Production executive: James Fonda
Assistant director: Emmett Emerson

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the FORD THEATRE series of 39 half-hour telepics.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood
Resume production of half-hour dramas in October.
Producers: Screen Televideo Prods.
Prod. supervisor: Rudy E. Abel
Camera: Stuart Thompson
Supervising film editor: Bernard Matis

DON SHARPE ENTERPRISES

RKO Pathe Studios, Hollywood
Series of "FOUR STAR PLAYHOUSE" half-hour telepic dramas shooting.
Producer: Don Sharpe
"MY HERO" series of comedy-dramas starring Robert Cummings to shoot after Sept. 22.
Producer: Mort Green
"TERRY AND THE PIRATES" series also to shoot after Sept. 22.

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series resumes shooting half-hour telepic series Sept. 22.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinech

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gersham, Ozzie Nelson

FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood
"FIREBIRD THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood
Two in "UNEXPECTED" series of half-hour adventure telepic sketched for September shooting.
"CISCO KID" series of 30-minute vidpix will shoot six telepic in September. General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

WNYC Film Unit Sets

Civil Defense Vidpic

Film unit of WNYC, New York's municipal radio station, has completed "The Price of Liberty," pic showing all the civil defense forces of the city in action.

Vidpic will be screened for federal, state and city civil defense execs at the RCA exhibition hall, N. Y., Friday (19) morning.

Seven for Salzburg

Cornell Film Co., headed by J. Milton Salzburg, last week picked up TV distribution rights to some seven features originally produced by Monogram, Principal Pictures and other indie studios.

Films are "Wayne Murder Case," "Convicts at Large," "Fire Alarm," "Jungle Bride," "Police Court," "Law of the Sea" and "The Girl From Calgary." Oldest of the group was lensed in 1932.

'Y & R STORY' SHOWS TV PATTERN

London Emerging as Bigscale Vidpix Prod. Center; Yanks Step Up Shuttle

By HAROLD MYERS

London, Sept. 16. For the past two years, there has been a steady flow of traffic across the Atlantic of telepix producers who believed that facilities and costs would make London a more attractive production center than either N.Y. or Hollywood. The prospectors came, looked at studios and talent, and then drafted plans which they hoped would mature and justify the setting up of a British organization. Inevitably many of the projects thus conceived proved stillborn or had only a short lease of life. Only now, after a lapse of time, is there a genuine indication that a big scale telefilm production industry is nearing realization.

The major projects currently in production include the series for National Broadcasting Co. which is being produced by Douglas Fairbanks, Jr.'s new outfit. It has contracts which will insure continuous production for some time ahead with main interest centered on a Foreign Legion group and also on the Fairbanks intimate theatre series.

John Nasht, who was the first Yank producer to recognize the potentialities of British production for American TV, and has made two series in Europe, the first starring Isabel Bigley and the second with Dolores Gray, is now in London lining up a new program which goes into production early in November. New series, with an umbrella title of "Orient Express," will tee off with a trio of Gerald Kersh's stories, for which the author is now completing the shooting script. Subsequently a further three will be lensed in Paris. Others in the series will be made in various parts of Europe.

American distribution for the series has been set through the Procter Syndication. Bernard Procter came to Europe last week-end for final confabs with Nasht before production gets under way.

(Continued on page 40)

Vidpix Sale Boom; Three Fetch 290G

Hollywood, Sept. 16. Sudden upbeat in tempo of telepix sales the past week saw Arrow Productions peddle "Ramar of the Jungle" for \$155,000 to three channels, MCA-TV Ltd., sell Abbott & Costello series of 26 to KTTV for \$104,000 and "Hollywood Offbeat" peddled in seven markets for \$31,000 by United Television Programs.

"Ramar," starring Jon Hall, went to KTTV in L. A. and KFIL in Philadelphia for \$45,000 each for 26, and to a N. Y. channel for \$65,000. Exec producer is Leon Fromkess, Rudolph Flothow is producer.

"Offbeat" stars Melvyn Douglas, tees off on KNXT in October, and bankroller in all seven markets is Serutan.

TOM LEWIS AS QUIZZER IN HOTEL INTERVIEWS

Hollywood, Sept. 16. Tom Lewis, who used to be a radio announcer in Albany before he joined Young & Rubicam to later become veepee in charge of radio and TV, is coming out of professional retirement to emcee a telefilm series from Beverly Hills hotel. He and his wife, Loretta Young, are heavy stockholders in the class hostelry.

Format is for Lewis to interview prominent guests on the hotel register under the title of "May We Present . . . ?" Ted Bliss, late of Y&R, will direct. Lewis was one of the also-rans for Bill Keighley's producer spot on "Lux Radio Theatre."

Smith's 'Int'l Theatre'

Martin Smith, topper of Feature Television Productions, has returned from Italy with pilot film of "International Theatre."

Realistic flavor was achieved by shooting on the streets of Rome. Idea is to lens projected series in various European countries.

Mushrooming Vidfilm Industry Jams Rental Lots

Hollywood, Sept. 16.

Practically every rental lot in Hollywood these days is being maintained by television production. Where previously vidpix producers had to scratch for space, due to high charges, these lots in most instances now are turning practically 100% into telepix studios, with only occasional use by regular film producers. What's more, they're making attractive bids for TV biz.

The position which TV production now holds in the film colony is further seen in the fact that several studios either already have been constructed or presently are in the building stage specifically for video work. Additionally, certain regular motion picture studios have thrown open their doors to the new medium, either their own production or to outside producers on a rental basis.

A total of five rental studios currently are being utilized only for TV purposes, while another two draw most of their rentals from TV production.

Of these five, the Hal Roach studios is most active. To accommodate the number of requests for space, studio has launched a \$25,000 expansion program, to afford added facilities. Plan embraces making two stages out of one gigantic stage, at a cost of \$15,000, building seven more cutting rooms, and installing additional equipment.

Roach studios alone, through its renting TV producers and Roach's own TV activities, this year will make in telepix an equivalent of more than 50 regular feature pictures, a figure far surpassing annual output of practically every major in town.

Eagle Lion studios is another which concentrates on TV production, and General Service, KTTV and California studios are others

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'Paisan' as Chi Test On Foreign Pix Oldies

Chicago, Sept. 16. First Chi tele beaming of "Paisan" is slated for Sunday night (21) via WGN-TV on Jim Moran's (Hudson dealer) "Courtsey Hour." TV screening of the Italian film will be an experiment to test the audience reaction to non-English product and if "Paisan" clicks Moran plans to use such films as "Open City" and "Bicycle Thief" on subsequent shows. The three foreign pix are included in a WGN-TV package buy from Motion Pictures for TV.

Decision to air the award-winning "Paisan" has raised some ticklish editing problems at the station. Several screening sessions are scheduled this week in an effort to determine just how much of the film's realism can be left intact for home consumption via video. Since the pic will be sent out at the 10 p. m. hour and because of its theatre-earned rep as a near-classic Moran and WGN-TV hope to keep the cuts to a minimum.

AGENCY BIZ SEGUE TO PIX

The "Young & Rubicam Story" perhaps best reflects what's happening in television today. For years one of the major agencies engaged in live radio-TV production, with creative staffs outnumbering those of any other Madison Ave., N.Y., percentage house, Y&R goes to bat for the '52-'53 season with only one live video presentation on tap. All the other shows on the agency's roster are on film. And the one live show will probably convert to film at end of the first 13-week cycle.

Sole contender on the Y&R live programming calendar is the new Gulf show, which replaces "We the People" on NBC-TV Friday nights first week in October. It will be a half-hour dramatic series tentatively titled "Adventures in Drama." Frank Telford will produce.

(Telford alone, of all the Y&R production staff previously assigned to the "Schlitz Playhouse" series, remains berthed in New York. All the others, including Joe Sciacchetti, Felix Jackson and Bill Brown, have been transferred to the Coast to meet the agency's increasing demand for film-TV staffers.)

Trend Is West

Even getting Gulf to "stay live" for a 13-week period was something of a problem for Y&R, which was anxious to establish a continued identity with major-league live network programming originating in the east. Gulf prefers a film show, and on the basis of present negotiations, the new dramatic series is scheduled to wind up on the Coast as an additional entry in the vidpix sweepstakes.

Among the other Y&R bigtime entries this fall and winter, the Joan Davis Show (for General Electric) will be a filmed series from the Coast, as will the General Foods-sponsored "Our Miss Brooks," which is a CBS-TV film package. Additionally, Charles Laughton preems in January for a Y&R client—Mott's Apple Juice—in a 15-minute vidpix presentation of readings from the Bible and the classics.

'INFO PLEASE' TO STAY AS SYNDICATED TV'ER

Although "Information Please," the Dan Golenpaal package, checks off the CBS-TV Sunday night schedule at end of the month, following the return of the Fred Waring show for General Electric, which picked up "Info" as a summer TV replacement, the longtime quizzer will not be put back into camp.

Golenpaal is currently negotiating for syndication of the series via film, for sale in individual video markets. A couple of weeks back Golenpaal used a filmed version, with Howard Lindsay and Russel Crouse, in the GE slot, and decided to proceed with the syndication idea because of the favorable reaction.

Slesinger Gets Rights To 'Blondie' Comic Strip

Stephen Slesinger Productions, Inc., this week acquired TV, radio and motion picture rights to the "Blondie" comic strip. Previously, the Slesinger outfit had lensed a pilot film for a new TV "Blondie" series. Latter will have Jeff Donnell in the title role, while John Harvey is cast as Dagwood.

"Blondie" TV series will be repped by the William Morris agency. Plans call for original scripts, with no duplications from the motion picture or radio series. Arrangements reportedly permit production of the show in either the east or on the Coast. Marc Daniels will direct.

Heavy Switch to Film; 46 Shows Now Set for Lensing This Fall

Adlai's Debut

Hollywood, Sept. 18.

Democratic Presidential nominee Gov. Adlai Stevenson made his telepix debut during his recent campaign tour here.

Filmcraft shot teleburbs of the governor giving his views on two 15-minute and 12 one-minute programs, Hollywood-for-Stevenson committee arranging for the vidpix, to be shown on TV webs during the campaign.

TVA, SAG Flareup In Chi Looms On Vidpix Producers

Chicago, Sept. 16.

Long standing tussle between Television Authority and Screen Actors Guild over the jurisdiction in the vidpix field may flare up anew as a result of the plans by the Chicago TVA group to launch a drive to sign up Chi tele film producers. The local TVA board voted last week to move into the hometown film shops on the grounds that SAG has failed to take any action toward organizing the Windy City producers.

TVAers take the view that they have no choice but to move into the vacuum that's existed here the past couple of years as a result of SAG's failure to seek representation at the Chi TV filmieries. It's pointed out the actors' guild, unlike in Hollywood, New York and Detroit, does not maintain an office here, or for that matter, in several cities where TV film commercial activities have been growing rapidly.

The Chi TVA decision is expected to revive the TV film jurisdiction wrangling within the Associated Actors and Artists of America, of which both TVA and SAG are adjuncts. Just last week SAG voted to go back to full participation in the Four A's on the assumption that a recent Four A's board vote rescinding an earlier resolution giving TVA jurisdiction in TV films, gave the screen group clear rights in the field.

A series of National Labor Relations Board elections in Hollywood and New York have also given the film nod to SAG. However, unlike the situation currently prevailing in Chicago, SAG was actively organized on the two Coasts.

GUILD'S DISTRIB SETUP ON 'SPORTS LIBRARY'

Guild Films, Inc., headed by Reub Kaufman, has set national distribution of its "Guild Sports Library" for Sept. 29 when it will be programmed by 19 TV stations. A film-clip service, "Library" was conceived by Guild for local utilization by stations and agencies.

Meantime, Guild has handed Mercury Film Laboratories, N. Y., orders covering a total of 768,540 feet of prints for "Library." About half of the footage is scheduled to be available for shipping by Sept. 21. Balance is to be delivered by Oct. 15.

In another deal, Guild inked a pact with the Ruben Advertising Co. of Indianapolis calling for a series of 30-minute shows to be beamed back-to-back in that city. They'll consist of two 15-minute stories in the TV film series, "Invitation Playhouse."

Programming of the 26 15-minute shows over a 13-week stretch is slated to start via WFBM-TV on Saturday (20). Gibson Co., distributors in the Indianapolis territory for Arvin radio and TV sets, is picking up the tab. Deal was arranged by Robert De Vinny, Guild's midwestern sales manager.

Hollywood, Sept. 16.

Spectacular progress registered by the telepix industry is pinpointed by virtual doubling of vidpix programming this fall, as minimum of 46 filmed shows, all sponsored, are set for the new season as compared to 25 last season.

Various reasons are given for the surge in celluloid, but two concrete examples are "I Love Lucy" and "Dragnet," success of these top-rated telefilm shows accounting for a good deal of increased sponsor interest in vidpix. "Lucy," starring Lucille Ball and Desi Arnaz, teed off on CBS-TV last year a newcomer and wound up to top all shows for the season. Jack Webb's NBC-TV "Dragnet," while not quite so rapid in its rise, nabbed nifty ratings all along the way also, with the two shows unquestionably creating an appetite among angels for more telepix.

Telefilms dissolve the time differential problem found on live TV; it's now conceded that there's a generally fine quality in the vidpic, and the residuals matter is another strong talking point in favor of the celluloid.

Burns and Allen and Red Skelton are among the former live programs drifting to film this season. New vidpix to be seen this fall vary from net offerings to those sold on a regional and local basis. On latter they usually wear different labels. For example, Revue Productions' dramatic series known as "Chevron Theatre" on the Coast has a different tag in each region of the country, depending on the sponsor in that particular section.

New Entries

New (and sponsored) entries in the telepix sweepstakes this fall include "Four Star Playhouse," starring Dick Powell, Charles Boyer, Joel McCrea and an unnamed star, produced by Don Sharpe Productions, and to be seen on CBS-TV; "Hollywood Offbeat," Melvyn Douglas, produced by Marion Parsonnet, sold on local basis, KNXT in L.A.; "Ramar of the Jungle," Jon Hall, produced by Arrow Productions, sold on local

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Parker Pen Into TV With 'Intrigue'

Parker Pen Co. is taking its initial plunge into video, acquiring the "Foreign Intrigue" half-hour film series for five markets. Vidpix will be shown in Rochester (WHAM-TV); Kansas City (WDAF-TV); Atlanta (WAGA-TV); Syracuse (WSYR-TV), and San Antonio (KEYL-TV).

Parker Pen's sponsorship deal now gives the "Intrigue" series exposure in 41 market, including Canada, where the Canadian division of Frigidaire bought the show for Toronto airing.

Ballantine, original sponsor of the series, has the show in 11 eastern markets. It has now become one of the most lucrative properties on the J. Walter Thompson agency schedule.

AL MOREY PACTED IN CHI FOR PSI SETUP

Chicago, Sept. 16.

Al Morey has been pacted as midwest sales manager for Procter Syndicate International, vidpix selling adjunct of Procter Productions. To take on the new assignment, Morey is disbanding his own AM-TV production outfit set up after a stint as a Schwimmer & Scott agency account exec. Prior to joining the agency he had been with CBS-WBBM here for eight years, first as program director and later as program sales chief.

PSI deal was set by Manny Reiner, firm's sales veepee.

Chi Bid to Regain AM-TV Stature Fails to Spark Industry Turnout

Chicago, Sept. 16.

Chicago Unlimited, all-industry organization being set up to promote Chicago's radio and TV talent and production facilities, has reached the "do or die" stage with the formation last week of a temporary board of directors who has the task of getting the outfit off the ground.

It had been hoped by the sponsors of the group that last week's rally would result in the establishment of a formal organization with a permanent slate of officers. However, in view of the unexpectedly poor turnout—with only some 80 persons present—it was decided to move ahead on an interim basis.

It'll be the job of the 10-man temporary board within the next few months to not only cash in on the slightly more than \$10,000 already pledged but also to sell the project to many top level Chi radio-TV names, in the talent and management fields and the agencies, who have been holding back on the grounds the outfit has so far failed to take concrete shape. Few are taking exception to the long-range goals—the revitalization of the Windy City as a major AM-TV production center which would rank as a strong third to New York and Hollywood. But obviously many high level agency and station people, as well as some of the big name performers have to date not been properly sold on the specific ideas.

Unfortunately, with a few exceptions, Unlimited's first mass meeting admittedly failed to spark the needed industry-wide enthusiasm. Session was poorly contrived with the maximum of speechifying and a minimum of clarity as to the purposes of the venture. Only network representative taking part in the speechmaking was ABC veepee John H. Norton, who added to the

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Garry Moore's New Deal; Hassle Ends

CBS and Garry Moore have resolved their differences, with result that Moore has been signed to a new contract with the network, and he resumes with his regular daytime TV format instead of emceeing a daytime edition of "Songs for Sale."

When Moore was told that his old format was being dropped in view of the fact that most of his sponsors had cancelled out, and that he would henceforth head up the "Songs" show, he balked and refused to switch over. For a while it looked as though CBS and Moore would part company.

However, the network acquiesced and agreed to give Moore his old show back. Effective Oct. 6, however, it's being trimmed from a full hour to 30 minutes, with Moore retaining the 1:30 to 2 p.m. cross-the-board segment. (Bert Parks goes into the 2 to 2:30 period in "Double Or Nothing" for Campbell Soup.)

Two quarter-hour segments of the Moore show are sold — to Best Foods and Stokely Van Camp. That leaves eight 15-minute slots open weekly.

In contrast, last fall Moore's show had 17 quarter-hour periods sold.

Cantor Sets Guests For Teeoff on 'Comedy Hour'

Eddie Cantor's first Colgate "Comedy Hour" of the season is set for Sept. 28. Guests on the NBC-TV show will be Dorothy Lamour, Jan Peerce, the Will Mastin Trio and Sammy Davis, Jr., Tom D'Andrea and Henry Slate, Dave Barry, Jim Backus and Sidney Fields. Sid Kuller will produce, direct and write.

Cantor will present his one-hour show every four weeks on the Colgate stanza. In between, he will continue his tours around the country to help raise blood donations for the American Red Cross.

Revere Renews on 'Press'

Revere Copper & Brass has renewed "Meet the Press" on NBC-TV on a weekly basis for its third successive year, in the new time period of 6 p.m. Sunday, starting Oct. 5. Agency is St. George & Keyes.

Other Lawrence Spivak-Martha Rountree production, "Keep Posted," has been renewed by Saturday Evening Post for another year on DuMont in the 8:30 p.m. slot Tuesdays.

Coke's Pause Not So Refreshing To Radio or Video

With cancellation of the Mario Lanza NBC radio show after next week's broadcast, Coca-Cola will be without either a major radio or television show for the first time in many years. Through the years in AM, Coke has been represented by at least one top-budgeted attraction. It has yet to stake a major claim in the video sweepstakes, although it has made several abortive attempts in the past year to enter the medium.

In the past couple of weeks Coke made overtures to NBC-TV to take over the Tuesday and Thursday 7 to 7:15 p.m. segments for its own show. Deal went cold because of the web's inability to clear stations. About a year ago, Coca-Cola was interested in a big budgeted musical with Andre Kostelanetz and an expensive audition was set by CBS-TV. This, too, however, failed to jell.

Meanwhile, Coca-Cola bottlers of N. Y. are mulling a youth talent show to be beamed over WOR-TV, N. Y. Local show was auditioned last week. One of the possibilities being considered is syndicating the show on film to other markets for Coke. Agency is D'Arcy.

Educators Beef As NBC-TV Axes 'Problem' For Daytime UN Pickup

"It's A Problem," NBC-TV's public service show in the 11:30 a.m. to noon strip, is being cancelled after the Oct. 13 telecast to make way for the web's pickup of the United Nations sessions. Network hasn't yet made a definite commitment to bring the show back after the UN pickups end, probably in early December.

Nixing of "Problem" is bringing protests from educators, who consider the program one of the best network airers from an educational video standpoint. While they agree on the importance of the UN series, they feel a spot should be found for "Problem," at least after the UN sessions end.

Tyson Calls 'Em 29 Years

Detroit, Sept. 16. The dean of Michigan sportscasters, Ty Tyson, will begin his 29th consecutive year of play-by-play descriptions of University of Michigan football games over WWJ. Sponsor this year is the Chrysler Dealers of Metropolitan Detroit.

Mass. Town Burns Over TV Set Tax

Boston, Sept. 16. Making an auspicious, but far from popular debut, the first tax aimed at TV set-owners hereabouts hit the citizens of Stowe, a small town near Worcester, like an atomic blast, raising outraged cries of "discrimination," "double taxation" and "tax grab" from irate owners. While many are refusing to ante up the tax, it appears they're stuck with it until the next town meeting, which is not skeddud until March. Meanwhile, state solons are being besieged with demands to exempt TV sets from the list of taxable personal property.

Hassle is result of the Legislature's recent action, hiking the personal property exemptions on household furnishings and effects from \$1,000 to \$5,000, meanwhile reactivating the entire section of an old law which provides for a tax on tangible personal property. According to new legislation, the \$5,000 exemption shall apply to "household furniture and effects, including jewelry, plate, works of art, musical instruments, radios, garage, and stable accessories in storage, in public warehouses or commonly kept in taxpayers' domicile."

However, assessors claim such modern devices as washing machines, vacuum cleaners and TV sets are not basically furniture and therefore cannot be included in exemptions. With this loophole, local assessors bypassed washing machines and vacuum cleaners, but put the bite on TV set owners for \$4.50 each, placing each set's valuation at \$100.

State law reads that citizens

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PM, DUNHILL RIVALS, SO MCKAY GETS AXE

Philip Morris and Dunhill cigarettes, although made by the same company and handled by the same agency, Blow, consider themselves competing brands. As a result, Carol Reed is taking over the "Rain or Shine" show from Jim McKay on WCBSTV, N. Y., starting tonight (Wed.).

McKay's "Rain" strip and his "Sports in the Night" show, on the same outlet later in the evening, were both SRO, with Dunhills bankrolling the sports airer six times weekly. Philip Morris backed "Rain" thrice weekly. When it was discovered that the same announcer was plugging the two different smokes, there was a king size coffee klatsch, with McKay losing the weatherman's spot.

He's taking over the 6:10-6:15 sports slot currently held by Tom Meany. Change goes into effect tomorrow (Thurs.). Sports strip at present is sans sponsor.

Radio Network Premieres

(Sept. 17-27)

Following is a list of shows, either new or returning after a hiatus, which preem on the four major radio networks during the next 10 days.

SEPT. 17

You Bet Your Life. Quiz. NBC, 9 to 9:30 p.m., DeSoto-Plymouth, via BBD&O.

Barrie Craig. Mystery. NBC, 10 to 10:30 p.m. Tandem Plan.

SEPT. 18

Truth or Consequences. Audience participation. NBC, 9 to 9:30 p.m. Pet Milk, via Gardner.

SEPT. 21

News with Ed Pettitt. MBS, 4:55 to 5 p.m. Vick Chemical, via Morse International.

Greatest Story Ever Told. Drama. ABC, 5:30 to 6 p.m. Good-year, via Kudner.

Aldrich Family. Situation comedy. NBC, 7:30 to 8 p.m. Campbell Soup, via Ward Wheelock.

Juvenile Jury. Panel. NBC, 6:30 to 7 p.m. Sustainer.

SEPT. 27

Football. Sports. MBS, 1:45 p.m. to conclusion. Co-op.

Football. Sports. ABC, 3 p.m. to conclusion. Co-op.

Fun For All. Quiz. CBS, 1 to 1:30 p.m. Prom, via Weiss & Geller.

Television Network Premieres

(Sept. 17-27)

Following is a list of shows, either new or returning after a hiatus, which preem on the four video webs during the next 10 days.

SEPT. 18

You Bet Your Life. Quiz. NBC, 8 to 8:30 p.m. DeSoto-Plymouth, via BBD&O.

SEPT. 20

NCAA Football. Sports. NBC, 3:45 p.m. to conclusion. General Motors, via Kudner.

Armed Services Football. Sports. CBS, 1:45 p.m. to conclusion. Sustainer.

Jackie Gleason. Comedy-variety. CBS, 8 to 9 p.m. Participating.

SEPT. 21

Colgate Comedy Hour. Comedy-variety. NBC, 8 to 9 p.m. Colgate, via Ted Bates and Sherman & Marquette.

SEPT. 22

Studio One. Drama. CBS, 10 to 11 p.m. Westinghouse, via McCann-Erickson.

Life With Luigi. Situation comedy. CBS, 9:30 to 10 p.m. General Foods, via Benton & Bowles.

SEPT. 25

Four Star Playhouse. Drama. CBS, 8:30 to 9 p.m. Singer sewing machine, via Young & Rubicam.

South America Wakes Up to Video; Brazil, Argentina Well in Lead

By GREGG JUAREZ

(The writer is an actor recently returned from South America.)

'Juve Jury' Back in AM

"Juvenile Jury" goes back to radio this Sunday (21) at 6:30-7 p.m., taking part of last year's "Big Show" time on NBC.

Jack Barry-Dan Enright production will be a playback of the audio of their Wednesday evening telestanza. "Jury" had been on Mutual for five years, mostly under General Foods sponsorship.

ABC-TV, Col. U., Prep Ambitious 'Seminar' Series

ABC-TV will open a course at Columbia U.'s school of General Studies, which usually is limited to only 75 students, to thousands of televisioners across the country, via a new TV program. Titled "Seminar," it preems Saturday, Oct. 4, in the 7-7:30 p.m. slot on ABC-TV. The tele series will be based on the course in American Civilization as regularly given at the school. Viewers will be able to get a syllabus from Columbia and those who wish to take a final exam may do so. Papers will be graded without charge, but no academic credit will be given to video students.

TV show will be conducted by Donald N. Gigelow of the Columbia history department and will be produced under the supervision of John W. Pacey. ABC public affairs director. Dorothy Oshlag, manager, and Erik Barnouw, editor of Columbia's Communication Materials Centre, will supervise for the university.

Each week an important book will be discussed, starting with Toynbee's "Civilization on Trial," Marx and Engel's "Communist Manifesto," Freud's "Civilization and Its Discontents," et al.

Last year Pacey and Barnouw developed "Horizons," which discussed upcoming developments in various fields.

L. I. Realty Developer Beams Local Tidbits To His Community

A weekly stanza minus commercials has been launched on WPAC, Patchogue, N. Y., by realtor Walter T. Shirley, and is broadcast specially for residents of a Long Island real estate development.

Airer is beamed Sundays at 2:230 p.m. and contains news items, club notices, birth and wedding announcements, etc., for dwelling in Shirley, L. I., the realtor's 10,000-acre development. Program is supervised by publicist Walter Kaner.

When I was in Lima, the director general of Radio Nacional de Peru, Santiago Negib, showed me plans he is making for his new Television Nacional, a \$2,500,000 project being sponsored by the government, and which will probably take two years to build. They are at present soliciting bids from companies in the U. S., and Negib feels that when it is completed, they will have one of the most perfect television setups in South America.

He believes his greatest problem will be programming, and I found later that it was the major concern of all those interested in television down there. Since Peru has built up a relatively small entertainment industry—outside of radio, which

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Circus-Musical Series for Buick

After weeks of trying to evolve an hour show to alternate with the Milton Berle Tuesday night NBC-TV program on an every-fourth week basis, the Kudner agency, on behalf of its Buick client, has finally come up with a circus-musical type show. It will feature Joe E. Brown, John Raitt, Dolores Gray and Victor Young's orch. John C. Wilson will direct and Anita Loos will be chief scripter. Program will originate from Center Theatre, N. Y., as will the Berle show.

Previously a deal was cooking for Tallulah Bankhead to go into the once-a-month segment, but she didn't want to commit herself to 10 shows a season, particularly since she's set for five appearances as star of the Saturday night "All Star Revue." In addition, Miss Bankhead would like a fling at legit this season.

STRIKE TWO ON TV BALLCASTS

Murrow Views the Gnus

Edward R. Murrow, CBS-TV's "See It Now" annotator, goes to Philadelphia next week for huddles with Charles Vanda, WCAU-TV veepee production topper, and the Philadelphia Zoological Gardens board of directors, with Murrow slated to do a Saturday noontime show for CBS-TV emanating from the Philly Zoo. Program, scheduled for a fall premiere, will be bracketed back-to-back with the WCAU-TV-created "Big Top" that comes out of Camden for Sealtest.

Murrow will go to Philly every Saturday for the origination. The CBS commentator-analyst has long had a desire to do a zoo program for kids, and reportedly his own version is based on what his own child would like to see and which present zoo presentations fail to fulfill.

Show will add another to the long string of Vanda network productions emanating from Philly.

'Evening at 7' Hassle Strips NBC-TV Of Pepsi, Coke, Vitamin Billings

The question of how to resolve the 7 to 7:30 p.m. cross-the-board slot has become NBC-TV's most vexing problem. Several million dollars in annual billings are going by the boards because of the network's inability to clear stations. Since 7 to 7:30 is station option time (with the exception of the owned-&-operated stations, which are committed to web programming), the affiliates sell it locally and refuse to relinquish the time.

Coca-Cola wanted the Tuesday and Thursday 7 to 7:15 segments for its own show. Vitamin Corp. had a signed commitment for the Monday and Wednesday 7 to 7:15 strips for sponsorship of "The Goldbergs." Because the Coke outfit couldn't get sufficient stations, it bowed out of the proposition. Vitamin Corp. still wants "The Goldbergs" but not with the small station lineup available. NBC is still trying to persuade the company to come in.

Ex-Yale grid coach Herman Hickman has been signed by General Cigar Co. to go into the Friday 7 to 7:15 period. Despite the fact that the network could only clear nine stations (including the five o-&o's in the major markets), the client is going along with it. Similar hassles attend the 7:15 to 7:30 stretch. Pepsi-Cola has signed a conditional order sponsorship of the Tuesday and Thursday segments for a filmed dramatic series. Thus far, however, the station clearances are unsatisfactory to the drink outfit. Unless NBC can pump some enthusiasm into the affiliates, the deal looks off.

1 Down, 2 to Go On Web 'Tandems'

It's one down and two to go for both NBC and CBS on sponsorship of the radio webs' respective "Operations Tandem." NBC concluded a deal last weekend with Bromo Seltzer whereby the company will buy into the network's three-show "Tandem" parlay. These include Judy Canova, Red Skelton and "Barrie Craig."

Previously, CBS had signed American Chicle Co. for a "Tandem" participation in "Mr. Keen," "FBI in Peace and War" and "Meet Miss Millie."

To break even on the shows, the networks say it's necessary to wrap up three sponsors. Thus far each web still needs a brace of clients.

Sterling Buys Anthony; Toni Mulls MGM Series

Sterling Drug has bought John J. Anthony show on Mutual, Sundays at 9:30 p.m., starting Oct. 5, via Thompson-Koch agency.

Bankroller has also inked for "Ladies Fair" cross-the-board, starting Sept. 29, via Dancer-Fitzgerald-Sample.

Toni is reported close to signing for a three-times-weekly participation in the MGM Radio Attractions stanzas on the web. Last week General Mills bought cross-the-board spots in the MGMRA shows.

It's Official

The Eddie Albert situation comedy, which goes into the Saturday night at 9 slot on CBS-TV this fall, will not be called "Leave It To Dad," as originally planned. It's now called "Leave It To Lester."

In view of the upcoming "Life With Father" series on the same network, CBS-TV program veepee Hubbell Robinson, Jr., feared a conflict in title would exist. Before settling on the new title, however, he asked for clearance from his radio program veepee colleague, Lester Gottlieb. Gottlieb said "okay, you can use my name."

Bob Hope Missing From Radio First Time in 15 Years

For the first time in nearly 15 years, Bob Hope will be missing from the NBC radio program roster this fall. The network has completed its '52-'53 lineup, but Hope's name is conspicuously absent. Unless a sponsor shows up satisfactory to the comedian, NBC says it has no intention of slotting him. Meanwhile, he's set for several shots on the Sunday night Colgate "Comedy Hour" on TV.

NBC is committed to a guarantee for Hope's radio services on NBC, but rather than sustain the show, the network prefers to ride it out and pay him on the basis of the guarantee.

General Foods, on behalf of its Jello product, tried to negotiate a deal for Hope's daytime services in radio, but the comedian nixed the proposal. GF hasn't given up, however, and is now trying to get together on terms for a nighttime half-hour Hope show, which would also involve some TV exposure for the comic on behalf of Jello.

Young and Rubicam is the agency on the deal.

'SNOOKS' IN ABEYANCE; MEADOWS DEAL OFF

NBC has put in abeyance the proposed radio-TV version of "Baby Snooks," which the network acquired from the estate of the late Fannie Brice. Casting difficulties have arisen, necessitating the postponement. Initially the web was negotiating for Audrey Meadows of the current Broadway lighter, "Top Banana," to inherit the "Snooks" role for the two-way AM-TV spread, but that deal fell through.

It's virtually certain that Hanley Stafford will be back in the role of the father.

Program is slated as part of the Dee Engelbach production unit at the network, with Carolyn Burke set as producer. It will probably have a New York origination,

SPONSORS WAIT FOR NEXT PITCH

The baseball moguls, growing increasingly alarmed over the TV dent in home attendance receipts, have already initiated a series of huddles to determine the future of baseball telecasting. When the season comes to a close and the World Series is behind them, the club owners will sit down in earnest and decide once and for all whether to permanently ban televising of home games and restrict them to out-of-town contests. Most of them, it's reported, are already in favor of the TV ban.

It's no secret that the baseball chieftains look upon TV as the villain in dwindling home game receipts. The N. Y. Yankee Stadium, it's reported, has suffered a 400,000 admission decline this season, despite the excitement attending the Yankees vs. Cleveland leadership race. While some are of the opinion that the absence from the lineup of "a guy by the name of DiMaggio" has a lot to do with it, officials of the ball club take a different slant and blame TV as the real culprit.

Similarly, receipts at the N. Y. Polo Grounds are understood to be 20% under that of last year. Declining coin intake is reported from other ball clubs around the country, including the National League-leading Brooklyn Dodgers.

Ebbets Field, Brooklyn, of late has been throwing in "added attractions," to lure the customers away from the TV sets and into the ball park, as, for example, a cuff show by Phil Foster between games at last Wednesday night's double-header and its designation of "Coney Island Night."

Day-By-Day Checks

The ball clubs, it's known, are making day-by-day studies of attendance figures, measuring them with receipts of a year ago, to determine wherever possible the seriousness of the TV infiltration.

Some close to the picture see but one alternative if the club owners refuse to ban TV cameras from the parks—that is, to make the sponsorship tab so high as to offset any possible losses from lack of attendance.

A TV nix on future ballcasts would have serious consequences both in terms of local station programming, and as regards sponsors. Major bankrolling burden falls on the beer companies around the country. Their principal pitch is for the summer consumer. Baseball telecasting is a natural, so far as they're concerned, and their total expenditures each season run into the millions. Stations fear that, if stripped of home game ballcasts, the brewery sponsors will retaliate by spending their coin in other mediums. Majority of the stations carrying the ball games can't afford to take that kind of a rap.

Libby Buys 'Nick Carter'

Libby, McNeill & Libby is picking up the tab for "Nick Carter" on Mutual, starting Oct. 19.

Whodunit is being moved from the 6:30-6:55 p.m. slot Sundays to the 6:25 p.m. period. It will be bought on some 300 stations, via J. Walter Thompson.

Louis Ruppel to ABC-TV as Editor Of 4-Hour Rotating News Program As Web Bids for No. 1 Gab Status

Wholesale Shift

Pacting of Frank Fontaine for the upcoming "Scott Music Hall" NBC-TV show for Scott Tissue Co., which will have a New York-origination, entails something of a major moving production for the comedian.

Fontaine got notification of his selection to co-star with Patti Page on practically the same day that he bought a new home in Hollywood. Now he's got to sell it, since "Music Hall" necessitates his moving east. Also, it will divest Hollywood of a solid chunk of its population, for it means bringing Fontaine's eight kids east, along with his wife.

ABC-TV is carving out a niche for itself as the No. 1 web for news, both from the viewpoint of quantity and frequency, prepping a program that will be on four hours weekly in prime evening time, starting Oct. 9.

Concept was originated by the web's national program director, Charles Underhill, based on the skein's experience with the Chicago political conventions. Coming in to serve as editor of the new stanza is Louis Ruppel, former editor of Collier's mag and Chi's Herald-American, and ex-managing editor of the Chi Times.

Underhill is skedding the news series, still untitled, in the 8-9 p.m. hour on Sunday, 9-10 p.m. on Monday, 8-9 p.m. on Wednesday, 8-8:30 p.m. on Thursday and 8:30-9 p.m. on Friday, and expects to add more editions as the organization gets rolling. The staggered time is designed to fit in around the net's commercial commitments and to get maximum audiences.

While the ABC-TV news project doesn't bulk as large from the quantity standpoint as NBC-TV's "Today," which is beamed in the breakfast period, it will have more of a hard core of news, according to Underhill. It will not have any repetition of news summaries, which "Today" uses to take care of in-and-out dialers. It will include feature yarns, but no music or other "fillers." An hour show, Underhill said, will include about 18 separate elements with perhaps 25-30 personalities participating.

Big Stable of Gabbers

New airer will probably rotate the on-camera managing editor among a stable of newscasters. Staffers who'll take part will include Martin Agronsky, Pauline Frederick, Taylor Grant, Elmer

(Conting. ed on page 44)

Ted Mills Newest NBC-TV Casualty

Ted Mills is the latest casualty in NBC's television personnel cut-back. With the lopoff of Mills from the production staff also came the death knell, at least for this year, of any attempt to translate daytime television into an ambitious program enterprise.

Mills had been handling production reins on the ambitious full-hour "Hometown USA" series, which NBC-TV had hoped to sell in quarter-hour segments as a morning cross-the-board vehicle. Despite some frantic peddling efforts, the network failed to get a nibble. NBC decided to scrap the whole thing for the balance of '52. Mills had been with NBC since 1946, except for two months last fall, when he took a leave to work on a TV audition of an Andre Kostelanetz show, which never materialized. As head of NBC programming in Chicago he was projected into the national TV limelight with his production techniques on the "Garroway at Large" show.

Wisner Doubles as MBS Exec Into Sports Show

Harry Wisner, who was brought into the Thomas F. O'Neill General Tele-Radio setup as a general executive, will launch a cross-the-board sports show in the 11:15-11:30 p.m. slot on Mutual. It will be a co-op, with affiliates peddling the show to local and spot spenders.

Show will start after the World Series ballcasts are wrapped up, early in October.

CBS to Exec Staff: 'Gezuntheit'

CBS isn't taking any chances these days. What with the increasingly heavy work load in coping with exacting TV demands and wrestling with the "what to do about radio" problems, CBS prexy Frank Stanton last week inaugurated something new in the way of company relations. With CBS picking up the tab, Stanton sent a personal invitation to each and every executive at the network to visit New York Hospital for a thorough checkup and examination. Stanton pointed out that, while the four-hour visit with the medicos wasn't compulsory, execs owed it to themselves to undergo the examination and, at the same time, they'd be fulfilling an obligation to the company.

There was practically a 100% acceptance, with an almost continuous shuttling of the CBS brass from Madison Ave. to the hospital throughout the week. Stanton himself set the example by making the first visit.

SHOLIS ON LEAVE TO AID ADLAI CAMPAIGN

Louisville, Sept. 16.

Victor A. Sholis, veepee and director of WHAS and WHAS-TV, has taken a leave of absence to become administrative assistant to Wilson Wyatt, personal campaign manager for Gov. Adlai Stevenson. Part of his duties will include supervision of the presidential candidate's radio and TV appearances. Sales director Neil Cline will be in charge of WHAS and WHAS-TV during Sholis' absence. Cline has been sales director since November, 1949.

THE GEORGE JESSEL SHOW (All Star Revue)
With Jimmy Durante, Dorothy Kirsten, Tony Martin, Joe DiMaggio, Perry Ryan & Ray McDonald, The Skylarks, others
Producer-director: Ernest Glucksmann
Writers: Mannie Manheim, Larry Gelbart
DEL MONTE
NBC-TV, from Hollywood (McCann-Erickson)
"Old bits never die—they merely relive for television," said George Jessel Saturday night on the "All Star Revue" (NBC).
Ditto old comedians. Perhaps "old" is not exactly the right word with which to identify an ever-prancing stallion like Jessel, though he, too, like the old bits, relives for TV in a manner that indicates he has almost caught up with the newest medium.
Some of the old bits that have stood up well through the years in their association with Jessel survived what was billed as the comedian's video debut. There was Mama on the telephone, with Georgie straightening out her malapropisms. The "Professor Gantzmacher" bit, with Jessel attired as the refugee prof, was a watered-down version of the "Prof. Larbermacher" routine, which in its original form would not have served well on TV's family time. And, of course, there was Jessel in what has become his most trademarked identification, that of "Toastmaster General of the U.S." The "Toastmaster" bit, incidentally, was the fulcrum for the show's format, laid in a hotel banquet hall, with Jessel's toastmastering as the peg for his emcee chores. It can be made a permanent format—a natural for Jessel.
There were also the sock name values of the show's guests. Jimmy Durante nosed in to welcome a great pal on a weekly show of which he is an alternating star. Joe DiMaggio presented Jessel with a lifetime baseball pass. It served suspiciously as nothing more than a cue for Jessel's quip that he hoped the ex-baseball star, on the verge of matrimony, would be as happy as he, Jessel, might have been on several occasions. Tony Martin chirped a couple of songs as no pop singer can, and there was Dorothy Kirsten for the operatics. Carmen Cavallaro ivoried "Rhapsody in Blue," and Ray McDonald and Peggy Ryan terped breezily. There has hardly been any single TV show within memory that could have embraced a greater lineup of names within a 60-minute period.
Added to this was the versatility of Jessel, which included a song or two, a sketch, a joke or two, and a commercial for Del Monte. (The subtle sales bit, with the French chef, with interwoven comedy, was somewhat overdone).
It was a show that catered to varied tastes, going from the nifty operatics of Miss Kirsten (Vissi D'Arti from "Tosca") to "The Poor Little Scotch Girl" bit between Jessel and Miss Kirsten; from Jessel's Jolson impersonation, ("California, Here I Come") to an inevitable song takeoff on Cantor ("Susie"). It couldn't have been a more crowded entertainment, and almost all of it diverting.
If there was a single off-base choice in material, it was in Jessel's characterization of the Czech refugee professor. Dressed in ill-fitting tails, with thickly-lensed glasses indicating the refugee's acute myopia, Jessel played the pathetic-looking character for the wrong kind of laughs. Playing up the misfortunes of others for comedy purposes has never been tasteful humor. Certainly this is not the intent, but that's the way it inevitably plays. Kahn.

SUNDAY PAINTERS
With Jack Gleason, emcee, guests
Writer: Dorothy Rudolph
Producers: Tom and Alice Kearney
Director: Don Lefzig
30 Mins.; Wed., 10 p.m.
Sustaining
WATV, Newark
WATV, Newark, is treading on fertile fields with "Sunday Painters." For this half-hour show is aimed at the amateur painter, and who hasn't given the brush and palette a whirl at one time or another? Mail response for the first three programs reportedly was heavy.
Purpose of the stanza, as outlined by emcee Jack Gleason Wednesday (10), is to explain and explore painting techniques. This is done by selecting three individuals each week for appearances on the show. They're chosen on the basis of sample sketches submitted. Gleason, incidentally, is not CBS-TV's Jackie Gleason.
On hand for last Wednesday's broadcast was professional magazine illustrator Stephen Kidd. He exhibited some of his own works
(Continued on page 46)

COURTESY HOUR
With Jim Moran, Fred Casper, Ed die Garr, Senator Murphy, Gloria Van, Johnny Martin, Gregory & Cheri, Bud & Cece Robinson; Bruce Chase orch
Producer: Hal Barkum
Director: Grover J. Allen
60 Mins.; Fri., 10 p.m.
COURTESY MOTORS
WENR-TV, Chicago (Malcolm-Howard)
Going now into its third year, this hour-long vaudeo display continues one of the unique offerings in Windy City video. Its development through its round-the-calendar course has consistently set the patterns for local TV, especially as they pertain to car dealer sponsorship, long a major source of hometown tele revenue.
Moran, who has never used any other ad medium and who now bills himself as the No. 1 car merchant in the country, was the first to take over the emcee's chair on his own shows; the first to gamble on relatively high-budgeted variety programs, and the first to show the actual cars on TV. He's been flattered plenty the past couple of years by imitation by his competitors.
Moran is still hosting the show and on the evidence of the version viewed (12) his poise and finesse has grown with the medium. He's still laying out big coin, as witness the six-act bill unveiled this time out. Major difference is that the early-day hard sell has been replaced by an easy-going pitch on service and economy jointly delivered by Moran and announcer Fred Casper.
Except for some audio trouble that marred Eddie Garr's monolog, it was a smoothly turned production from Bud & Cece Robinson's terp warmup to Gregory & Cheri's musical gadgetry closer. Garr recovered like a pro he is after the mike mixup and played for full pathos his bewildered refugee bit. Senator Murphy "dropped in" to supply another strong segment with his takeoff on the blustering politico.
Musical department was staffed by singers Gloria Van and Johnny Martin who have become more or less "Courtesy Hour" regulars, and demonstrated why they kept getting repeat nods from talent booker Leo Salkin. Producer Hal Barkum's production showcasing of Miss Van and Martin was strictly big league. A better audio balance, however, between the Bruce Chase orch and the singers, would have helped.
Moran takes an obvious pride in his showman role. And well he might. All in all, the 60 minutes of live entertainment he provides every Friday night consistently rates as a top local TV attraction. Dave.

THE FITZGERALDS
Director: William Neal
15 Mins., Mon.-Fri., 3:15 p.m.
Participating
WJZ-TV, N.Y.
Ed and Peggen Fitzgerald, who returned to video Monday (15) following their summer layoff in that medium, continue on their literate and engaging manner on this stanza. Creators of the Mr. and Mrs. formula, AM and TV, have hit upon a formula which makes them attractive sponsor bait. The duo's discussions seem to concentrate more on books than on any other theme. They have the knack of imparting information, without being pedantic. They know how to infuse their subject with interest. Hence their participating commercials have a natural casualness ("Snows of Kilimanjaro" and Home Furnishings were the kickoff sponsors).
The Fitzgeralds selected Hedda Hopper's "From Under My Hat" for discussion on the initial show. Book's tell-all technique seemed to have startled Ed. Nonetheless, he admitted to the book's interest and popular appeal. His treatment of the tome indicated good taste and restraint, since this is a book that can make for some racy conversation.
The Fitzgeralds concentrate on the aural values. Format is one that could easily be simulcast since they hold the viewer with words alone. Their delivery of commercials was so well integrated that it might have passed for part of the script.
The Fitzgeralds kept in practice during the summer. They did their radio show from their summer place at Hay Island, Darien, Conn. Jose.

STARS IN KHAKI & BLUE
With Wendy Barrie, U. S. servicemen
Director: Craig G. Allen
30 Mins.; Sat., 7:30 p.m.
NBC-TV, from N. Y.
NBC must highly regard the potential of this GI show to berth it in the lush Saturday night at 7:30 period. Talent is drawn from the various services and on the bow was only fairish in appeal, though every enlistee tried hard to make like a bigtime civilian pro.
Four contestants were lined up to fight it out for prizes which were heavily plugged (flying trip to Bermuda, a TV set, watches, etc.). Winner was Pfc. Don Mullen, dippy comic with good git-gat-scat singing and mugging style, much of it (plus material) borrowed but with okay delivery.
Wendy Barrie served as femcee-interviewer in her charming groove. With a bigger talent search among the military services, this stanza can be considerably hyped. Dave.

Tele Follow-Up Comment

Ed Sullivan in the final week in which he had the Sunday 8 to 9 field to himself, made his CBS-TV "Toast of the Town" a sprightly affair, one in which he contributed handsily to the laugh department. Sullivan did a bit with Phil Silvers and Walter Dore Wahl. After Silvers tied up the show in a knot by attempting to disengage himself from the duo, N. Y. Daily News syndicated columnist got enmeshed with the trio and the show exited while the foursome was attempting to untangle themselves.
This sock ending capped a diverting show which had the benefit of suitable production. Aside from Silvers, who followed himself two weeks in a row on this show, there was little name value to entice the customers. Next week, it'll be different as Sullivan himself trailerized. Stacked up against Martin & Lewis who kick off the Colgate series that evening, he has lined up an exceedingly strong show which will include the Ballene Dancers.
One of the top names on the show was Toni Arden, who has appeared to better advantage. Although there was delicacy in her presentation of "Sorrento" the raucous opening took the edge off any pretense to fragility.
Other major performer was Ronny Graham, doubling from "New Faces." Graham's interpretation of a bopster had its moments. It wasn't one of his major efforts inasmuch as he's done better.
Production on show was better than usual. The opening boardwalk scene showed some imagination in which were presented Lou Wills, Jr., in a fast bit of acro-terping, and Capt. Post who came with a well-behaved monkey. It was a mild turn. The introduction of a five-harp accompaniment took the curse off of the steady succession of dance teams compris-

ing the "Harvest Moon Ball" winners. Tyro terpers were on and off with a chorus, but harps in the background made a pretty picture for them.
Slack wire worker Hubert Castle didn't show his full act, but what he did display was well done. Jose.

"Philco Television Playhouse" came up with one of its more moving vehicles in "Holiday Song" Sunday (14), a production which had a positive note of interfaith brotherhood and timeliness (coming a week before the Jewish New Year). Paddy Chayevsky's script dealt with a cantor who had lost his faith in God and people (as a result of an anti-Semitic incident) and felt he would be unable to sing the holiday service. Urged by an old friend to see the head rabbi in Manhattan, he was twice misdirected by a mysterious subway guard into a Brooklyn train. The first time he got to talking with a woman refugee from a Nazi concentration camp; the second time he chanced on her long-lost husband, who thought her dead. As a result he was able to bring them together. The implication was that the near-miraculous coincidence proved the power of God and, of course, the cantor did sing the New Year's "Holiday Song."
Starring as the cantor was Joseph Buloff, who has appeared with generally similar characterizations on "Philco" in the past. However, he projects an appealing personality and had some genuinely moving moments. He was assisted by a fine cast including Irja Jensen and Warner Klemperer as the reunited refugees, Joseph Berghoff, Frances Cheney, Dora Weissman and David Opatoshu. Production team included Fred Coe as producer and Gordon Huff as director. Bril.

QUIZ KIDS
With Joe Kelly, Melvin Miles, Frankie Vander Ploeg, Janet Ahern, Pat Conlon, Sally Ann Wilhelm; Ed Cooper, announcer
Producer: Rachael Stevenson
Director: Scott Young
30 Mins.; Sun., 3 p.m. (CDT)
CATSPAW RUBBER
CBS-TV, from Chicago (Levyne)
Much-traveled "Quiz Kids" who made their original TV debut on NBC, then switched to CBS, returned to NBC for a summer ride, are now back in their regular CBS Sunday afternoon berth with Catspaw Rubber paying the bills every other week.
Formatwise, the panel of young mental sharpies has also made the big circle. As witness the CBS curtain raiser (14) emphasis has swung back to a straight tele display of the youngsters' amazing ability to make with the grey matter and away from the previous abortive attempts to "videize" the half-hour with a lot of sight activities. The current straightforward presentation is the more effective, capturing as it does the warmth and appeal of the unsophisticated precociousness of the quintet.
Questions fired at the kids by the always affable quizmaster Joe Kelly ranged the gamut from the topically political to the scientific. High spot which unleashed the mopets' imaginations off on a delightful flight was a request for their explanation of flying saucers. These free-wheeling gab sessions by the articulate group mix youthful common sense with youthful whimsicality.
Technically, the opener indicated that the WBKB crew shooting the show for the network needs some more practice at lensing the bouncing panel. Switches were hesitant, especially the break for the middle plug which found somebody looking out the window.
Blurbs were voiced by Ed Cooper in fine fashion once the cameras located him. Dave.

LETTER TO LEE GRAHAM
Producer-director: Roger Baur
15 Mins.; Mon.-Fri., 3 p.m.
Participating
WJZ-TV, N. Y. (Hilton & Riggle)
Deep-seated social problems have apparently piled up considerably since John J. Anthony stopped solving tangles over the air some time ago and A. L. Alexander retired temporarily.
Lee Graham, who has co-authored "Your Way to Popularity and Personal Power," has stepped into the social problem field. Unfortunately, in her 15-minute stint, she cannot possibly begin to solve the marital problems and deep-rooted complexes that have piled up since Anthony vacated the domain.
Miss Graham's format is close to the Anthony setup. A person with a problem is seated in front of the interviewer so that her face isn't visible. This way her friends and those she's talking about couldn't possibly know her except by her voice, figure and occasional Costello-like shots of her hands. At conclusion of the show, the interviewee is asked whether she'd care to have her phizz photoed. It's reminiscent of Anthony's "No names, please."
Miss Graham's advice appears sound, but that may be because the problem on the show caught was so simple that it could have been solved without any consultation. She makes a nice appearance and her speaking voice carries conviction. However, no matter what Miss Graham's intention and qualifications are, it's unlikely that anyone, except those who are exhibitionists, will appear on this show. Jose.

INSIDE OUR SCHOOLS
With Bernard F. Haake, Dr. Harry J. Linton, others
15 mins.; Wed., 12:45 p.m.
Sustaining
WRGB, Schenectady
Programs taking viewers inside Schenectady public schools for a look at problems specific to that system and general in education, opened its second season with a new moderator, in Bernard F. Haake, a familiar panelist, superintendent, Harry J. Linton, and a slightly changed format. Remaining participants on teeoff were Ray Ellis, president of Schenectady PTA; H. E. Schneider, Citizens Committee for Public Schools; Mrs. Ralph Marwill, president of Schenectady chapter, Assn. of American University Women.
They discussed "The Crisis in Education" knowingly if a bit expansively. Quarter-hour started at a slow pace, but accelerated in final seven minutes. A longer warmup, a compacting of questions and a general tightening by the moderator, were indicated. Jaco.

NEW YORK TIMES YOUTH FORUM
With Dorothy Gordon, femcee; Gen. Carlos Romulo, guest
Producer: Al Hollander
Director: Arnee Nocks
60 Mins.; Sun., 5 p.m.
Sustaining
DuMont, from New York
"New York Times Youth Forum" is one of the better known teenage panel programs, having won several awards in the public service and educational fields. It has attracted national attention, although previously heard only over WQXR, N.Y. Its entrance into video, therefore, with a network airing via DuMont should please parents and educators, since young viewers will get a good discussion program in an excellent spot (Sundays at 5-6 p.m.). The hour gabfest is taped and trimmed to 45 minutes for broadcast on its regular berth on WQXR.
On the initialer Sunday (14) moderator Dorothy Gordon had as her-guest Gen. Carlos Romulo, the United Nations rep from the Philippines. The general is an articulate spokesman for the new nation and an effective orator. Under questioning from the panel of youngsters he did an excellent job in presenting the point of view of the Pacific nation. Teenagers were fairly representative and their give-and-take on international problems and peace held interest, although not probing the questions deeply.
Miss Gordon guides the discussion in a maternal fashion. Kickoff broadcast originated from the UN headquarters and she spent some time talking about the furnishings and decor of the room, which have little to do with the subjects under debate. Presumably Miss Gordon and the panelites were as much impressed by the trappings as by the underlying forces at work in the international organization. Bril.

STAGE A NUMBER
With Bill Wendell, guests
Producer: Roger Gerry
60 Mins.; Wed., 8:30 p.m.
Sustaining
DUMONT, from N. Y.
Showcasing of new talent has been one of the more laudable attributes of video. It's something that has to be done for the protection of the medium, inasmuch as video burns out more material and more acts than any other form of show business. In "Stage a Number," the DuMont network presents a batch of new faces, most of them still in tyro ranks.
The show looks like it's being put on in a budget-wise manner. There aren't any refinements to enhance individual appearances. If an act clicks, it's entirely on its own. Unfortunately, some of the amateurs need considerable help, both in introduction, sets, musical backing and atmosphere.
Modus operandi has conferencier Bill-Wendell introducing someone connected with the competing acts, who suggest the method in which the talent should be presented. A few props and backstage projection create a degree of atmosphere, and the talent goes to work. An organ or piano accompaniment provides the background.
There's a judges panel, which on the initial display comprised Herb ("Twenty Questions") Polesi; producer Charles Freedman and Leonard ("New Faces") Sillman.
A fairly high level of tyro talent took part. There was a trio of Gilbert & Sullivan singers, a duo specializing in Shakespeare, dance teams and such. There was sufficient variation in the type of performance presented to maintain a degree of variety.
However, the successful amateur show apparently needs a little more than is available here. It's most valuable function is that of a showcase, and as such deserves a long career on this network. Jose.

TRADER TUELL
With Gordon Tuell
30 Mins.; Mon.-thru-Fri., 2:30 p.m.
Sustaining
WRGB-TV, Schenectady
Sell-and-swap program conducted by Gordon Tuell, a WRGB producer-director, is one of the few straight public service features originated hereabouts that also earns a rating for human interest and entertainment.
Unobtrusively but skillfully handled by Tuell, it whets the natural instinct for bargains—especially among women—through the appearance of a wide variety of people and the filming of articles, sometimes odd or rare, occasionally with intriguing stories about them. Show is probably a station's dream: it not only serves and builds goodwill, but it costs nothing to present.
Guests photograph sharply, moderately well or poorly—depending on many factors. Children and dogs are always natural. Tuell should strive to lower pitch of voice and a mild twang. Jaco.

AUDIENCES LIKE 'EM KING SIZE

TV 'Immorality' Up Again

Washington, Sept. 16. Resuming its probe into radio and tele programs for immorality and offensiveness, the House Interstate Commerce Committee was told today (Tues.) that the TV industry's effort at self-regulation depends on the force of public opinion. Thad H. Brown, director of the NARTB's television department, testified that industry association has no authority over subscribers to its code, in the event of violation.

"There is no supreme power forcing its will on anyone. It is purely voluntary and based on faith," Brown said. The power to withdraw the code authority's seal, "and the weight of public opinion," constitutes the code body's only power to enforce its standards.

Ralph W. Hardy, NARTB director of government relations, told the committee that the average broadcasting station does not receive any great volume of critical mail. He said every criticism is given careful attention.

Dr. Clinton N. Howard, superintendent of the International Reform Federation, prohibitionist group, strongly denounced beer advertising on the air. He charged that religious aura with which sponsors surround some of their beer commercials is an "unrighteous invasion of Christian homes." He said that "Amos 'n' Andy" have "sold their birthright to promote the beer heisters for 30 pieces of silver."

It'll Be WHOV (N.Y.'s 650G UHF) If WOV-WHOM Get Channel Nod

Decision of WHOM and WOV, N. Y., multi-lingual AM indies, to pool resources in applying for UHF Channel 31—in lieu of filing competitive bids—may result in a unique video operation, if the FCC okays the application.

Station, which would be tagged WHOV, would bring to tele the specialized program concept which both AM outlets have parlayed into a successful commercial pattern. Cooking shows would show how to make Italian, Spanish, Jewish, French, Belgian and other national dishes, rather than the straight American foods covered on other outlets. In addition to the Italian programs, which have been the chief program staple of WHOM and WOV, the projected WHOV would also have a heavy emphasis on Spanish-language features, based on the growing importance of the Spanish-speaking market in the New York melting pot.

As part of its Spanish slant, WHOV anticipates culling Latin-American tele production—Mexi-

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What Goes At WOR-Mutual?

Status of Theodore C. Streibert, president and treasurer of General Telecasting, Inc., in the Thomas F. O'Neil Broadcasting empire is causing some industry discussion and speculation on the heels of the resignations of J. R. (Jack) Poppele and R. C. (Pete) Maddux.

Poppele and Maddux were both veteran WOR, N. Y., veepees under Streibert, former prexy of WOR. Poppele having been with the station since it was launched 30 years ago and Maddux having over 11 years of service. After the O'Neil takeover, with Mutual and WOR integrated, Poppele was named engineering v.p. for the chain in addition to N. Y. key. Maddux, previously sales v.p. for WOR and WOR-TV, was given responsibility only for the TV operation. Poppele is becoming an engineering consultant, handling

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ABC'S BERNIS ADDING WJZ PROGRAM CHORES

Bill Bernis, production supervisor of ABC radio, moves up into Ray Diaz' old spot and adds duties as program director of WJZ, the skein's Gotham key. Diaz was named program chief of the web earlier this month.

Bernis, former Mutual and WNEV, N. Y., announcer-reporter, had been promotion manager of WJZ a couple of years back. He left the station to do a 14-month stretch as a producer for Kenyon & Eckhardt agency.

Grimm's Mpls. Switch

Minneapolis, Sept. 16. George Grimm, one of the town's top radio personalities, has resigned from WCCO after many years as one of its leading staffers, to join the competing radio and TV KSTP.

Grimm makes his KSTP debut Nov. 3 after returning from a South American trip for the Minneapolis Tribune, for which he's also a columnist.

Equity's Stand Bolsters Merger Of AFRA-TVA

Probability that the Associated Actors & Artists of America will approve a wedding of the American Federation of Radio Artists and Television Authority is taking a sharp swing upward. It's understood that Actors Equity is moving towards approving an AFRA-TVA blending, on the basis that a broader-scale merger will take a long time to effect, and that in the interim the greater bargaining strength of a merged AFRA-TVA will help all performers in broadcasting, including Equity members.

Last week the 4A's board divided the jurisdiction in tele between film (going to Screen Actors Guild) and live (going to TVA), but leaving open for discussion certain so-called "gray areas," particularly shows lensed on film

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F. M. FOLSOM FLYING TO EUROPE THIS WEEKEND

Frank M. Folsom flies out this weekend for Paris on the first lap of a month's survey of Radio Corp. of America interests. From Paris, his trip will take him into Germany where RCA has funds, Italy, Spain, Egypt, French Morocco and Israel.

G. A. (Joe) Biondo, head of RCA in Italy, who flew over with his family (they maintain a permanent apartment in New York as well), will join Folsom, next week and pick up their European itinerary south.

It now looks as if RCA can't incept its manufacturing and merchandising in Spain and Italy for some months yet. It was hoped to get started this fall but Folsom, as president of RCA, wants to continue his merchandising explorations a while longer.

Brig. Gen. David Sarnoff, RCA board chairman, got back two weeks ago, from his two-month o.o. of Europe.

HOURLY TV SHOWS PULL RATINGS

If the trend is away from hour programming in television, it is not borne out by audience acceptance of the shows on the basis of the recent Nielsen. In fact, just the opposite seems to be in order. "Lux Video Theatre," now a half-hour Monday night presentation on CBS-TV, is considering expanding to a full hour to join the ranks of such dramatic entries as "Studio One," "Robert Montgomery Presents" and "Kraft Theatre."

"Original Amateur Hour," despite lucrative sponsorship offers being dangled if the show cuts to 30 minutes, refuses to trim the offering on the basis of its impact as a lengthier attraction permitting for its assorted institutional and merchandise gimmicks. Fact that during the summer layoff of the Milton Berle show, "Amateur Hour" ruled the Tuesday night Nielsen rating roost, lends credence to the conviction of Ted Mack and the show's producers that shaving to a half-hour would destroy much of the program's value, both entertainment-wise and in its "Salute" institutional pay-offs to the client.

Nielsen ratings for July show that at least half of the Top 10 TV shows were of the full-hour and 45 minute variety. These include the Wednesday night CBS-TV "Godfrey and Friends" show, with each half-hour copying a Top 10 nod; the NBC-TV Philco-Goodyear Playhouse; the CBS-TV "Westinghouse Summer Theatre," replacement for the hour-long "Studio One;" NBC-TV "Robert Montgomery Presents;" NBC-TV "Original Amateur Hour;" CBS-TV Pabst fights, and NBC-TV "Kraft Television Playhouse." Other full-hour shows paying off rating-wise in the summer sweepstakes included "Big Payoff," Colgate's replacement for the Sunday night "Comedy Hour" and CBS-TV's "Toast of the Town."

This fall finds all the hour attractions riding again, included "Toast," "Comedy Hour," "All Star Revue," the daytime Kate Smith show, Saturday night "Show of Shows" (90 minutes), "Studio One," Kraft, Philco-Goodyear show, Robert Montgomery dramatics; Godfrey, etc.

Who's Got Molly Picon?

A tele series starring Molly Picon, comedienne, in musicomedies and variety material culled from the works of her husband, Jacob Kalich, for the Yiddish stage, has been wrapped up by MarMan Associates, indie packagers.

However, David P. Polon and Charles Lewin claim that they have the exclusive option on Miss Picon's tele services, via William Morris Agency. They are pitching a variety show which would be in English, with some Yiddish elements added.

Canada's Ho-Hum TV Bow

Toronto, Sept. 16. With two stations opening in Toronto and Montreal, television got under way in Canada last week for two-hour evening service that created little fanfare. The initial sample packages from both cities were a cluttered promise of what Canadian talent may do but the opening seminars were brief and hurried grab-bags, with Montreal nitery talent showing the greater know-how and some sophistication.

So far, it's speeches and puppets, sports commentators and pantomime, more flag-waving from politicians, the promise of high school debates and church services.

Meanwhile, Prime Minister St. Laurent has announced that the Canadian Broadcasting Corp., State-operating group controlling radio and TV in Canada, proposes to build three more TV stations to serve the Dominion in what will ultimately be a trans-Canada chain. One at Vancouver will serve the West Coast, another at Winnipeg will serve the Prairies, a third at Halifax will serve the East Coast—but these may not be possible for another two years.

No levy will be made on Canadian TV setowners until the end of the Government's budget year on March 31 next, but then the setowner's annual fee may be a recommended \$15. (There are some 60,000 sets in the Toronto area.)

ABC Goes Other Webs One Better On 'Contiguous' Formula in Rate Slash

Two on a Cable

Now that electronics are moving into an era where distances are little more than an exciting challenge, NBC and the telephone company are working on a plan whereby two different television shows can be transmitted at the same time on one cable.

It's still in the laboratory but O. B. Hanson, NBC's veepee, is hopeful of sufficient progress for a test run by early next year.

ABC's AM new rate cut formula will be patterned to attract bank-rollers into a two-way night and day spread via an extension of the "contiguous rate" concept.

Thus, while ABC cuts its evening rates by 25% and ups its morning rates by 5%, to keep abreast of the recent moves by NBC and CBS Radio, it is giving the spender an added lure under its "contiguous" system, whereby the backer can combine for daytime and nighttime programs for the extra concessions. NBC requires a spender to have at least a quarter-hour strip before being eligible for contiguous rates on the other side of the broadcast day, but ABC will require only a day and evening quarter-hour on the same day. Several ABC advertisers already are qualified for the additional benefits.

ABC Radio toppers explained the web's rate plan to affiliates on a closed circuit broadcast Monday (15) and letters were also dispatched to the stations. Letters include a contract ride, endorsing the plan, which the outlets can ink and return to the web in lieu of attending any meetings. The web is scheduling its regional station meetings, starting Sept. 29 on the Coast, but it expects almost complete endorsement before that time, probably by the end of this week, when a formal announcement of the plan will go out to advertisers. It's expected that the new formula will go into effect Oct. 1.

Like the CBS and NBC cuts, ABC's would effect an average 25% nighttime cut. The web had sounded out key affiliates on a single straight rate for daytime and nighttime, but the representative stations felt this idea impractical at this time.

While NBC and CBS hiked day-
(Continued on page 46)

RWG Hits Back At McCarran 'Bias'

Radio Writers Guild's eastern region membership voted last week to "condemn" the Senate's McCarran Committee blast charging it with being under "pro-Communist" domination.

RWG called the report, issued three weeks ago and containing the testimony of four "friendly" and two "unfriendly" witnesses, "an overt and unfair attack on the membership and leadership of the RWG and a threat against the membership and leadership of all other guilds in the Authors League of America and of all the other unions in the entertainment field."

Radio scripters asked the cooperation of the ALA and "all other unions in the entertainment field in repelling this threatened attack," referring to the upcoming probe by the Senate's internal security subcommittee of other show business unions.

Meeting also heard a report
(Continued on page 46)

HUTCHISON RESIGNS AS WBIG PREZ-MGR.

Greensboro, N. C., Sept. 16. Gilbert M. Hutchison last week resigned his posts of president and general manager of WBIG here. Hutchison joined station as a salesman in 1938, and took over the g.m. reins in 1949 upon the death of Maj. Edney Ridge. If a new manager is not named by Oct. 1, when Hutchison leaves, the job will go temporarily to Larry Walker, v.p. of WBT, Charlotte, which is also owned by the Jefferson Standard Life Insurance Co.

Except for a vacation, Hutchison's future plans are unannounced.

JACK BENNY SHOW

With Mary Livingstone, Eddie ("Rochester") Anderson, Dennis Day, Bob Crosby, Don Wilson, Sportsmen Quartet
 Writers: Sam Perrin, Milt Josefsberg, George Balzer, John Tackaberry
 Producer: Hilliard Marks
 30 Mins., Sun., 7 p.m.
LUCKY STRIKE
 CBS, from Hollywood (BBD&O)

As long as Jack Benny's re-trenched in the Sunday at 7 slot, radio's still riding the bigtime kilocycles. The Waukegan Wit returned to his CBS berth Sunday (14), and for 30 minutes there wasn't the slightest evidence or suggestion that the TV ascendancy had rubbed off some of the glamor—and audience pull.

If there was any awareness on the part of the listener that Benny himself has seriously contemplated throwing in the radio sponge only a few months back to give his all for video; or that the weekly Lucky Strike pay checks are now more attuned to today's realistic appraisal of the medium, Benny and his stock company played it right up to the hilt as though this were the Golden Era of radio.

There was no deviation, no compromising. If it sounded like last year's cycle of 39 or the year before, lucky, that, too, was alright. Benny, Lucky Strike, BBD&O, et al., reason that a 20-year vintage formula, ripened into full bloom, is certainly good for another time round.

There's only one radical change in the show's lineup this semester. Phil Harris, now throwing in his lot with the rival NBC-TV camp, has checked off the Benny roster and has been replaced by Bob Crosby. The new teamup plays as well as it sounds, which is not surprising in view of the Benny-Crosby click TV dueling last season.

Otherwise the entire Benny show complement checked in for the '52-'53 Columbia ride in a continuation of Nielsen's No. 1 marathon performance—Mary Livingstone (Mrs. Benny) for her 21st year; Rochester for his 15th; Dennis Day for his 13th; Don Wilson for his 19th, and the seventh time around for the Sportsmen's Quartet. It's an even decade for the Sam Perrin, Milt Josefsberg, George Balzer, John Tackaberry writing staff—and if their new season's initial contrib embodied all the familiar variations on a time-worn theme, it was the timing, pacing, showmanship and finesse of Benny and his troupe that kindled the flame on the 21st candle. Rose.

CROSSROADS

With Rev. Francis Cantell
 30 Mins., Sun., 10 p.m.
WPTE, Albany

"Crossroads" leads into the field of non-denominational though fundamentalist religion, the verbal dogposts for which have been plotted for three years on the air by a Schenectady minister, the Rev. Francis Cantell. Presumably the course is taken to achieve a broader approach to the listening audience. Half-hour is divided into two portions, the message and sacred music (supplemented by personal greetings, notices and the like). It opens with a brief, transcribed dramatization.

Rev. Cantell uses arresting titles, and a persuasive, reasoning approach. His theological training is always apparent, and occasionally seems to make for complexity to lay understanding. Accent is obviously English but natural; voice is clear though rather high-pitched. Before signoff, minister makes passing references to "gifts" for purchase of air time, copies of talks and a Ten Eyck Hotel Bible study class. Jaco.

MUSICAL SHOWCASE

With Les Duell
 45 Mins.; Sun.-thru-Sat., 11:15 p.m.
WHITE TOWER RESTAURANTS WOKO, Albany

Cross-the-board program features 45 minutes of "music old and new, borrowed and blue," with a bare minimum of introductions by Les Duell. Wordage is probably the smallest on any area disk show. Duell bunches four or five numbers in a single tabbing and then segues. He talks longer on the live commercials than on the music.

A wide variety of tunes and types is covered nightly. Duell, long known as a patron of progressive music, does not play a great deal of it on the White Tower restaurant rides. Voice has grown in depth—possibly through crowding the mike. Tone is full but a trifle throaty; delivery is brisk albeit a bit jerky. Jaco.

THE JEFFERSON HERITAGE

(The Living Declaration)
 With Claude Rains, Arnold Moss, Phil Coolidge, Alexander Scourby, Guy Spaul, Edith Gresham; Tom Glazer, singer; Alan J. Feinstein, announcer
 Producer-director: Frank Papp
 Writer: Morton Wishengrad
 30 Mins., Sun., 1 p.m.
 Sustaining
WNYC, N. Y.

Radio's evaluation of Thomas Jefferson's contributions to the free world—the highly-touted series produced by the National Assn. of Educational Broadcasters under a Ford Foundation grant—got away to an impressive start Sunday (14), to suggest that this series will have steady, and sharpened impact.

A little pretentious and self-conscious in its scripting at the very start, the premiere program got into proper dramatic focus very soon, however, by virtue of its subject matter and Claude Rains' fine performance as Jefferson. The meat and sincerity in this program, the easy though serious way in which it was presented, as well as the sterling quality of the acting performances, type this as a highly important series. It should be "must" listening for adults as well as all schoolrooms.

Introductory program, "The Living Declaration," dramatized Jefferson's lead role in creation of the Declaration of Independence (which he, of course, wrote). With its theme his statement that "the earth belongs to the living generation," Rains at one point asked the radio audience bluntly, "what has your generation done with the earth?" It packed a lot of wallop, as did many other subjects discussed, many of them with an astonishing pertinence to today.

Program was a combined narration-dramatization format, which had drama, bite and vigor. But the aptness of its themes to today—in one's personal beliefs; one's faith in church, rulers and freedom; the dangers from compromisers, bigots—made the sharper impression. Jefferson's slogan, "I have sworn eternal hostility to every tyranny over the mind of man," was repeated several times, each time to more stirring effect.

Rains enacted the role of narrator-actor Jefferson with quiet eloquence and dramatic skill. In his arguments against slavery, for a clean break with Britain, against religious zealots enforcing their dogmas on others, he was superb. Arnold Moss, Phil Coolidge and Edith Gresham led a fine supporting cast as various troubled fellow-Americans.

The dramatic scenes were broken up by guitarist-ballad singer Tom Glazer, using Jefferson material as quasi-folk songs. This was a mistake, the interludes sounding forced. Bron.

ROBERT WHITNEY'S MUSIC

60 Mins., Sun., 1:30 p.m.

Participating
WHAS, Louisville
 Robert Whitney, Louisville orchestra director, who traveled to Vienna last summer for a recording session and then was prevented from cutting the platters, has incorporated his experience into a disk show with dual sponsorship, and heard each Sunday afternoon for an hour on WHAS.

Whitney went to Vienna in late June to record a series of numbers with the Vienna Philharmonic. Before rehearsals were begun, an AFM ruling clamped a ban on American musicians setting up any recording sessions overseas. So Whitney went sightseeing. Riding about in a small European car of a friend, he recorded his impressions on the equipment mounted on the back seat. These, together with some orchestral recordings which he brought back, form the framework of this show.

Musical selections on the opening show were the "Redoutensall Dances" and the Symphony in C, both by Haydn; Brahms' "Tragic Overture" and Strauss' "Blue Danube Waltz." On subsequent shows Whitney will present on-the-spot recordings of his comments during his visits to the house where Mozart lived and to Beethoven's home. Later airings promise interviews with local personalities.

Whitney has a real down-to-earth friendly delivery, and his taped commentaries describe his visits to European musical halls and concert places. While his pitch would seem to be for longhair fans, his chatter should attract listeners who go for the travelogue type of show. Wied.

THEATRE GUILD ON THE AIR

(The Wisteria Trees)
 With Helen Hayes, Joseph Cotten, others; George Hicks, Norman Brokenshire, announcers
 Director: Homer Fickett
 Producer: Armina Marshall
 60 Mins.; Sun., 8:30 p.m.
 U. S. STEEL
 NBC, from N. Y. (BBD&O)

"Theatre Guild On the Air," in its eighth season on NBC, launched this season's series of dramas with a standard adaptation of Joshua Logan's "The Wisteria Trees," itself based on Chekhov's play, "The Cherry Orchard." Like the original Broadway version, which was not a hit, the radio play was an adult study of the Southern aristocracy in decay. Subtle shadings of character made this play a rewarding presentation on the air even if it moved, like the Chekhov work, through much vague, atmospheric talk.

Helen Hayes, star of the original Broadway play, carried the radio drama with another one of her sensitive portrayals. Her characterization of a bewildered Southern aristocrat whose world was crumbling under the march of progress gave this one hour stanza a sustained poignancy. Joseph Cotten, as a new bourgeois who would save Miss Hayes' plantation from being auctioned away, also gave a strong performance. The supporting cast was excellent in evoking the tragic mood of self-pity and helplessness.

Homer Fickett's direction was ably pitched to give maximum movement to a basically static work. Musical direction by Harold Levey and general production acoustments was par for the general high standards set in past years by this series.

George Hicks handled the spiel for U. S. Steel with an assist on the preem from U. S. Steel prexy Benjamin A. Fairless. Herm.

HERE'S HARRY NEIGHER

With Neigher, guests; Dave Bond, announcer
 Producer: Wally Dunlap
 Director: Bond
 55 Mins.; Thurs.-thru-Sat., 9:05 p.m.
 Participating
WICC, Bridgeport

This is where WICC demonstrates its awareness of the importance of localizing its mid-evening output by latching on to the rep of Bridgeport Herald night-life columnist Harry Neigher, southern Connecticut's best-known byliner.

Virtually an hour originating at Ye Olde Tavern, midtown eatery, three successive nights a week is a big hunk for a medium-sized city, especially between 9 and 10, when there is plenty doing elsewhere. It's a project which will require steady concentration and is by no means a natural.

But Neigher is well started, with a large following gained over almost 20 years of local newspapering and occasional radio programs. This air venture differs from the rest in that instead of news-reporting Neigher now takes the role of confereer, introducing celebs in the dining room and needing pro-and-con discussion a la Barry Gray. Once this phase catches on, it will undoubtedly stir a lot of profitable word-of-mouth in the area.

First broadcast was botched by the WICC engineering department, which failed to use the right type of mikes, with resultant crowd noise marring throughout. This was rectified in subsequent airings.

Commercials are effectively inserted, with some assistance from Neigher. Dave Bond makes himself generally useful in the announcing berth. Elem.

PIGFOOT PETE JAMBOREE

With Bill Saunders
 30 Mins.; Mon.-thru-Fri., 5 p.m.

Participating
WOKO, Albany

Western show, reined by Bill Saunders, is probably the broadest, corniest originated hereabouts, but it must have a loyal audience—attested by the continuous presentation in the same format, on same time block, for several years. Saunders affects an exaggerated drawl and a sweetly homey approach. Some listeners will find a half-hour of this hard to take; regular dialers of the show presumably swallow it appreciatively.

Radio-wise Saunders uses tested gimmicks: birthday and wedding anniversary greetings, messages to sick youngsters and to veterans, and dedications. He also sings, melodiously, to certain records. The music is well selected. Spelling for croup remedy and meat—each account presumably purchases half the 30 minutes—runs in the same dripping groove, but shrewdly handled, it undoubtedly sells. Jaco.

RADIO CITY PREVIEWS

With 'Bob MacKenzie' (Bob Haag)
 Director: Parker Gibbs
 Writer: Jack C. Wilson
 10 Mins.; Fri., 10:35 p.m.
 Sustaining
 NBC, from New York
 "Radio City Previews," 10-minute airer which preemed on NBC Friday night (12), represents part of an extensive campaign that the net has prepared to acquaint listeners with its new fall lineup. Program is unique in that it will be beamed in conjunction with a twice-weekly newspaper column of the same name. National distribution of this pillar began yesterday (Tues.).

Basically, "Previews" adds up to anecdotes, "behind-the-scenes" chitchat, interviews with stars, along with an occasional recorded excerpt from shows scheduled for airing in the week to come. Purveyor of all this information is "Bob MacKenzie," a coined name in the "Betty Crocker" vein. Actually, "MacKenzie" is portrayed by Bob Haag.

In an informal, down-to-earth approach, Haag briefed Friday night dialers on the wit to be found on "You Bet Your Life" (Groucho Marx Show) next Wednesday night plus highspots in the Martin and Lewis, "Theatre Guild on the Air," "Dragnet," Red Skelton and "Grand Ole Opry" programs, among others.

While "Previews" is heralded as a "startling new concept of radio promotion," its "trailer" approach has long been used by the film industry in one form or another. But where the NBC bally may have a new angle is in "MacKenzie's" practice of plugging his newspaper column on the air shows. Likewise, the columns refer readers to his radio stanzas.

"Previews" doesn't add up to entertainment in the accepted sense. However, those tuning in will find the session an informative one that affords a quick peek at next week's top show roster. "MacKenzie's" breezy delivery on the initialer, combined with the "coming attraction trailers," should succeed in whetting interest of at least a portion of the listening public in NBC's fall slate. Gibb.

THE CHORALERS

With Eugene Lowell, Frank Knight, announcer
 Producer: Alan Cartoun
 25 Mins., Sun., 10:05 p.m.
 Longines-Wittnauer Watch Co.
 CBS, from New York (Victor A. Bennett)

"The Choralers" are back in CBS Sunday night sked. Choral group has established a strong rep during its previous four CBS years and its preem show (14) indicates that it's not going to hamper that rep. Group concentrates on tried and tested ballads and pops insuring sock listening pleasure.

Kickoff stanza featured their expert harmony technique on such numbers "My Dream Girl," "I Love Thee," "Man on the Flying Trapeze," "Polly Wolly Doodle" and a medley of George M. Cohan tunes. All added up to an easy listening session.

Frank Knight's spiels for Longines-Wittnauer were delivered with class. Gros.

THE GAITY STORY

With Sam Kemp and Margo Henderson, Jack Anthony, Aly Wilson, Dave Willis, Robert Wilson, Johnny Brandon, Tommy Morgan, others
 Producer: Eddie Fraser
 Writer: Gordon Irving
 60 Mins., Tues. (2), 8 p.m.
 Sustaining
BBC, from Glasgow

There's strong vaude interest in this melodious theatre stanza, telling story in flashback of half-century of show biz at the Gaiety Theatre, Ayer, W.K. Clyde coast vaudey, which opened its doors Sept. 6, 1902. Narration chores were pleasantly handled by Eric Popplewell, theatre proprietor, in conversation with Scot actor-broadcaster Jameson Clark.

Storied history of the Gaiety and its enterprising Englishman owner, late Ben Popplewell, was well conveyed, using artists past and present. Oldies included Sir Harry Lauder, Will Fyfe, Flanagan and Allen, Florrie Forde, George Formby, and Layton and Johnston, with Johnny Brandon, Robert Wilson, Tommy Morgan, Jack Anthony, Sam Kemp and Margo Henderson among those contributing modern side. Theatre batoner Harry Broad, megger Jack Barton and others took part.

Program, scripted by Gordon Irving, VARIETY mugg in the Auld Lang Syne land, was skillfully megged by Eddie Fraser and had strong then-and-now interest. For Scot program about one particular theatre it offered extremely wide general interest value, Macjee.

SUSPENSE

(Sorry, Wrong Number)
 With Agnes Moorehead, Kathy Lewis, Hans Conreid; Harlow Wilcox, Larry Thor, announcers
 Writer: Lucille Fletcher
 Director-Producer: William Spier
 30 Mins.; Mon., 8 p.m.
AUTOLITE
 CBS, from N. Y. (Cecil & Presbrey)

"Suspense," one of the topflight chiller-dillers on the airwaves, again presented its most memorable half-hour blood-curdler, "Sorry, Wrong Number," to launch its 11th year on CBS. It was the sixth time this drama was done on this show with the original star, Agnes Moorehead. For Monday's (15) show, Kathy Lewis and Hans Conreid, also featured on the original cast, returned to "Suspense" along with the original producer-director, William Spier, and the all-important sound man, Bernie Surrey.

Lucille Fletcher's "Sorry, Wrong Number" truly ranks among the few classics produced on radio since it stands up with equal, if not increasing impact each time it's heard. It's a virtuoso piece designed for a virtuoso actress and Miss Moorehead's portrayal of the hysterical victim of a murder plot is one of her masterpieces. This near-monolog starts at a moderate pace but builds into a nerve-shattering pace up to the finale. Miss Lewis, as the phone operator, and Conreid, as the killer, made notable contributions in minor roles. The sound effects, however, ranked next to Miss Moorehead as the show's highlight.

Plugs for the auto parts company are handled efficiently by Larry Thor and Harlow Wilcox. On the preem, CBS prez Frank Stanton delivered a brief address on the return of "Suspense" to the web this fall. Elliott Lewis, incidentally, will be the regular producer-director for this series. Herm.

THE SYMPHONETTE

With Mischel Piatro, Joseph Fuchs, Frank Knight, announcer
 Producer: Alan Cartoun
 30 Mins.; Sun., 2 p.m.
LONGINES-WITTNAUER WATCH CO.
 CBS, from New York (Victor A. Bennett)

Longtime radio fave, "The Symphonette," began its fifth season on CBS and its 13th consecutive year on the airwaves, Sunday (14) without any change from established format. It remains a smooth, ear-appealing half-hour that'll continue to hold its steadies and perhaps pick up a few new fans.

Mischel Piatro was on hand again to baton the symphony orch through a flock of classical and semi-classical airs as was Frank Knight to handle the watch company's commercials. Both hewed to their familiar style and the show emerged as a comfortable listening session.

Orch's selections for the preem included lush workovers of "Danse Slav," "Express Polka" and "Havaneise." Violinist Joseph Fuchs, who was the stanza's guster, soloed Tchaikovsky's "October" excellently. Gros.

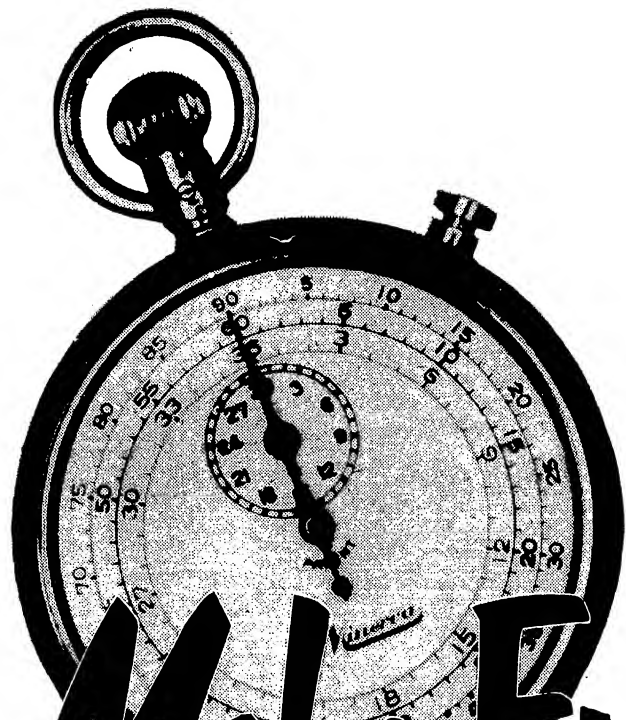
QUIZ KIDS

With Joe Kelly; Joel Kupperman, Pat Conlon, Sally Ann Wilhelm, Harvey Dytch, Frankie Vanderploeg; Ed Scott, announcer
 Producer: Larry Woolf
 30 Mins., Sun., 4 p.m.
 Sustaining
CBS, from Chicago

With genial, veteran Joe Kelly at the helm as quizmaster, and some familiar youthful names still present among the kid panel, "Quiz Kids" returned to CBS Radio Sunday (14) after a short summer recess.

Return, however, couldn't qualify as a complete success. Presenting the show, transcribed, direct from various public school assemblies may be good exploitation or promotion, but it isn't practical radio. There was a kickback from echo or muffled hall. It's bad enough when extra-bright young kids rattle off their learning rapidly in a studio, but when they race through it in the wide, open spaces of a school auditorium, they're unintelligible. At least, it sounded so half the time Sunday.

Show seems a little too pat now anyway. It's obviously more TV than AM fare, with kids' expressions likely to make up for aural quirks. Sunday's show had the usual high level of interest, in questions on geography, music, baseball, foreign rulers, books of the Bible, and how it feels to be back at school—all answered quickly and brightly by the whiz kids. And Kelly was his old breezy helpful self. But it was tough making it out. Bron.



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Television Chatter

New York

Ted Lawrence and Marie Moser will preside over "Ben Tucker's Starlet Revue," Sid Robbins' production which preems on WOR-TV today (Wed.) at 5:15-5:30 p.m. . . . Franklin Heller back at CBS-TV after his loan to the Ford Foundation . . . Donald Buka into CBS-TV's "Police Story" Friday (19) and also doing "The Chase" (NBC) and "Grand Central Station" (CBS) on AM this week . . . Janet Kern, teleditor of Chi Herald-American, checked in at the Warwick for her

annual three-week o.o. of Gotham scene . . . Halsey Barrett upped to eastern sales manager for Consolidated Television Sales . . . Scott Forbes, British actor, featured with Joan Loring on "Philco TV Playhouse" Sunday (21) . . . Buster Crabbe, who beams over WNBT and WOR-TV, opened a health and swim club in the Hotel Shelton yesterday (Tues.) . . . Bertha Kurtzman upped to operations manager for WJZ-TV . . . William L. Clark back at WPXI in new post as eastern sales manager . . . Frank Pulaski off to Coast

to do the heavy in 20th-Fox's "White Witch Doctor" . . . Glamour mag has a "Television Career Dictionary" in October issue, including pieces on TV's femme brigade . . . Dick Cox, of Young & Rubicam's TV department, now with the Army in Europe, reports that malted milk is now popular among the Germans, who have developed "cognac malts" . . . Add moppet notes: Lynn Loring, featured on "Search 'or Tomorrow," does a "Studio One" stint Monday (22); Cliff Sales doubles this week on "Mama" and "Life Can Be Beautiful."

Hollywood

Arden Farms paid \$1,750 for one-shot showing of Frank Merriwell telepic pilot produced by

Tony London, telecast on KLAC-TV . . . Donn Tatum and Phil Hoffman, KECA-TV toppers, to San Diego for NARTB sessions . . . Dr. Sparling's RX Thirty angeling Wednesday edition of George Putnam's news on KTTV . . . "Comedy Cameos" debuted on KTTV, Cameo Curtains bankrolling . . . ABC-TV newsmen Hank Weaver nabbed role in 20th-Fox's "Call Me Madam" . . . KTTV manager Dick Moore to Frisco on business . . . "Ricky and the Magic Trolley," puppet strip on KECA-TV, shifted to later time slot . . . Union Oil picks up tab on KTLA telecasts of Pasadena . . . U. of League pops concert, David Rose conducting . . . Sears Roebuck renewed Dude Martin show on KTTV for 52 weeks . . . Fletcher Jones renewed "Saturday Night Movie" on KTLA for 13 weeks . . . Nina Bara and Ken Mauor of ABC-TV's "Space Patrol" show personal at Westchester Fiesta, Sept. 27 . . . Frank DeVol and his orch bowed off KTTV, Sunbelt Premiere Playhouse off KTLA . . . Hank Weaver news and George Denny, both on KECA-TV, moved up to earlier time slots . . . Talent and advertising agency personnel included in new membership category of Academy of Television Arts and Sciences . . . KTTV bought 26 "Heart of the City" telepic series being second run of "Big Town"

Bill Brundige color mikesider for KHJ-TV's coverage of junior college grid games this fall, with Bill Symes handling play-by-play . . . Thriftmart & Roberts markets renewed "Opinion Please" on KTTV for 13 weeks . . . Nic-L-Silver Battery inked 39-week pact for Hank Weaver's KECA-TV news show . . . Same sponsor is picking up tab on "Call the Coach," weekly 15-minute show starring Jesse Hill and Red Sanders, UCLA and USC football coaches, and a starter last week . . . Bruck's Oldsmobile and Martin Oldsmobile picking up tab on Wednesday Night Movies on KTTV for 13 weeks.

Chicago

George Heinemann, WNBQ program chief, elected prez. of the Chicago Television Council for upcoming season . . . Added to the WENR-TV sales staff are Charles Dwyer switching over from WENR-AM, and Jack Grosseup from the O. L. Taylor station rep firm . . . Luckey North, WBKB's distaff gabber takes off next week on a leave of absence to plane to Tokyo where she will deliver an iron lung donated by Chi citizens. Trip is sponsored by CARE and National Conference of Christian and Jews . . . Friday segs of Jack Drees' WENR-TV sports show tabbed by the Auto Painting Corp. . . . Stephan Fentriss launches moppet-angled news show on WGN-TV Monday (22) . . . Tommy Bartlett and Bob Cunningham, co-hosts on NBC-TV's "Welcome Travelers," working with four Teleprompters on the afternoon strip . . . Marty O'Shaughnessy's and Bonnie Weber's twice-a-weekly "Backstage Diary" off WBKB to make room for a new kid's show packaged by Ivan Hill and emceed by Frazier Thomas . . . Dan Curtis shifted from the New York NBC film sales crew to the Chi staff . . . Sandra Motors ordered seven weekly quarter hours on WBKB for an "All Star Hit Parade" built around the old Soundies . . . P. A. Stark Piano Co. has renewed its weekly ride on Herbie Mintz's "But Not Forgotten" strip via WNBQ . . . Jack Brickhouse and Harry Creighton will gab a thrice-weekly sports show on WGN-TV for the Hamm Brewing Co., starting Oct. 8 . . . Hal Smith, Chi NBC-TV promotion manager, heading up the Get-Out-The-Vote drive among the web's employees here . . . Vera Ward bows this week with an afternoon patter show on WBKB, bankrolled by Linco. Bleach . . . Hamilton Watch and International Silver sharing alternate week sponsorship on WNBQ's "Jewelers Showcase" starting Oct. 8 on WNBQ.

San Francisco

Associated Oil preemed (16) its half-hour filmed telecasts of "Western Football" game of the week on KGO-TV . . . Joe Verducci devoting his KPIX "Sports Review" exclusively to football for next 13 . . . Corinne Grimaldi shifting her "Toyland Party" from KRON to KPIX, Sept. 29 . . . "Winterland Wrestling" again the highest rating locally produced TVer . . . "Standard Hour" set to beam its newly filmed TV series on KGO-TV, beginning Oct. 1 . . . Ad Schneider, NBC-TV special events boss, due here to mastermind the Stanford-Michigan State microwaver. Net will spend \$2,000 remodeling Stanford stadium roof for its TV equipment . . . Highly touted Straw Hat Players flubbed it in their TV premiere on Saints and Sinners annual "Milk Fund

Follies," KPIX (12). Writing fair; performance anemic! 23rd wedding anniversary . . . KGO-TV's Jack Gregory to wed Lois Hart of station's traffic dept. . . . Dave Sacks upped to KGO-TV sales manager, relieving Vincent Francis who's served double duty since becoming station manager five months ago . . . Audrey Totter, in with her fiancé Dr. Leo Fred, did 11 radio-TV guestings to plug her "Assommoir-Paris" at Orpheum . . . Carmen Cavallaro, pinpoint at the Mark, planned to Hollywood two days running to rehearse (12) and perform (13) on "All Star Revue."

London

"A Hundred Years Old," comedy by Serafin and Joaquin Alvarez Quintero to be produced by Douglas Allen on Sunday (21). Mary Hinton, J. H. Robert, David Ooley, Petra Davies, Kim Peacock and Frederick Piper head the cast house off KTLA . . . Michael Barry and Peter Coates to produce "The Infinite Shoeblack" by Norman MacOwan on Tuesday (23), with Yvonne Mitchell, Andrew Berwick, Evelyn Roberts and Donald Morley . . . Sam Wana-maker, at present appearing in Clifford Odets' "Winter Journey" at St. James's Theatre, to fill a solo spot on Sunday (21), with a performance of the "New Yorker" story "Only the Dead Know Brooklyn" . . . Kenneth Carter will present "Hit Parade" on Monday (22) . . . Seventh in Vic Oliver's series "This Is Show Business" on Saturday week (27) will be produced by Bill Ward . . . Guy Rolfe played the lead in Alan Bromly's production of "Without the Prince" last night (Tues.).

London Vidpix

Continued from page 33

Also scheduled for early production is the Sam Marx telepic based on one of A. J. Cronin's stories. The producer is currently on the Continent and returns at the end of this month. The film is expected to start rolling sometime in October.

Danziger Bros.' 'Crime Club'

A little publicized venture is the plan of the Danziger Bros. to make a series of 39 half-hour features with an Old Bailey background entitled, "London Crime Club." This project is in final stages of preparation and studio work is due to begin soon.

Among other possibilities is the possible production of a "Topper" series in London, with Alec Guinness starred. Discussions were opened here earlier in the summer between Bernard L. Schubert and the star, with negotiations continuing.

In addition to these programs, a number of pilot films have been made here during the past months, but the fate of future series arising remains subject to suitable distribution deals being made in the U.S.

Although the saving on production costs is an attractive feature of telefilm making in London, and a conservative estimate is that it results in an economy of 15% to 20%, there is another feature that appeals to American producers. And that is the Lady Fund money. If the product made for American TV can also be sold for theatrical distribution in Britain, the producer gets close to 50% of the gross. For modest productions that might be nearly sufficient to underwrite the cost.

Although Hollywood producers appear interested in making their TV product in London, they are equally interested in selling to British distributors some telefilms made in America. Several series made in the past year or two are currently being offered at little more than nominal prices.

Philadelphia—Robert "Bob" Horn, WFIL and WFIL-TV disk jockey, has been upped to manager of recorded music for the Philadelphia Inquirer stations.



Now starring on NBC's ALL STAR REVUE Saturday's 8-9 p.m., EDT Mgt.: William Morris Agency

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WWJ, world's oldest radio station, celebrates its 32nd Anniversary

Naturally, WWJ is proud of its seniority status in the nation and its own market—Detroit. The wealth of experience acquired through the years continually serves as the guiding influence for WWJ's pioneering and aggressive programming. This spirit has built for WWJ a loyal audience that responds enthusiastically to the sales appeals of WWJ advertisers.



Dorothy Gish at the microphone of the original DeForest transmitter used by WWJ in 1920.

(NATIONAL FIRSTS)

FIRST radio station, August 20, 1920
FIRST election returns, August 31, 1920
FIRST radio dancing party, September 4, 1920
FIRST fight results, September 6, 1920
FIRST vocal concert, September 23, 1920
FIRST World Series scores, October 5, 1920
FIRST church chimes, December, 1921
FIRST symphony concert, February 10, 1922
FIRST radio orchestra, May 28, 1922
FIRST radio wedding, June 18, 1922

(MICHIGAN FIRSTS)

FIRST eyewitness football game, October 25, 1924 (Mich.-Wisconsin)
FIRST eyewitness baseball game, April 19, 1927 (Detroit-Cleveland)
FIRST eyewitness boat races, August 2, 1924 (Gold Cup)
FIRST Michigan FM station, May 9, 1941



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This man is now being sold a food freezer

Today radio entertains, informs and sells people wherever they go.

In fact, the average American spends more time with radio than with magazines, TV, and newspapers combined.

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Right now there are 105,300,000 radio sets in the country. Virtually every home is a radio home—and over half of them have two or more sets.

In automobiles alone, there are 27,424,500 radios. At any given moment, over one-third of the radio-equipped cars on the road have their sets in use.

And last year Americans bought 12,775,000 new radio sets!

Radio reaches its vast audience at far lower cost than any other medium—whether by nationwide networks or local stations.

No doubt about it:

The smartest buys in all advertising are being made in radio. And they're being made right now.



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270 PARK AVE., NEW YORK CITY

D.C. Sets Stage for Denver Hearings On TV Bids; Hope, Stewart to Appear

Washington, Sept. 16.

Stage was set yesterday (Mon.) for the first FCC hearings on contested applications for TV stations when attorneys for Denver applicants met with Examiner James Cunningham to prepare for proceedings, scheduled for Oct. 1 in Washington.

Petitions to have hearings moved to Denver, filed by two applicants, are expected to be turned down by the Commission in the interest of saving expenses and keeping down the number of witnesses.

Proceedings will bring to Washington two prominent Hollywood figures—Bob Hope and James Stewart—who will testify in behalf of their companies. Hope has 50% interest in Metropolitan Television Corp., recent purchasers of KOA, which is contesting KMYR's bid for VHF Channel 4. Stewart is 20% stockholder of Denver Television Co., which is battling KLZ for VHF Channel 7.

Unusual aspect of contest for Channel 7 is that exhibitor interests are involved in both applications. John M. Wolfberg, who owns two downtown theatres in Denver, is 34% stockholder in Denver Television. Theodore R. Gamble, chain operator in Ohio,

Indiana, Pennsylvania and Wisconsin, holds 20% interest in KLZ and Frank H. Ricketson, Jr., prexy of Fox Intermountain Theatres, has a 13.5% interest.

It's expected that hearings will run several weeks.

'H'wood Opening Night' As 'Lucy' Competition Sets Top Film Names

"Hollywood Opening Night," first live dramatic series to originate from the Coast with top film names, takes the 9-9:30 p.m. slot on NBC-TV, starting Oct. 6. Sponsor is Pearson Pharmacal.

Show, which will buck "I Love Lucy" on CBS-TV, will be the first dramatic airer fed to the network from its new studios in Burbank.

Pacted for the first show is William Bendix, with James and Pamela Mason inked for the second offering. Talent is being booked by Hal Kemp in the east and June Leff, NBC-TV casting director on the Coast. Producer-director is Bill Corrigan, with Marilyn Evans assisting him and Wilson Lair assisting on scripts. Latter are being bought by Ross Donaldson.

WHAS-TV TELETHON GETS 100G PALSY DONATIONS

Louisville, Sept. 16.

United Cerebral Palsy telethon, a promotion of WHAS-TV, which opened at 10:45 p.m., Saturday (13), and headlined Rosemary Clooney and Garry Moore, wound up at 2 p.m. Sunday (14), having raised about \$100,000 to be used in the interest of palsy victims. Practically the whole town lent cooperation, with some 200 volunteer workers and telephone operators, and a local taxicab firm sending cabs to pick up donations.

On the talent side, Miss Clooney and Moore were aided by Denise Lor, Ken Carson and Howard Smith. A continuous parade of talent from local radio stations, as well as local night club and amateur performers, did their stints before the TV cameras, in Memorial Auditorium, where the telethon was staged. Admission was free to the 2,300-seat house, and hall was cleared several times during the marathon. Jim Walton, WHAS announcer, helped spell Moore in the m.c. chores.

Fordham fMer Back

WFUV-FM, N. Y., Fordham University station, returns to the air Monday (22) after a five-week lay-off due to "rising costs."

Indie will beam from 9:30 a.m. to 1:30 p.m. cross-the-board, from 9:30 a.m. to 7:15 p.m. Saturday and until 7 p.m. Sundays.

Inside Stuff—Television

Coincident with its plans to employ TV extensively for Voice of American operations in Europe, the State Department has appointed Alfred H. Morton, New York video consultant, as chief of "Voice" broadcast activities throughout the world. Morton succeeds Foy D. Kohler, career foreign service officer, who will join Secretary of State Dean Acheson's foreign policy planning staff.

Morton was director of TV for 20th-Fox before setting up his own business in New York. He was previously vice president of NBC in charge of TV, manager of NBC's program department, and European manager of RCA in Paris.

Wilmot Castle Co., of Rochester, N. Y., will be sales agents for the industrial color TV system of CBS Laboratories. The CBS division will manufacture the equipment and handle all engineering and development work. Wilmot Castle will supply the operating room lights for the unit and handles sales and distribution.

In the system, camera is mounted in a cluster of lights above the operating table and "sees" the entire operation, permitting hundreds of students to study the surgeon's techniques.

Fitzgeralds Dicker New Alternate Emcee Setup As Sunday Show Tradeoff

Ed and Pegen Fitzgerald are in negotiation with ABC-TV to do their five-a-week video shows, as well as their ditto number of AM shows, with one or the other emceeing only. This would be a tradeoff for an additional Sunday TV show that the network has in mind, around 1-1:30 p.m., with a concept to pitch it at retail stores.

The midday Sabbath hour would be both an institutional for the network, as well as for any coincidental sponsors, for the prime purpose of showing department store executives what all-week TV merchandising means. Unlike the daily ads, which store execs can read at leisure, too often they don't see just what and how TV advertising for home-consumers can mean to daytime lookers because they (the execs) are usually too busy to see for themselves, and must rely on their agencies. The Sunday midday series would be for the express purpose of indoctrinating the time-users and time-placers.

Both Fitzgeralds have had wide department store background in the merchandising fields and they would slant this ABC-TV show accordingly. But in order to do that they want the contractual privilege for one or the other, taking alternate days off from the weekly TV grind.

DON SEARLE NAMED AS KOA MANAGER

Denver, Sept. 16.

Don Searle has been named exec veepee and general manager of KOA and KOA-FM here, succeeding Charles C. Bevis, Jr., who will remain with NBC in an executive capacity. KOA stations will be taken over by Metropolitan Television Co. from NBC on Friday (19), with Bevis repping the web in winding up the \$2,250,000 transaction.

Searle is prez of Town & Farm Co., which owns KMMJ, Grand Island, Neb., and KXXC, Colby, Kan. He'll keep his T&F association.

Jud Woods, exec of the Brewer agency in Kansas City, has been appointed by Searle to assist in presenting KOA's case in FCC hearings for Channel 4 in Denver.

Alf Landon Buys WREN

Kansas City, Sept. 16.

WREN, Topeka, will be purchased by Alf M. Landon, former Kansas governor and national Republican figure, if the FCC gives its approval.

Landon said last week he and R. C. Jackman, Lawrence, Kans., president of WREN, had agreed upon terms of the transfer. WREN would make the second Kansas station owned by Landon, as he operates KSCB, Liberal. He formerly operated KTLN, Denver, and KCLO, Leavenworth, Kans.

Switch would have a bearing on the television situation in Topeka, since both WREN and Landon are applicants for TV stations there. As yet Topeka has no television. WREN was moved to Topeka from Lawrence a few years ago.

Nylast's Spot Splurge

Nylast, new Seeman Bros. product that strengthens nylon as it's washed, will get an extensive spot radio and tele push. Up to 10 spots will be used in every TV market in the country, in addition to network radio.

Agency is William H. Weintraub.

Chi WNBQ on Live TV Daytime Binge

Chicago, Sept. 16.

In something of a departure from its competitors, WNBQ, the Chi NBC key, is stepping up its live programming activities with several new offerings already on the air or in the planning stage. Although a new nightly feature film finale has been added, Chi NBC tele chief Jules Herbouveau and WNBQ program manager George Heinemann have been busy the past few weeks putting the finishing touches to a group of live daytime entries, marking a reversal to the general trend to celluloid.

Currently getting on-the-air trial runs are a half-hour morning musical-chatter session featuring host Hugh Downs, a femme singer and the Art Van Damm Quintet; a Sunday night gab session by Daily News Columnist Tony Weitzel, and a Saturday morning hobby show with Bill Healion.

Due to teooff Sept. 28 when the time changes back to standard is a 15-minute daily farm show going at 6:45 a.m. with Everett Mitchell, who for many years has been identified with NBC's "National Farm and Home Hour." Also on the definite docket is a noontime housewife-targeted chinning bee with Dorsey Connors.

Still in the blueprint stage is a morning half-hour aimed at preschool age moppets and their moms, designed to fill a gap in WNBQ's a.m. lineup of service shows. Heinemann points out there are 230,000 kids below school age in the Chi area who, with their parents, make up an untapped audience for a specially tailored program.

Then there's some thinking about a Saturday morning venture built around an aviation format.

May Co. Videbut

Hollywood, Sept. 16.

First big L.A. department store to take the teleplunge is the May Co., which this week begins bankrolling "Webster Webfoot," juve cross-the-board show, on KLAC-TV, in three-year pact deal involving approximately \$150,000 annually.

Ventriloquist Jimmy Weldon stars in moppet strip. Deal was negotiated between KLAC-TV manager Don Feddersen and Bernie Weinberg agency and Frances Corey, ad-promotion topper for the May Co. stores.

Wes Whitcomb

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1. The WLW-Television-Albers Shopper Stopper Plan.
2. Display service, major grocery, drug outlets.
3. Retail Trade mailings.
4. Jobber, broker, wholesale trade mailings.
5. Newspaper advertisements.
6. Specialty publicity releases.
7. On-the-air promotions.
8. Cab covers.
9. Window displays, grocery, drug outlets.
10. Sales meetings for dealer, jobber, distributor salesmen.
11. Car cards.
12. Newsstand posters.
13. Newstruck posters.
14. All-inclusive promotion campaigns.
15. Tie-in with national promotions.
16. Client follow-up reports.
17. Client television market research department.
18. The WLW-Television-Gallaher point-of-purchase plan.
19. Promotion consultation service.
20. Client Rating service.

The Client Service Department is your creative assault unit in the WLW-Television coverage area... doing for your product everything... from holding dealer meetings to jet-rocketing your sales charts with point-of-purchase action!

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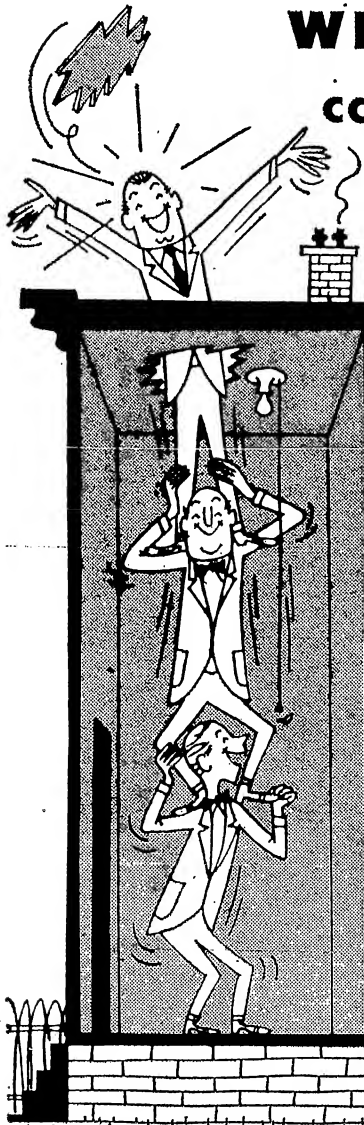


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CINCINNATI

WLW-D
DAYTON

WLW-C
COLUMBUS

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WBKB's Ike & Adlai Assist

Chicago, Sept. 16.

WBKB, Balaban & Katz-owned indie, has scooped its network big brothers by offering to both political parties the services of TV directors and engineers to serve on special campaign assignments.

And the offer has been accepted by Democratic presidential candidate Gov. Adlai Stevenson and his staff after what they considered some unfortunate video experiences during the nominee's Labor Day speech in Detroit. Traveling with Stevenson on his Coast swing last week was WBKB director John Alexander and engineer Charles Warriner, who were given full technical charge of the video and audio pickups on the junket. The pair, both still on the WBKB payroll with the Demos paying the expenses, will continue to assist on the vid coverage of subsequent campaign trips.

Stevenson specifically requested that Alexander be invited to make the western swing on the basis of having worked together when the governor was doing a monthly "Report to the People," prior to his winning the Demo presidential nod. Alexander handled the directorial reins on the series.

So there might be no confusion as to WBKB's political impartiality, the station has made exactly the same offer to Dwight D. Eisenhower's Republican camp.

National Shoes Files \$1,000,000 Claim Against Brewery on Bell Slogan

National Shoes, which since 1944 has been using the "Ring the Bell" theme in its spot radio and other advertising, is ringing the bell on Schaefer Beer, which is now using the "ring the bell" slogan in its ballyhoo. Judge Charles B. Breit, of Bronx County (N. Y.) Supreme Court, issued an order last week requiring Schaefer and BBD&O, its agency, to show cause why they should not be enjoined from using the "bell" phrase.

National Shoes and its agency, Emil Mogul, is seeking \$1,000,000 on the claim that Schaefer's use of the slogan has impaired National's trade name and slogan.

Shoe firm, which operates 80 stores (mostly in the metropolitan N. Y. area), latched on to the bell theme via a singing commercial and is using the slogan on its labels, wrappings and boxes, as well as in newspaper, AM and TV ads. National claims that the brew's use of bell idea "results in the whitening away and the dilution of the selling appeal and value" of the trade name and slogan.

Lee Sullivan's Cleve. Show

Cleveland, Sept. 16.

Lee Sullivan, who has been commuting between New York and Cleveland, is doing a disk jockey switcheroo in new WERE series he starts Sept. 22. Former "Brigadoon" stage singer will roll disks and do his own singing specialties with live music background two-and-a-half hours a day beginning at 7 a.m., six days a week.

Sullivan is also doing four 10-minute vocal shots on WEWS-TV each week for Rogers Jewelry Stores in this area, in addition to a stage tour in a trade show sponsored by East Ohio Gas Co. Latter talkfest personals will cover Youngstown, Canton, Akron and two days here this week.

Jane Broder Into TV

Jane Broder, one of the leading legit casting agents, is going into the tele field. George Morris, formerly with the William Morris office, has joined Miss Broder's office to head the tele department, which will handle performers.

Morris just finished a stint pinching for Bill Nichols on casting for "Philco TV Playhouse" and "Mr. Peepers."

Sen. Benton Auditioning Flock of Shows in Quest For Right TV Format

What's the most popular format for a politico's tele show? Sen. William Benton, of Connecticut, now running for reelection, is attempting to find out by polling his constituents on which of six TV formats they like best.

The senator is appearing on WNHC-TV, New Haven, in a half-dozen different shows through next week, with viewers asked to pick their favorite. Prizes are being awarded for the best letters.

Six formats being tried are: (1) press conference with newspapermen; (2) sidewalk interviews; (3) discussion of the issues by Benton and the other candidates; (4) a telephone quiz, with Benton answering phoned-in queries; (5) a campaign film, with political biggies reviewing Benton's record; and (6) a teen-age forum, with "Youth Wants to Know" moderator Ted Granik handling the session.

A seventh show, analyzing the results, is set for Sept. 24. Benton will base his October tele campaign on the viewers' letters.

Harold V. Cohen's Joint Stint on Pitt TV Digest

Pittsburgh, Sept. 16.

Harold V. Cohen, drama-movie critic and columnist of the Pittsburgh Post-Gazette and VARIETY mugg here, has joined TV Digest, local video weekly, as a contributing columnist and editorial consultant. He'll write a regular column of views and reviews as well as figuring importantly in mag's future policy.

Cohen, of course, continues on the Pitt morning sheet where he's held down the drama desk since 1929. In also going with TV Digest, he'll be resuming a journalistic association with its editor and publisher William F. Adler that began in their college days at Penn State in 1926 when Cohen was the editor of the campus newspaper, the Collegian, and Adler was one of his senior editors.

TV Survey Among School Kids Bares Family Conflicts; Chillers 'Also Ran'

Columbus, Sept. 16.

Results of a year-long survey taken of school children here by the Franklin County Television Committee of the White House Conference on Children and Youth, shows that 88.5% of the families with school children in the county have TV sets that the families are making a valiant effort to keep it in its place.

The survey covered children in 12 selected city, county, parochial and suburban schools from kindergarten through high school. The 17-point questionnaire was answered by the 905 moppets.

Mrs. Melvin C. Koch, who prepared the report, listed many problems. TV has made, she said, a tremendous impact upon family life and created the need for new family rules and has brought "outright conflict" into half the homes surveyed.

It appears the kids are smart, because they still reserve time for play after school and are subject to family control on getting chores and homework done, but spend a lot of time viewing TV.

Report showed five to seven-year-olds watched an average of 18 hours and 32 minutes a week; nine to 13-year-olds, 23 hours and five minutes; 15 to 18-year-olds, 15 hours and 11 minutes. (Apparently dates start cutting in here.)

Half the families surveyed have rules on viewing TV—58% for the five to seven-year-olds; 60% for the nine to 13-year-olds; only 29% for the 15 to 18 age group.

Survey show that TV doesn't claim too many viewers after school on Sunday, but has a terrific hold "after supper." On Sundays, 64.8% of the children said they went to church.

Biggest inter-family conflicts arise over the type of programs to watch, how late to stay up and who has prior claim in selecting programs. Comedies and westerns are the best-liked programs with the youngest children rating Roy

Rogers, "Howdy Doody" and "Aunt Fran" (kid show on WBNS-TV) as their favorites; the intermediates listing "I Love Lucy," "Mama" and Roy Rogers in that order; and the senior age group liking Red Skelton, "I Love Lucy" and Arthur Godfrey.

Daily programs watched most regularly include:

Young Children—"Howdy Doody," "Aunt Fran," "Western Roundup" (WBNS-TV), "Bar 3 Corral" (WLW-C) and "Captain Video."

Intermediates—"Western Roundup," "Bar 3 Corral," "Captain Video," "Space Cadet" and "Howdy Doody."

Teen-Agers—These are less-regular televiewers and they gave Perry Como 58 votes out of 225; "Captain Video," 33; Chet Long (WBNS-TV newscaster), 22; Sally Flowers (WLW-C hillbilly comedienne), 21, and "Western Roundup" and others westerns, a combined 15.

Survey points out one interesting note. None of the murder and mystery programs which have been giving educators and psychologists the heebie-jeebies, showed up as a "favorite" program of Franklin County children.

The committee concluded that families are trying to control TV in their homes but still have a good many problems to overcome.

MBS' Coast Guard Shows

"Coast Guard Cadets on Parade," new series produced by George F. Foley and featuring the CG Academy Band from New London, Conn., prems on MBS Saturday, Sept. 27, at 11-11:25 a.m.

Series will be directed by Jim Lister with scripts by William J. Papp. Latter, formerly with Newell-Emmett and ex-sports reporter for the Chi Sun, has joined the Foley indie package outfit and will also be production co-ordinator on the Herman Hickman show which bows on NBC-TV Oct. 3.

WALT FRAMER

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Gerry Frank
Joe Gottlieb
Sylvia Greene

Barbara Hotchkiss
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From the Production Centres

IN NEW YORK CITY . . .

Frank Young's (NBC) inter-office memo pad cutie reads: "FYI From FY" . . . David Hale Halpern, former AM-TV veepee at Owen & Chapell, has joined Biow as account supervisor on Ruppert beer. . . Mike Ames, of the Dave Alber flackery, will teach a course in radio and tele publicity at City College, starting Sept. 23. . . WDRC-FM, Hartford, added to the FM longhair music network of WQXR. . . Ed Kobak, chairman of Broadcast Advertising Bureau's exec committee, was presented with a citation for his service to BAB by the board of directors. . . Fashion Frocks has created a group of dresses for soap operas handled by the Compton agency; tieup includes "Road of Life," "Young Dr. Malone," "Guiding Light" and "Big Sister". . . CBS Radio execs Lou Hausman, Eldon Hazard and Charley Oppenheim back from Coast after participating in the web's promotion clinic there. . . Red Grange's grid show prems on WNJR Friday (19) at 6 p.m., backed by Caravan auto sales. . . Al Morgan, producer of CBS Radio's "Pick a Winner" leaves Friday for three-week motor trip through New England. . . WRRJ recording one-minute prayers by Harlem clergymen for airing during indie's Negro-slanted shows. . . Jack Kuney planing to-and-from D.C. to direct the Democrats' new daytime stanza on ABC radio; airer is handled by Joseph Katz agency. . . Bogart Karlaw has resigned as Biow agency copy chief. . . Katherine Emmett, Sylvia Leigh and Teresa Keane added to cast of "Just Plain Bill". . . Helen Claire new to "Our Gal Sunday". . . Sybil Trent joins "Stella Dallas" and Eleanor Sherman has been added to "Lorenzo Jones". . . CBS radio program veepee Lester Gottlieb setting up the show for the Assn. of National Advertisers' annual banquet at the Hotel Plaza, N.Y., Sept. 30. . . Al Hollander has tapped Bill Richman (ex-MCA and Capp Enterprises) as associate AM-TV director of Citizens for Eisenhower.

IN HOLLYWOOD . . .

The wheel of fortune has spun Jack Owens back to ABC after long and fruitful years on CBS. His afternoon spread preempted by network shows, he betook his strip over to the Noble network for the daily grind. Before he made tracks for the Coast he was one of the fixtures on the "Breakfast Club" in Chicago. . . Announcers at three indie stations had their increases approved by Wage Stabilization Board. The KLAC hike is from \$90 to \$97.50 weekly; KWKW, \$76 to \$82; KBIG, newest of the AM's, flat \$90. . . Fred MacMurray drew a plaque for his 25th guest shot on Lux. Only Loretta Young tops him with 26. . . ABC's promotion department added Mrs. Patricia Reeder, late society ed of Troy, N.Y., Record. . . National Assn. of Women Lawyers kudos Mercedes McCambridge with the "celebrity chair" at its annual banquet. She plays "Defense Attorney" for ABC. . . Phil Davis is back with Ralph Edwards on "Truth or Consequences". . . Elmer Davis, on tour with Gov. Adlai Stevenson, broke bread with the hometown columnists and commentators. . . Marian and Jim Jordan ("The McGees") became grandparents for the fifth time. . . Johnny Johnstone, radio-TV accelerator for National Assn. of Manufacturers, around on his annual call to keep station managers happy and high on "Industry on Parade". . . Mme. Commissioner, Frieda Henneck, put in the busiest schedule of any vacationer to these climes in her campaign for education on TV. She did catch her breath long enough to tell So. Cal. Broadcasters they're doing a great job but suggested that they get closer to their audience. . . Lud Gluskin, CBS music chief, is staging a benefit in Dinuba, where he owns a sprawling ranch, for a football star who was left partially paralyzed by an accident. He's putting together his own show, flying performers and his band to Dinuba and footing all expenses. He'll raise \$5,000 for medical care to get the gridster back on his feet again.

IN SAN FRANCISCO . . .

J. G. "Gil" Paltridge, onetime KYA boss, named general manager KROW, Oakland, and assistant to Sheldon F. Sackett, KROW owner. . . Russ Coglein, KROW program director, also made supervisory program director of KOOS, Coos Bay, Ore., and KVAN, Vancouver, Wash., Sackett properties, and program consultant on TV applications by the three stations. . . Paul Bartlett and William C. Crossland purchasing KFRE, Fresno. . . Local boy Claude Heater hopped home after copping a Godfrey's "Talent Scouts", then hustled to Hollywood for screen tests. . . Licenses renewed for KVSM, San Mateo, and KJBS and KSAN, San Francisco, after stations promised FCC to discontinue or curtail broadcasting of horse racing information. . . Cottonseed Clark beaming daily from Peninsula Home Show, San Mateo. . . S. A. Cislser says his

new Monterey station, KXXL, will be beaming by Dec. 1. . . After 14 years, Albert White's leaving the San Francisco Opera orchestra in favor of his KNBC "Masters of Music" airer. . . KCBS's Jane Todd voicing again after a vacation when she was spelled by competent Betty Wing Junior.

IN CHICAGO . . .

Swift & Co. in its 12th year with ABC's "Breakfast Club," with a renewal of the middle half-hour of the Don McNeill-emceed morning show, veteran Windy City originator. . . Chi ABC veepee, John Norton in Gotham this week for homeoffice huddles. . . WGN is launching a new series tied in with the various conventions held here. First airing, with Danny O'Neill emceed, will be held Thursday night (18) in connection with National Assn. of Soft Water Service Operators. . . WBBM gabber Paul Gibson, vacationing in Minnesota, beaming his daily shows down from the Minneapolis CBS studios. . . Peter Paul, candy firm, has purchased two weekly news shows on WMAQ, for a 52-week ride, plus 243 station breaks and 104 one-minute blurbs. . . Del Hester has taken over as freelance gabber Marty Hogan's assistant, replacing Bob Tunison. . . Bill Bennett added to the ABC flackery, taking over from Austin Boyle who's joining the Northern Indiana Industrial Assn. . . NBC commentator Alex Drier flew to Kansas City Monday (15) to address an Oil Men's Club meeting. . . Pet Milk has renewed Ralph Edwards' "Truth or Consequences" and the "Mary Lee Taylor Show" on NBC. . . WGN publicity chief Jim Hanlon vacationing for a couple weeks. . . Walter Schwimmer's "Tello-Test" pacted by 16 new stations, bringing the total to over 200. . . WBBM producer Jerry Dee handed production reins on John Harrington's numerous air stints.

IN PITTSBURGH . . .

Tom Duran, a salesman at WCAE for last 10 years, has resigned to join Videopix, Inc., a branch of the Wasser-Kay-Phillips agency, which distributes teevee featurettes, "Viz Quiz," "Talk About Adventure!" and "Spin-a-Tune". Duran will cover the mid-Atlantic states for Videopix. . . Marilyn McMeekin (Mrs. Homer Berg) will quit her platter-spinning at WEDO in a few months to await the stork. Her husband's an engineer at the same station. . . Ed King, of KDKA, \$100 richer after winning Columnist Joseph Alsop's history quiz, a real toughie. King and a Navadan were the only two persons in the country to come up with the right answers. . . Newest deejay in the district is Porky Chedwick at WHOD. He's been an announcer there for three years. . . Mrs. Mary Fogarty, mother of Jim Murray, manager of KQV, convalescing at the Mercy Hospital. . . Joe Mann has started a new audience participation program called "View the Clue" on WDTV. It's a weekly Sunday afternoon quarter-hour at 2:15 for the Freshmaster Co. . . KDKA School of the Air, produced by Lionel Poulton, has just launched its eighth consecutive year. . . Bill Beal, formerly of Packaged Programs, has opened his own office in the new Carlton House.

South American TV

Continued from page 34

has about 300 artists—Negib feels that they will undoubtedly rely to a great extent on packaging companies from the U. S. Lima is only a few hours plane hop from Miami.

The other major radio station in Lima, an independent company, is also doing extensive research in the field of television and plans a similar large operation within the year. Lima, which today has 13 radio outlets (five of which are of major importance), should within the next two years show very strong competition to Brazil and Argentina in the race for television supremacy in South America.

Brazil Boy Wonder

Brazil is proving to be the most interesting as far as television goes, mainly because of a young 24-year-old, Fernando Chateaubriand. With no previous experience in any entertainment field, he has built up a one-man organization. He handles sales, auditions actors, directs and produces many of the shows, knows how to repair a camera, and has devised his own rating outfit which can tell in five minutes which shows are pulling exactly how many people, which actors are the most popular, etc.

Fernando's father, Sen. Assis Chateaubriand, is owner of a web of Brazilian radio stations, the most powerful group in that country. He handed Fernando, then 22, \$250,000 to start in TV. Today, Fernando has two powerful television stations, one in Rio and the other in Sao Paulo, that are already in the black. Fernando is insuring himself against competition by building a new \$1,000,000 operation centre in a Rio suburb, Botafogo.

Fernando showed me a survey (his special "Hooper" rating) he had made of the type of shows people watched, favorite actors, time for viewing, etc., and I was surprised to see that the line up of programs was practically the same as ours. Sports top the list; then the musical "Show of Show" type (presented every Monday, which is their biggest night); then the Arthur Godfrey variety type of show; after that the newsreels, done a la Ed Murrow; right down the line.

Rio is only one-half of the Brazilian television picture, Sao Paulo being the other, but the Station (TUPY), which until March was the only one in that city, is similar to that in Rio in its operation, personnel, etc. (it also is owned by Chateaubriand). The one big difference in Sao Paulo today (the city is reminiscent of Chicago) is that they now have some stiff competition. The first independent sta-

tion has opened and is giving TUPY a real run for its TV dollar.

Buenos Aires has TV Belgrano, one TV outlet. Director of the station is a young ex-motion picture director, Chas. Madariaga, who, in a few months of operation, has built up a remarkably well organized television plant.

Lack of Sponsors

Madariaga, whose appointment as director of the station was made by Peron, told me of plans to build a complete new television center within the next year, as they feel they are very restricted at the moment. Of course he is not sure where the money is coming from for such a project, as they find themselves very much in the red operating day to day. This condition will continue until they are able to build up a large TV audience. There are only about 4,000 sets in all of the Argentine today, which gives them a very small viewing audience; consequently few sponsors are interested.

Montevideo, just across the Rio Plata from Argentina, is in much the same television position as Lima. It is making extensive plans for a large TV plant, and is now getting bids from various contracting companies, etc. Montevideo has the added advantage (if it is such) of being able to get the wave-lengths from Argentina in certain areas and therefore could have television today if she wished, through her neighbor. But the ways of living and thinking in the two countries are different.

Santiago and Caracas are still in the talking stage, although Caracas is moving ahead at a fast pace and news of their television plans should be coming from that country shortly.

Chi Bid

Continued from page 34

general confusion by dragging in several extraneous matters.

Affirmative notes were struck by Mutual emcee Tom Moore; packager James Jewell; TV Forecast editor Marty O'Shaughnessy; AFRA-TVA exec secretary Ray Jones and WBKB program director Sterling (Red) Quinlan. Latter put his station on record as supporting the outfit with a token pledge of \$100, with a promise to match the contributions of any other station that decides to back the program. To date no other station has officially expressed an interest.

The meeting was chaired by John Weigel, who has spearheaded the group since its inception.

Louis Ruppel

Continued from page 35

Davis, Bryson Rash, Austin Kiplinger, Paul Harvey and other commentators, such as Quincy Howe and Leo Cherne.

Ruppel told VARIETY he is bringing two former associates to work on the project: Bill Stapleton, now in Paris for Collier's, and John Denson, ex-Collier's exec now handling special assignments for the John Knight papers. Denson was managing editor of Collier's, assistant-managing editor of the Chi Times and a war correspondent. Stapleton was a Signal Corps photographer who covered several invasions during World War II, was a photog in Korea recently and made the round-the-world trip with David E. Lillenthal and the South Pacific junket with N. Y. Governor Tom Dewey.

A veteran newsman, Ruppel started in as a reporter on a Brooklyn daily in the '20s, went to the Hearst papers in N. Y. and was a political writer for the N. Y. News from 1929-32. That was followed by a stretch as deputy commissioner of narcotics in Washington. He later became managing editor of the Chi Times and in 1939-42 was publicity director for CBS. He was assistant to the prexy of Crowell-Collier, was a Marine Corps officer during the war and became editor of the Chi Herald-American in 1944. In '45 he went into the photo biz and in '49 became editor of Collier's leaving last May.

Underhill feels that the news stress will tie in with the web's growing emphasis on news and commentary. It launched Drew Pearson in tele three months ago and preems Walter Winchell on Oct. 5. It's figured that the project will make good counterpoint programming, drawing the audience that doesn't want the entertainment vehicles on competing channels. Film and pickups from affiliates and owned-and-operated stations will be used, with the "editorial office" berthed in the TV Centre on West 66th St., N. Y., Ruppel said.

The half-hour and hour-long spreads will permit coverage of news more fully and completely, with an examination of the background and significance of the news, than is possible in the quarter-hour scope of most network news strips, according to Underhill. Evening slotting is expected to permit inclusion of breaks scooping in the morning papers.

Commercially the show is being offered on a flexible basis and will accommodate a variety of sponsors, although not taking one-minute participations.

Cincinnati—Helen Daly, secretary to Robert E. Dunville, Crosley Broadcasting Corp. president, has been appointed assistant to Gil Kingsbury, public relations director.

Your Top TV
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In the market which has highest

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Represented by

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The foremost national and local advertisers use WEVD year after year to reach the vast

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TV & THEATER PRODUCTION PERSONNEL

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Inside Stuff—Radio

CBS Radio has dispatched two complete kits, one on daytime shows and the other on its evening stanzas, giving a day-by-day rundown on all its programs.

In addition to publicity material on each show, the kits include full credit sheets with the pertinent info comprising a permanent reference file for the season. Kits were conceived by George Crandall, CBS Radio press chief.

WLIB, N. Y., which is beaming the Jewish New Year services from Central Synagogue this weekend, will also carry the Day of Atonement services on Sept. 28.

Harry Novik, general manager, lined up Vim Stores and Sunset Appliance Stores to lend 55 radios to veterans hospital wards so Jewish convalescents there can hear the services. Barricini candy is supplying prayer books and Barton's candy is providing holiday candy packages to the ex-GIs.

JACK BENNY BUYS INTO CALIF. TV STATION

Washington, Sept. 16.

Not to be outdone by another well-known figure in showbiz, Jack Benny has invested in a company which has applied for a TV station in Bakersfield, Calif. The comic has an 8.9% interest in Lemert Broadcasting Co., along with William Goetz, production chief of Universal pictures. Head of the company is Lewis F. Blumberg (son of UI board chairman Nate Blumberg) who is associated with Motion Pictures for Television, New York. Blumberg has a 32% interest in Lemert.

Bob Hope holds a substantial interest in Metropolitan Television Corp., which purchased the 50kw radio station KOA in Denver and which has a TV application pending in the Colorado city.

A third radio-TV-film star, Bing Crosby, is a big investor in a company which recently received FCC authorization to build a TV station in Spokane, Wash.

Faulder Manages WMPS

Memphis, ept. 16.

George B. Faulder, recently resigned manager of WMAK, Nashville, has been appointed manager of WMPS here.

Faulder started his AM career in 1941 as announcer at WMC here and became program director of WMPS in 1948 before joining WMAK.

London Joins Kudner For NCAA Game Airings

Bernard London, formerly of the CBS sports and special events department, has joined the Kudner agency to produce the National Collegiate Athletic Assn. weekly games to be televised over NBC-TV. Series will be sponsored by General Motors.

London was at one time with WXEL, Cleveland, where he was in charge of broadcasts of the Cleveland Indians ball games and the Cleveland Browns pro football matches.

FM in L'ville Fade

Louisville, Sept. 16.

Commercial FM radio passed out of the local picture Wednesday (10) with the fold of WRXW, operated for the last five years by WAVE. Demise was the last of three FMers operated by local radio stations, who found the operations too expensive, and the appeal to commercial sponsors practically nil.

WAVE has donated its FM equipment, including its transmitter, to the Louisville Free Public Library FM Station WFPL. Mayor Charles Farnsley, who has fathered the library operation for several years, accepted the gift, and termed it the greatest yet contributed to the institution.

FCC Grants TV Permit To Harry Balaban For UHF Station in Ill.

Washington, Sept. 16.

First authorization for TV station to theatre interests since the lifting of the freeze was made by the FCC last week, with issuance of a UHF permit to Winnebago Television Corp., Rockford, Ill.

Company is headed by Harry Balaban, brother of Paramount Pictures prexy Barney Balaban. Its stockholders are the H. & E. (Harry and Elmer) Balaban Corp., theatre operators in Illinois and Michigan, which owns 50% interest, and Irwin, Rosalind and H. W. Dubinsky, also theatre investors, which own the other 50%.

The Commission also issued TV authorizations to radio station WSLN in Roanoke, Va. (for VHF channel 10), and Mississippi Publishers Corp. (owners of Jackson Clarion Ledger and Daily News) in Jackson, Miss. (for UHF).

These permits brought to 44 the total commercial station authorizations since the freeze-lift and to 52 the total number of video stations authorized (including noncommercial).

Agency also designated for hearings nine competitive applications for stations in Rockford, Roanoke, Fresno, Calif., and Portland, Ore.

Carroll Carroll

discourses on

Disks and Deejays

* * *

a bright editorial feature in the RCA VICTOR NUMBER

in

VARIETY

OUT SOON

O&C's Moveover to K&E Points Up Era of Rising Costs in Agency Field

23 (AND MAYBE 26) TV STATIONS SET FOR WW

ABC-TV has already lined up 23 outlets to carry Walter Winchell's telecasts, which start Oct. 5, despite the fact that the 6:45 p.m. Sunday slot is in station-option time. Other webs had felt ABC would hardly be able to clear a dozen stations, due to its starting cold, but it's now expected that by airtime some 26 outlets will have been inked.

More stations, of course, could be inked if a delay of a day or so were possible via kinescope. A "hot kinescope" will be used, not to clear stations, but to get a better time slot in the west. Hot kine will be fed from CHI, going into Frisco, L. A. and San Diego at 9 p.m. Pacific time and to Denver and Salt Lake City at 9 p.m. Mountain time.

Gruen, which is sponsoring WW on weekly basis, reports phenom sales, weeks ahead of the show's preem. In the watch field, the manufacturers sell to dealers in August on basis of the company's ad program being able to move merchandise in the pre-Christmas selling. Faith of the jewelers in WW's ability to sell Gruen is indicated by the outfit's heavy sales.

63 Texas TV Bids

Dallas, Sept. 16.

Since the freeze on new TV outlets ended last July, more applications for construction permits have been filed with the FCC by Texans than from any other state.

With six outlets already operating and six others authorized since July, Texas TV interests have filed a total of 63 applications for more TV outlets in 26 cities throughout the state.

Continuing shifts in the agency picture as a result of rising costs are pointed up by last week's announcement that Owen & Chappell is dissolving, with its officers and four major accounts moving over to Kenyon & Eckhardt. K&E's bonanza (bringing it over \$3,000,000 annual billings beyond its estimated \$39,000,000 gross) followed soon after the merging of two other agencies, Geyer, Newell & Ganger with W. Earl Bothwell.

In the latest setup, O&C's John H. Owen becomes a K&E veepee and Charles Chappell becomes a K&E consultant and vice chairman of its review board. Some of O&C's 43 staffers will join K&E.

K&E new accounts are National Brewing Co. of Baltimore (which has a \$700,000 TV ad budget); Browne-Vintners Co. (White Horse Scotch); Frankfort Distillers (Hunter and Wilson whiskeys), and Renfield Importers (Martini & Rossi vermouths, Piper Heidsieck champagnes, Remy Martin cognac).

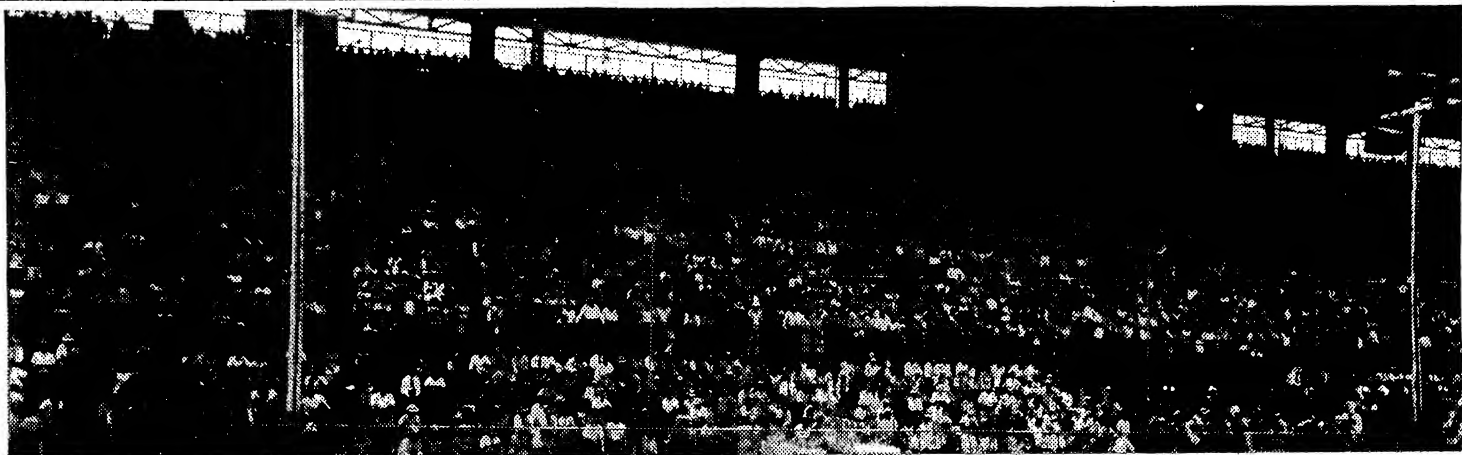
Owen said that the O&C-K&E move was "not a merger" and that no money had passed hands. He added that rising costs make it necessary for a smaller agency to join a larger one.

The GN&G-Bothwell wedding, according to prexy B. B. Geyer, will operate under the GN&G name and will take advantage of the Bothwell agency's experience in the food and drug field for over 20 years. Bothwell handled several items for American Home Products, Sealrite Corp., Tetley Tea and Kiwi shoe polish. GN&G, which has annual billings over \$20,000,000 absorbed the Tracy, Locke & Dawson agency in 1944.

Steere Buys WGFG

Detroit, Sept. 16.

Howard Steere, former Detroit advertising executive, has purchased WGFG in Kalamazoo from Hall Gross. Station is a 1,000-watt outlet for both NBC and ABC.



Top Recording Stars on WLS that can Pack the House for You

A partial list of WLS favorites . . . on the air, on records, or on the stage . . . to help pack them in for you.

- Bob Atcher
- Lulu Belle and Scotty
- Ralph Hewitt
- Beaver Valley Sweethearts
- Maple City 4
- Homer and Jethro
- Phyllis Brown
- Arkansas Woodchopper
- John Dolce
- Captain Stubby
- Rociy Porter
- and the Buccaneers

Send for Details Today!

WLS

The Prairie Farmer Station
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In Person . . . or On the Air . . . WLS STARS ALWAYS PLAY TO A PACKED HOUSE!

Capacity crowds greet WLS stars wherever and whenever they appear . . . at fairs, community events, theaters, everywhere . . . they're sure-fire box office attractions. A partial view of the crowd . . . 12,627 people . . . who paid to see the WLS National Barn Dance broadcast from the Illinois State Fair on August 9th, is shown above. It is typical of the response to WLS stars in action . . . on the stage, on records, or on the air.

2,200,000 people have paid to see the WLS National Barn Dance broadcast from the Eighth Street Theater in Chicago during the past twenty years. That's an average of well over two thousand people each and every Saturday night . . . week after week, winter and summer, rain or shine . . . for 1040 weeks.

Write, 'Phone or Wire for Complete Information

Television Reviews

Continued from page 36

and commented on the efforts of the three amateurs who painted their respective impressions of a ship in the half-hour before the cameras. A housewife whose painting was adjudged the best of the three received a scholarship to an art school.

But while "Sunday Painters" is based upon an excellent idea it could be considerably improved—at least over the level of the show caught. For this session was marked by the almost incessant monolog of emcee Gleason. Neither illustrator Kildner nor the amateur painters could scarcely get a word in.

Show could take on a more interesting and informal aspect if the guest amateurs were permitted to quiz an expert as to some of their own peculiar problems. Likewise, various works of the tyros should be exhibited before the camera for critical comment.

In a subject of this nature viewers would get far more out of it if the program were conducted along the lines of a round-table discussion. The emcee should facilitate the discussion but never monopolize the proceedings as was done on Wednesday's show. Camerawork, too, needs improvement especially on closeups. Withal, "Sunday Painters" should snare a sponsor once its faults are eliminated.

Gilb.

JUNIOR LEAGUE POPS

With David Rose, Arthur Fiedler (guest), Rafael Mendez

Producer-director: Klaus Landsberg

30 Mins.; Friday, 10 p.m.

UNION OIL CO.

KTLA, Los Angeles

Technique of handling concerts still needs to be worked out by KTLA, but since this cultural effort staged by the Pasadena Junior League will only be seen four times there's little prospect that a good televisual can be made out of it. Opener was a static affair that had little or no eye interest and bad camera judgment spoiled what could have been the best parts of the show.

"Pops" concerts are an innovation on the coast and the Junior League layout from Santa Anita Race Track could have cued some interest. Instead, it became a streptococcal-with-phonograph layout that left much to be desired. Highlight, for example, was the guest appearance of famed Boston Pops conductor Arthur Fiedler, glimpsed in only one number, and the camera could easily have concentrated on the maestro for the entire period. Instead, viewers were treated to a few glimpses of Fiedler and spent the rest of the time watching assorted oboe players, fiddlers and drummers whom they had seen during the preceding portions of the program. Camera work was better during the excellent trumpet soloing of Rafael Mendez and even regular conductor David Rose was more in the lens than the evening's guest.

Musically, the concert was a

disappointing melange of more or less stock arrangements and the camera's constant preoccupation with the faces of the 50 sidemen didn't help. Union Oil tastefully and discreetly kept its commercials to mere announcements and title cards.

KTLA started the show two minutes late to crowd on a few hitchhikers and then let it slip eight minutes over the allotted 30.

Kap.

McCarran

Continued from page 37

from the union's separations committee, which found that RWG can't leave the ALA without the ALA's permission. Report on the Screen Writers Guild strike against vidpic producers stressed that it's the duty of all ALA members to withhold material from the struck outfits. Question of the Television Writers Assn., group which was formed on the Coast in opposition to the SWG representation of TV scribbler, was ruled out of order on the floor as not a proper subject for RWG discussion.

'Confusion' in Coast RWG

Hollywood, Sept. 16.

Confusion marked a sparsely attended meeting last night (Mon.) of Radio Writers Guild, Coast region, already hit by exec council and membership resignations. Session was held to discuss "Future Existence of Guild" but only 30 scribblers showed up and no action was taken.

Meeting, chairmanned by Sherwood Schwartz, heard confirmation of resignation of Michael Davidson, exec secretary, who bows out Oct. 15. One writer who attended said he never saw "such confusion." Efforts will be made to get the membership out in full force in the near future for discussion of the Guild's future.

During the past several weeks, half of the executive council and wholesale numbers of members have resigned in protest over the Authors League's order to support SWG strike against the Alliance of Television Film Producers.

Equity Stand

Continued from page 37

but done "in the manner of live programming."

The 4A's has thus brought itself into conformity with the realities of the TV talent jurisdiction picture. It takes off its books the two-year-old resolution which vested all tele jurisdiction in TVA. That resolution was generally conceded to be an anachronism, since National Labor Relations Board rulings and elections gave control

over live tele to TVA and control vidpic to the screen guilds, although NLRB did not make an overall delineation for the entire country and all aspects of the question.

New 4A's statement, while leaving some moot points, is a step in the direction of establishing harmonious relations between the live and film talent guilds, providing the disputed issues can be settled. SAG has said in the past that it couldn't talk settlement until the old resolution was eliminated.

TVA holds its special convention in New York Sept. 26-28, when merger strategy will come up. While Equity has made no overt moves as yet to endorse an AFRA-TVA hookup, except to say that it would give a greenlight if three provisions were met, sentiment on the legit union's council is said to be swinging towards approval of the welding.

Mass. Town

Continued from page 34

must file a list of personal property with the assessor, and failing this, tax collectors have every right to guess whether a resident owns a TV set, with result some without outside antennas were not billed while others with outside aerials were billed for more than one set while actually owning one. Town is about 50 miles from the Hub, nearest TV outlet, and tall, complicated antennas are in some cases necessary for clear reception.

At present a formidable battle shapes, with citizens lining up solidly against payment, refusing to go along with the town fathers' argument that new tax exemptions have depleted the town's funds. In any case, action will undoubtedly have wide repercussions here, with a widespread removal of TV antennas expected if taxation is upheld.

ABC Rate Cut

Continued from page 37

time cards 11.1%, to restore the 10% slash made in mid-1951, ABC's 5% daytime increase actually raises the daytime gross rates 5% over the pre-1951 figure. Reason for this is that ABC had not pared its daytime rates in '51, but instead juggled its discounts to meet the NBC and CBS cuts.

ABC also is revising its Sunday afternoon structure to bring rates in line with those on the other webs. Previously, ABC figured these at a smaller discount from the evening rates than the other two webs. Saturday morning and afternoon rates are being equalized.

In payment to stations, the daytime gross is being increased by 5% and the nighttime gross is unchanged. However, with discounts taken into consideration, stations will get an overall 15% reduction compared with a 15% cut made by CBS and a 14% cut made by NBC.

A Mutual spokesman said the skein is "still studying the situation."

WOR-Mutual

Continued from page 37

WOR and other stations which will be opening up tele channels.

Of the WOR toppers that leaves Streibert and Julius Seebach, MBS program veepee, still in the fold, with speculation that they might want to relocate elsewhere.

Engineering v.p. spot is being taken over by Earl M. Johnson, who before the recent MBS-WOR consolidation was veepee over station relations and engineering. He's also taking on direction of the WOR recording division. Heading up WOR-TV sales will be Robert C. Mayo, upped to sales director, with John F. Sloan taking over Mayo's previous post of sales manager. Sloan was general sales manager of WPAT (AM), Paterson, N. J.

Boston—The Ken & Caroline show, for several years transcribed and beamed from both WHDH and WLAW here, became the exclusive property of WLAW last week. Show, aimed at housewives, is an across-the-board early afternoon program and is now beamed live from WLAW at same time fed to network of New England stations which include, WTAG, WSPR, WPJB, WHTH, WGAN and WGUT.

Heavy Switch

Continued from page 33

basis, KTTV in L. A.; "Your Jeweler's Showcase," sold in 40 markets, including KNBH, L. A., produced by Screen Television; "Biff Baker," Alan Hale, Jr., sold to American Tobacco Co. for net offering, produced by Revue Productions.

Bill (Hopalong Cassidy) Boyd series, for NBC-TV; "Mr. and Mrs. North," Barbara Britton, Richard Denning, produced by Federal Tenfilm for NBC-TV; "Margie," shifts to NBC-TV from CBS-TV, Gale Storm and Charles Farrell, Philip Morris angeling, produced by Roland Reed Productions; "Ford Theatre," all-star casts, produced by Screen Gems for net offering by Ford; Joan Davis show, General Electric angeling, Joan Davis Productions producing, NBC-TV; Burns and Allen, produced by the McCadden Corp., CBS-TV, Carnation Co.; "Death Valley Days," for Borax Co., produced by Flying A; Eddie Mayehoff series, for NBC-TV, produced by Key Productions; "The Doctor," produced by Parsonnet Productions, NBC-TV, Procter & Gamble.

"Terry and the Pirates," produced by Douglass; "Adventures of Ozzie and Harriet," Ozzie Nelson and Harriet Hilliard, produced by Volcano Productions, ABC-TV; "Affairs of China Smith," Dan Duryea, produced by Tableau-China Smith Productions, being sold locally; "Cavalcade of America," DuPont Co., produced by several companies, NBC-TV; Abbott and Costello Series, being sold on local basis; "Our Miss Brooks," Eve Arden, produced by Desilu, CBS-TV, General Foods, "Two for the Money," Herb Shriner replacing Fred Allen in Old Gold-sponsored show; 15-minute series for Pepsi-Cola, produced by Proktor Syndicated.

Telepix shows already on the air or set for programming in addition to the newcomers include "I Love Lucy," "Dragnet," Red Skelton, "Big Town," "Beulah," "Racket Squad," "Schlitz Playhouse of Stars," "Chevron Theatre," "Gruen Playhouse," "Foreign Intrigue," "Dangerous Assignment," "Fire-side Theatre," "Kit Carson," Gene Autry, Roy Rogers, Groucho Marx, Lone Ranger, Art Linkletter, "Smilin' Ed's Gang," "Amos 'n' Andy," "Cisco Kid," "Boston Blackie," "Rebound," "The Unexpected," and "Trouble With Father."

Mushrooming

Continued from page 33

which are virtually limiting their activity to this type of work. Samuel Goldwyn and RKO Pathe studios also are building more and more into TV lots, although they occasionally are used for motion picture production. Motion Picture Center, essentially a film rental lot, now is also acquiring some TV tenants.

Edward and William Nassour, who originally built the KTTV studios—renamed from Nassour studios after the Los Angeles Times' KTTV had purchased this lot—are now in the process of building another studio, both for their own TV work and for TV rentals. Gene Autry erected a studio on his own to house his Flying A video producing program. There are also a number of TV producers who have converted small stages about town into interiors for their series' schedules.

Among the regular studios, Republic, in addition to its own TV program, now provides space for Revue Productions, Columbia supplies space to Screen Gems, its TV subsidiary. Both Monogram and Universal-International have their own TV units.

Meggers Talk Strike Against 3 Video Webs

Hollywood, Sept. 16.

Following stalemate of negotiations, Radio-Television Directors Guild has called a strike meeting for Sept. 23 against CBS, NBC, and ABC video webs.

In talks underway since Aug. 8, RTDG has asked for upprice in wages and also discussed hours and air credits.

Flock of Stations Get Off Nag Hook

Washington, Sept. 16.

On assurances of conformity with requirements that horse racing results be so timed as not to aid illegal bookie operations, the FCC last week took 14 radio and TV stations off the hook on their license status.

Included in the group were WPIX (TV) and WBNX in New York, KLLC-TV (owned by Mrs. Dorothy Schiff) in Los Angeles, and WMIE in Miami, once the target of criticism by Senate Crime Committee chairman Estes Kefauver.

Others cleared by the Commission were WAAF-FM in Chicago, KJBS and KSAN in San Francisco, WWPB-FM in Miami, WTH in Baltimore, WRIB in Providence, R. I., WGPA in Bethlehem, Pa., KWKW in Pasadena, Calif., WLAP in Lexington, Ky., and KVSM in San Mateo, Calif.

Agency said it has received "petition and evidence" that the stations have "discontinued or curtailed" horse race programs. Hearings had been designated, but not scheduled, on license renewal applications of 11 of the stations and on the applications of WMIE, WPIX and KLLC-TV for licenses to cover construction permits.

Agency has been loosening up on sanctions against stations for horse race formats as its campaign to prevent use of race results to aid organized-crime bears fruit. The Commission recently rescinded its revocation order against WTUX in Wilmington, Del., for overemphasis on horse race shows and too quick announcement of results. A complaint that the programs promoted illegal gambling had been made by the Wilmington police.

N.Y. Yankees in Salute To Indie on 'WINS Day'

N. Y. Yankees are staging a "WINS Day" at Yankee Stadium Saturday (20) to salute the Gotham indie which has been carrying the nine's ballcasts over the years.

Station's personalities, Jack Lacy, Martin Starr, Josephine Hapkin, Charlie Stark and Jack Lightcap, will take part in the ceremonies, along with guests, including Vaughn Monroe, Phil Silvers, DeMarco Sisters and Tony Bavaar.

As part of the promotion, indie has lined up a jackpot of prizes to be awarded to the most popular Yankee player, as selected by listeners. Leading contenders are Mickey Mantle, Yogi Berra and Phil Rizzuto.



Eileen BARTON

Guesting Saturday, Sept. 20
Jackie Gleason Show
CBS-TV
AMERICAN MUSIC HALL
EVERY SUNDAY, ABC, RADIO
CORAL RECORDS Dir.: MCA

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Need the services of a highly capable MUSIC SUPERVISOR (using records) for your radio or TV show?

Top Composer-Conductor of many radio, TV and film scores qualified to "cue" your comedy or dramatic scripts most effectively!

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LANCASTER, PENNA.

Only TV station in—only TV
station seen—in this large
rich Pennsylvania market area

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ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Kuklapolitan Pitt Visit Opens Door for Skedding Show Regularly on WDTV

Pittsburgh, Sept. 16.
A visit to town last week for Pittsburgh's first Television and Radio Exposition has paid off for Burr Tillstrom and RCA-Victor. Only station here, the DuMont owned-and-operated WDTV, had no intention of carrying the new half-hour "Kukla, Fran and Ollie" telecast Sunday afternoons, but after Tillstrom, Fran Allison, producer Beulah Zachary and their staff, as well as officials of Ham-burg Bros., local distributors for RCA, met Dr. Allen B. DuMont, who was here for the expo's kick-off dinner, and Harold Lund, manager of WDTV, the die was apparently cast. The announcement came only 24 hours after the K-F-O gang had pulled out.

Some gentle jostling by Tillstrom may have also helped. At the dinner, there was a 15-minute show by "Kukla, Fran and Ollie," in which Ollie and Kukla kept up a crossfire about the name DuMont being verboten with them, for obvious reasons, and it's reported that nobody enjoyed the kidding any more than Dr. DuMont himself, at the head table.

Hamburg Bros., although heavy advertisers over WDTV on a local level, had been unable to get anywhere with the station in having it carry "Kukla, Fran and Ollie" previously, and that was an important trade angle for the RCA-Victor reps here, but the p.a. of the Kuklapolitan gang is believed to have been the key that opened the door.

Columbus—Ed London, who left the station 13 years ago, has returned to WCOP as "the Wakeup Showman." In the 13-year period London has served as program director of WKST, Newcastle, Pa., disc jockey at WIRE, Indianapolis, newscaster for KFWB, Hollywood and as chief announcer for the Armed Forces Radio Service at Radio Tokyo. He replaces Tom George who has joined WJBK, Detroit.

ST. LOO UNION HASSLE MAY CRIMP IKE, BALL

St. Louis, Sept. 9.
Unless a jurisdictional hassle between stagehands and electrical workers unions here is soon settled, the radio broadcast of Dwight D. Eisenhower's speech from the Henry W. Kiel (municipal) auditorium Sept. 30, and the radio-telecast of the Veiled Prophet Ball in the same building will be brushed aside.

Last week, at a meeting of the Municipal Auditorium Commission, it was announced that no more radio and TV broadcasts would be made from the building until the hassle was ironed out. That may take from five to six weeks, well beyond the skedded dates.

Both organizations claimed jurisdiction over setting up facilities for such broadcasts, and both had threatened "drastic action" would be taken should the broadcasts be made before the hassle is decided. This threat was interpreted by Commission members as the calling of strikes of union employees.

Philco Sets Chaffee As Radio Division Head

Philadelphia, Sept. 16.
William H. Chaffee has been named vice-president in charge of Philco's new radio division, which has been created to put greater emphasis on the company's activities in the home and auto radio fields.

Because of the size and importance of its radio business, Philco Corp. has established the newly-formed division, president William Balderston announced. The television division, which now receives separate divisional status, will continue under the direction of Frederick D. Ogilby.

Chaffee, who has been with Philco since 1934, was named v.p. and director of purchases in 1949 and the following year was elected to the board of directors. Last year he headed a special committee of the Radio and Television Manufacturers Assn. to study the outlook for new TV stations and receiver sales.

Cleve.'s WXEL Dedicates New Television Studios

Cleveland, Sept. 16.
Built in a former downtown movie theatre, WXEL's new television studio and offices were formally dedicated last Friday (12) by Herbert Mayer, head of Empire Coil Co. of New Rochelle, N. Y., which owns and operates station.

Ribbon-cutting business was dressed up by presence of Mrs. Frank J. Lausche, wife of Ohio's governor; Thomas A. Burke, Cleveland's mayor; plus scores of civic leaders and network officials from New York. Ceremony wound up a three-day open house celebration that kept Franklin Snyder, station manager, in a whirl while escorting hundreds of visitors on inspection tours.

Auditorium of what used to be the Esquire Theatre has been converted into a huge TV studio that can accommodate about 300 persons in the audience.

Humble Oil Grid Coin

San Antonio, Sept. 16.
Humble Oil & Refining Co., will again sponsor the broadcasts of the Southwest Conference Football games this season. Opening game is scheduled for Sept. 20, with the last game scheduled for Nov. 29.

In addition to the radio coverage, Humble will also sponsor "The Game of the Week" on the states six TV outlets on Sunday afternoons.

WHAM Radio-TV DeeJay

Mort Nusbaum

is one disk jockey who's frank to confess

Deejays Never Had It
So Good

* * *

one of the many editorial features in the special

RCA VICTOR NUMBER

in

VARIETY

OUT SOON

WHOV-TV Formula

Continued from page 37

co, Cuba, Argentine, etc.—for product that would be suitable for airing in Gotham.

Another specialized segment of the WHOV sked will be beamed to the Negro market, a section of the metropolitan population which is growing in commercial importance. A considerable number of musical airs will be included, underlining the concept of music as the international language.

Films will play an important role in WHOV's projected sked. WOV-WHOM toppers envisage that many foreign pix will be screened without English titles, since they will be understandable to the foreign speaking groups. This will make available features hitherto not deemed suitable for TV. In some cases WHOV will superimpose its own titles, as superior to those which were titled for theatrical exhibition. WOV's Rome office has been inking the rights to Western European products and is also producing its own short subjects abroad.

Cost of setting up WHOV would run to an estimated \$650,000. It would probably be directed by WOV. Fortune Pope, WHOM prez, is expected to bow out of direct management of his broadcast operations, devoting himself to his multi-faceted Il Progresso, Italo-Americano daily and the big Colonial Sand & Gravel Corp. WHOM will be under the direction of Charles Baltin, WHOM manager, with WOV continuing under the aegis of prexy Richard E. O'Dea, exec veepee Ralph Weil and program veepee Arnold Hartley. WHOV would be a separate corporation, with WOV and WHOM interests each having a 50% split.

WHOM's Negro, Spanish Accent In the AM sphere, programming realignment has resulted in WOV lengthening its Italian broadcast day by adding evening hours. WHOM will develop its early-morning Italian time and enlarge its Sunday Italian sked.

Two Indies thus avoid splitting the Italian-American audiences. WOV, which has facilities in Italy,

will make its programs available to WHOM.

WHOM is earmarking over 50% of its daily sked for Negro and Spanish programs, which previously totaled 40 hours weekly. Negro-slanted airs will be beamed from 2-5 p.m. and 10 p.m. to 1 a.m. Spanish language features will be carried from 5-10 p.m., longest consecutive stretch broadcast to the Latino market in N. Y.

Negro program expansion gives more time to Willie Bryant and Ray Carroll and involves launching a new stanza, "Sunshine Special," with Lou Lu Tour, Negro newspaper woman.

Should WHOV win its channel, it plans an extensive campaign to sell the N. Y. market on all-wave sets and UHF converters. It figures that specialized audiences will buy UHF equipment to get programming not available to them elsewhere. Another station doing the same kind of shows broadcast on the seven existing stations would have it tougher trying to sell the area on UHF. Possible site of the WHOV transmitter is atop the Chanin Building, where WHOM's FM antenna is located, although other sites are being mulled.

Intermountain Sets

92G Biz for Fall Shows

Salt Lake City, Sept. 16.
Intermountain Network, with 46 western outlets, is all hopped up over heavy influx of biz for the fall.

According to Lynn L. Meyer, v.p. in charge of sales, the regional web has inked in the neighborhood of \$92,000 worth of program commitments for the coming months, most of it new on the books.

So far this year the net has boosted biz considerably. Meyer claims a 24% for the first six months and expects that to be topped easily for the last quarter. Third quarter will be up, but was hit in July when convention broadcasts kicked some customers off the air.

ANOTHER SEASON with JACKIE GLEASON



—44 ED NORTON



—44 MR. VAN GLEASON SR.



—44 CLEM FINCH



—44 JACKIE GLEASON

ART CARNEY

THE JACKIE GLEASON SHOW

Starting SEPT. 20 — CBS-TV, 8-9 P.M., EST

Personal Management: WILLIAM McCAFFREY



Jocks, Jukes and Disks

By MIKE GROSS

Eddie Fisher: "Outside of Heaven"—"Lady of Spain" (Victor). Eddie Fisher, who's been riding with the "Wish You Were Here" winner through the summer, has another big one in "Outside of Heaven." It's a lilting ballad with sock commercial appeal. Fisher's fans will go for it in a big way. Stand-out workover of "Lady of Spain" on the reverse strengthens sales potential of platter. Hugo Winterhalter lends a tasteful orch backing.

Ames Bros.: "My Favorite Song"—"Al-Lee-O! Al-Lee-Ay!" (Coral). "My favorite Song" looms as a strong fall entry via this Ames Bros. etching. Tune is simple, yet captivating and the Ames boys project with top harmony technique. Should get off to a fast start with plenty of jock and juke spins. Ray Bloch's orch backing is an asset. Novelty on the flip is cute piece of material which rates some spins.

Nat (King) Cole: "Faith Can Move Mountains"—"The Ruby and

moderate ballad but Martin's class delivery makes it good juke fodder. Hugo Winterhalter orch backs up in usual tasteful style.

Fran Warren: "Settin' The Woods On Fire"—"Takes Two To Tango" (M-G-M). "Settin' The Woods On Fire," a country item, comes off as only a mild entry in its pop work-over by Fran Warren. Tune has a fairly cute lyric and an okay beat but despite Miss Warren's ingratiating rendition, it never gets to mean much. "Takes Two To Tango," on the reverse is a slicker side but it'll have trouble catching up to Pearl Bailey's earlier slice on Coral. Ralph Burns handles the background in fine style.

Martha Lou Harp: "Then You've Never Been Blue"—"Fall Into Somebody's Arms" (Decca). Martha Lou Harp continues to impress as a sock platter stylist but whether this coupling has what it takes for commercial impact is moot. Miss Harp delivers in a warm piping style that projects plenty of charm

Best Bets

EDDIE FISHER	OUTSIDE OF HEAVEN
(Victor)	Lady of Spain
AMES BROS.	MY FAVORITE SONG
(Coral)	Al-Lee-O! Al-Lee-Ay!
NAT (KING) COLE	FAITH CAN MOVE MOUNTAINS
(Capitol)	The Ruby and the Pearl
TONY MARTIN	DON'T TEMPT ME
(Victor)	Forgive and Forget

the Pearl" (Capitol). Capitol has thrown in one of its strongest platter names to cover "Faith Can Move Mountains" (cut by Johnnie Ray on Columbia) and "The Ruby and the Pearl" (waxed by Frankie Laine on the Col label) and it looks like a payoff move. Although Cole eschews the highpowered vocal styles of Ray and Laine for the smooth, sincere reading, both sides age hot cuts and will give the Col entries a merry chase. "Faith" is a neat, sentimental ballad aptly suited to Cole's romantic delivery. "Pearl" is a more dramatic ballad with an interesting Oriental flavor which Cole, too, dishes out in a sensitive vocal. Nelson Riddle orch backs on "Faith" while the Les Baxter orch assists on "Pearl."

Tony Martin: "Don't Tempt Me"—"Forgive and Forget" (Victor). The pash pipes of Tony Martin are given an excellent showcasing in this coupling. Should nab big returns on all levels. "Don't Tempt Me" fits right into the current market vogue for lush and grandiose ballads. Martin hits hard here for smash results. Reverse is a more

but the slow, moody pace will probably keep this platter out of the click column. "Never Been Blue" is a good example of Miss Harp in a sombre mood. "Somebody's Arms" is in a lighter vein and will get the best commercial response.

Joni James: "Why Don't You Believe Me"—"Purple Shades" (M-G-M). Joni James, recent addition to the M-G-M roster, should make some noise with "Why Don't You Believe Me." Miss James clear, full vocal style gets plenty of zing into the impressive ballad. It's a jock-juke natural. Reverse is a so-so ballad lifted by the standout vocal.

Guy Lombardo Orch: "Somewhere Along the Way"—"I Went to Your Wedding" (Decca). Although a late starter on these tunes, Guy Lombardo has given them an excellent workover and should be able to pick up enough spins to have made the covering job worth while. The familiar Lombardo musical pattern makes the numbers extremely listenable and danceable. Kenny Gardner does a standout vocal on both.

RCA Victor Prexy
Paul A. Barkmeier
reviews
Opportunities in the
Record Business
detailing the advances, sales
patterns, quality, and other
aspects that would redound
to dealer opportunities
* * *
an informative byline piece
in the special
RCA VICTOR NUMBER
in
VARIETY
OUT SOON

Mindy Carson From RCA to Col

Mindy Carson, who has been waxing under the RCA Victor banner for the past couple of years, has moved over to Columbia Records under a term contract. Miss Carson obtained her release from Victor, where she has had several mid-hits but no smashes, three weeks ago. The switch by Miss Carson, incidentally, marks the first artist transfer between these two labels since Dinah Shore pulled out of Columbia for Victor last year.

Switch by Miss Carson was apparently cued by her husband-manager, Eddie Joy, of the Santly-Joy Music firm, who has also been managing Guy Mitchell. Latter has been highly successful at Columbia with a string of click tunes written by Bob Merrill.

Miss Carson, meantime, has been set for the Persian Room of the Plaza Hotel, N. Y., from Oct. 30 to Dec. 3. She opens a two-week stand at the Chase Hotel, St. Louis, Friday (19), followed by the Brown Palace Hotel, Denver, Oct. 3-11 and the Schroeder Hotel, Milwaukee, Oct. 14-26.

Satchmo's Global Tour

Louis Armstrong and his troupe of sidemen will take off Sept. 21 on their first leg of a projected world tour. Armstrong will plane to Europe first, then to the Scandinavian countries, finally to Japan.

The jazzman is guesting for the debut of the Jackie Gleason show on CBS-TV Saturday (20) the day before he leaves for Europe.

Harbach Reelection as ASCAP Prexy Seen Reestablishing Board Harmony

RENE No. 2 MAN IN RCA SWITCH TO N.Y.

Henri Rene, RCA Victor's Coast recording manager, who was due to arrive in N.Y. Monday (15) for an eastern spot with Victor, has been delayed about a week due to recording assignments in Hollywood. When Rene settles down in N.Y. next week, he'll be the No. 2 man in the Victor pop department, working under Dave Kapp, pop artists and repertoire chief.

It's understood that among Rene's duties will be to continue supervision of the Coast operation which Al Miller, former Victor folk and western division sales manager, is taking over. Under the new administrative setup, Miller will report directly to Rene in N. Y. George Marek will continue as overall artists and repertoire chief of both pops and longhair, and chief liaison exec between the creative and selling department under Larry Kanaga.

Otto A. Harbach was reelected prez of the American Society of Composers, Authors & Publishers last week in a move that reestablished harmony on the Society's board of directors.

Naming of a new prexy for ASCAP has been hanging fire since last June, due to failure of any group on the board to get the two-thirds vote necessary for election. Harbach had been serving in a "lame duck" capacity until the board made up its mind last week.

Election of Harbach to his third consecutive term involved the abrogation of a prior board resolution limiting Society prexies to two successive terms. A group of writers on the board had been holding out for a new nominee but were unable to muster any support from the publisher wing of ASCAP. Harbach is generally credited with being a popular ASCAP prexy.

Harbach will serve until April, 1953, when the problem of electing a new prexy will become acute again since it's not likely that the playwright-librettist, now 79, will consent to be a candidate again. Harbach has been an ASCAP director since 1920, a vice-prexy since 1936 and president since 1950.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of September 5-11

Auf Wiederseh'n Sweetheart	Hill & R
Because You're Mine—"Because You're Mine"	Feist
Blue Tango	Mills
Botch-A-Me	Hollis
Delicado	Remick
Glow Worm	Marks
Half As Much	Acuff-R
Here Comes That Mood	Life
Here In My Heart	Mellin
High Noon—"High Noon"	Feist
How Close	Life
I'll Forget You	Witmark
I'm Yours	Algonquin
Jambalaya	Acuff-R
Kiss Of Fire	Duchess
Lovely To Look At—"Lovely To Look At"	Harms
Luna Rossa	Bregman-V
Maybe	Robbins
Meet Mr. Callaghan	Leeds
My Love and Devotion	Shapiro-B
No Two People	Frank
Roses Of Yesterday	Berlin
Somewhere Along Way	United
Sweetest Words I Know	Life
Walkin' My Baby Back Home	DeSylva-B-H
Wedding Bells Will Sogn Be Ringin'	Laurel
Wish You Were Here—"Wish You Were Here"	Chappell
You Belong To Me	Ridgeway
You Intrigue Me	Remick
Zing A Little Zong—"Just For You"	Burvan

Second Group

Down By the O-hi-o	Forster
Easy Street	Johnstone-M
For Autumn	Erwin-H
Ginny	Goday
I Love You So	Jerome
I Went To Your Wedding	St. Louis
I'll Si Si Ya In Bahia	Burvan
Just For You—"Just For You"	Burvan
Live Oak Tree	Burvan
Lover	Famous
Mademoiselle	Morris
Once In A While	Miller
Should I?	Robbins
So Madly In Love	Shapiro-B
Some Day	Famous
Sugar Bush	Schirmer
Sweethearts Holiday	Mayfair
There's Doubt In My Mind	Broadcast
Till The End Of The World	Southern
Trying	Smith
When I Fall In Love	Young
Where Did The Night Go	Chappell

Top 10 Songs On TV

Auf Wiederseh'n Sweetheart	Hill & R
Blue Tango	Mills
Botch-A-Me	Hollis
Doodletown Fifers	Piper
Half As Much	Acuff-R
High Noon—"High Noon"	Feist
My Love and Devotion	Shapiro-B
Singin' In the Rain	Robbins
Somewhere Along the Way	United
Wish You Were Here—"Wish You Were Here"	Chappell

FIVE TOP STANDARDS

Ballin' the Jack	Marks
Dancing On the Ceiling	Harms
Hot Canary	Leeds
Old Soft Shoe	Shapiro-B
Tea For Two	Harms

† Filmmusical. * Legit musical.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 13

1. YOU BELONG TO ME (3) (Ridgeway)	Jo Stafford	Columbia
2. WISH YOU WERE HERE (6) (Chappell)	Dyan Martin	Capitol
3. I WENT TO YOUR WEDDING (1) (St. Louis)	Eddie Fisher	Victor
4. JAMBALAYA (2) (Acuff-R)	Patti Page	Mercury
5. AUF WIEDERSEH'N (13) (Hill-R)	Jo Stafford	Columbia
6. HIGH NOON (3) (Feist)	Vera Lynn	London
7. VANESSA (4) (E. H. Morris)	Eddy Howard	Mercury
8. SOMEWHERE ALONG THE WAY (5) (United)	Frankie Laine	Columbia
9. MEET MR. CALLAGHAN (2) (Leeds)	Bill Hayes	MGM
10. HALF AS MUCH (14) (Acuff-R)	Hugo Winterhalter	Victor

Second Group

BOTCH-A-ME (10) (Hollis)	Rosemary Clooney	Columbia
FOOL, FOOL, FOOL (Progressive)	K. Y. Starr	Capitol
WALKIN' TO MISSOURI (Hawthorne)	Sunny Kaye	Columbia
SHOULD I (Robbins)	Four Aces	Decca
LUNA ROSSA (BYC)	Alan Dean	MGM
SUGARBUSH (6) (Schirmer)	Frankie Laine-D. Day	Columbia
MAYBE (10) (Robbins)	P. Como-E. Fisher	Victor
WALKIN' MY BABY BACK HOME (15) (DeSylva-B-H)	Johnnie Ray	Columbia
HERE IN MY HEART (13) (Mellin)	Nat (King) Cole	Capitol
DELICADO (13) (Witmark)	Al Martino	BBS
ROSANNE (ABC)	Tony Bennett	Columbia
ZING A LITTLE ZONG (Burvan)	P. Faith	Columbia
SO MADLY IN LOVE (Shapiro-B)	S. Kenton	Capitol
IN THE GOOD OLD SUMMERTIME (Marks)	V. Damone	Mercury
MY LOVE AND DEVOTION (Shapiro-B)	Eag. Crosby-J. Wyman	Decca
ONCE IN A WHILE (Miller)	Georgia Gibbs	Mercury
	L. S. Paul-Mary Ford	Capitol
	Perry Como	Victor
	Patti Page	Mercury

[Figures in parentheses indicate number of weeks song has been in the Top 10]

ASCAP'ERS MEET BMI CHALLENGE

Coin Machine Chi Meet Irked by OPS Suit Vs. 10c Plays; Hear ASCAP Plea

Chicago, Sept. 16.

While much of the talk at the Music Operators' Assn., which met here at its annual convention last weekend, was about the effects of television on jukeboxes, plus the rising costs of labor and material, the main topic was the action of the Federal Government which filed suit last week against an Oregon music machine operator. Action claims that owner violated an Office of Price Stabilization ruling when he hiked his price from 5c to 10c or three-for-a-quarter.

A cross check of the delegates revealed that many of them had upped their prices per play without having obtained approval from OPS branches. Dealers said that hikes were necessary due to increased costs. MOA officials were huddling as to what immediate steps might be taken but nothing concrete last weekend was offered.

American Society of Composers, Authors & Publishers' plan to tax music boxes also came under fire with members pointing out that Broadcast Music, Inc., now had a large amount of the hit tunes and that it had not suggested making any levies on the coin machines. BMI spokesman waited on the sidelines while an ASCAP representative tried to explain to the conventioners why his organization was entitled to a fee.

MOA also approved a plan to enlist the cooperation of the sheet music publishers in fighting against new taxes, as they have the record manufacturers, and to a certain extent the phonograph firms. Delegates also voted to give the president's office more leeway, instead of having him ask for all expenditures from the board of directors.

George Miller, prexy of MOA, said the industry was seriously hurt by television, especially those boxes in the bars, but that some of the slack had been taken up by new Army and Navy and defense plant installations. He also pointed out that the folk tune songs are the now the new trend.

Attendance at this year's convention was below that of last.

Contact Union Hits Jock Plan For 25c Per Plug

Moving into swift action against New York disk jockey Wayne Howell's proposed "25c per plug package plan" for publishers, the Music Publishers Contact Employees union notified the pubs last week that any pub deal with Howell would be in violation of the contract with the union. Howell had been submitting his plan for a new platter show which would be financed by publishing firms at 25c per plug per station, but had received no definite commitments, although some had shown interest.

Cause in pub contract with union states, "Employers will not give or offer any gratuities or make any promise of reward or take any loans for purpose of inducing any bandleader or other person to permit rendition of any composition whether sung or played or to directly or indirectly participate in negotiations for such purpose." Bob Miller, MPCE prez, said that the union would take action against any pub who goes into the Howell package.

Meantime, pluggers are burning at Howell's proposition. Some are considering taking steps to institute a boycott of Howell's NBC platter shows. He's currently handling "The Stars Review The Hits," "Favorites of the Famous" and "Album Shows."

MEMBERS WAGE BALLYHOO DUEL

Faced with growing number of plugs for Broadcast Music, Inc., on both radio and TV, vet publishers affiliated with the American Society of Composers, Authors & Publishers are no longer resting on their ASCAP catalogs and are beginning to meet the BMI challenge. New attitude comes after several years of sitting back while BMI was making steady, and in some cases, spectacular advances via its multi-pronged promotional activities.

BMI hit the ASCAP publishers' nerve center last year by not only dominating the hits lists with current pops but moving into the video field, where the standard catalogs have been prevailing. BMI made its pitch for BMI performances by coming up with its "Television Sketch Book," a folio containing a group of top BMI tunes with TV sketches framed around them. BMI has been issuing monthly supplements to the sketch book to TV stations, programmers and agencies.

Some pressure has been put on ASCAP to do a similar job for its members but ASCAP, as an organization, is unable to handle such a job since it is a collection agency exclusively. Problem of what songs to plug in a "sketch book" would also be an insurmountable obstacle since the Society reps some 400 publishers. Several pub leaders, however, are stepping out on their own to buck the BMI promotion.

Chappell Music already has a book of its own in the works. Book, titled "Chappell Music TV Production Book," runs 240 pages and covers 40 tunes. Two different sketches will be written around each tune, one for high-budget show and the other for more modest stanzas. Perry Lafferty, a TV producer, wrote the production sketches and Hubbell Robinson, CBS-TV veepee, wrote the intro for the volume. It is being distributed gratis to some 2,000 broadcasting execs.

Shapiro-Bernstein also has been projecting a similar volume based on its catalog. Leeds Music has had an experimental TV sketch book in its files for some years and may dust it off for circulation at a propitious time.

H'WOOD PALLADIUM SWITCHES TO VOCALISTS

Hollywood, Sept. 16.

Palladium terperly institutes a policy switch October 28 by booking singer Guy Mitchell for a three-week stand. Backstopped by Dick Pierce, local band. House has used only traveling name bands for years.

Mitchell booking is an experiment that has been long mulled by spot. Deal was set when General Artists Corp. advised terperly that the Ralph Martiere band, originally booked, didn't want to come west. Palladium, about decade ago, used name vocal combos, including Andrews Sisters.

George R. Marek

(Chief of Artists & Repertoire)

has written a hep appraisal of the creative values in

The Expanding Repertoire

an interesting byline feature
in the special
RCA VICTOR NUMBER

in
VARIETY

OUT SOON

E. H. Morris Settlement of Trust Suit Permits Indies to Bid for Pix Scores

RCA President
Frank M. Folsom
has written a sage reappraisal of
*The Growth of Home
Entertainment*

detailing how the record and phonograph initiative advanced American industry; exerted important influence on talent; opened opportunities for employment and growth; and created a new impact on American home life.

one of the many interesting
editorial features in the special
RCA VICTOR NUMBER

in
VARIETY

OUT SOON

A radically new bidding procedure for the publication of picture score songs will come into force as a result of an out-of-court settlement last week of the E. H. Morris \$6,000,000 antitrust suit against Metro, 20th-Fox and Warner Bros.

Paramount was released from the suit in view of Morris's publication of several Par scores. The film companies paid no cash to Morris but made important concessions affecting operation of their music subsides.

Under the settlement agreement, which will run for five years, indie publishers will be able to seek the right to publish pix scores via competitive bidding method. The bidding will not essentially involve royalties but will accent the exploitation offered by the competing pubs.

Pact calls for the pix-producing companies to hold up assignment of music copyrights for at least 60 days unless the pix companies and writers mutually agree upon a publisher. Under the old system, the pic studios had an absolute right to assign pic tunes to their own publishing subsides. If the songwriter and producer disagree over the publisher, the producer-designated pub and writer-designated pub then will bid for the rights to the tunes. A system of arbitration is provided to assure a "fair and objective" decision by the producer, with respect to terms offered by the competing pubs.

The Morris settlement will affect the vast majority of songwriters now working for the studios. Although a few clefters, like Jay Livingston and Ray Evans, still are under pacts to the studios, most of the other top writers, like Harry Warren, Harold Arlen and Joanny Mercer, are freelancing. The works of these writers now are eligible to be published by indie firms if the competitive terms are right.

Morris originally filed his suit in 1950, charging a conspiracy by the picture companies to monopolize the publication of picture scores through their music publishing affiliates.

Report U.S. Probe Of Slot Machine Empire in Mpls.

Minneapolis, Sept. 16.

Newspapers here report that Federal grand jury now in session has as "its immediate target a slot machine ring which has its headquarters in St. Paul and its roots in the hoodlum empire days of both Minneapolis and St. Paul."

The U.S. district attorney's office subpoenaed more than 20 witnesses the first day. Names of the slot machine case witnesses were not revealed, but the Minneapolis Tribune pointed out that the fact that Philip Neville, U.S. district attorney, is handling the case personally, is a tipoff on its importance.

St. Paul Pioneer Press stated the probe includes "a reported nationwide slot machine syndicate with headquarters in the Twin Cities" and declared "it has been rumored for some time that the Justice Department was looking for a place to test the newly-enacted law prohibiting the shipment of slot machines and other gaming devices in interstate commerce."

A local distributor of jukeboxes and other coin-operated machines has been bombed twice during the past year and its owner received a \$20,000 extortion demand. The police at first believed that "conflicts in distributing the coin-operated machines in other cities, perhaps Chicago, might have been the cause of the bombing."

JAMES HUNTER NAMED VEEPEE BY COLUMBIA

Latching onto the increased market demand for high-fidelity disks, Columbia Records has named James Hunter to the post of vice-prexy over production engineering and research. Hunter, formerly veepee over manufacturing and engineering, will deal exclusively with development of production innovations.

Appointment of Hunter is the first in a series of major organizational changes to implement an extensive program for cultivating the disk market. Hunter has developed laminated disks, mass production of long-play platters and the application of injection molding to disk manufacturing.

Herbert M. Greenspon, formerly assistant to Hunter, has been named director of production.

Sutton to King

Singer Danny Sutton, who premed on wax early this year via the Federal label, a King Records subside, switches over to the parent company this week.

He's cutting four sides for his King debut.

Eckstine-Shearing-Basie Combo Pulls 18½G in L.A. Teeoff of 80 Concerts

Los Angeles, Sept. 16. The curtain rose most auspiciously here Fri. (12) on the fall season of jazz concerts when Billy Eckstine opened his nationwide tour at the Shrine Auditorium and simultaneously set a new indoor record for bashes here by grossing a socko \$18,400. The outdoor record is the \$24,000 drawn at the Hollywood Bowl by Stan Kenton three summers ago.

Crowout concerts have filled the 6,700-seat Shrine aud before, but not at \$4.80 top, a figure also a new L.A. high for such a caper. The sellout was achieved shortly before the blast began, and at least 500 were turned away.

In opening a fall-winter whirl of some 80 gigs across 24 states, Eckstine this year is not only again carrying George Shearing's Quintet, but also the new big band of Count Basie, thus adding marquee value, bulk, color and more variety to the 200-min. show. Eckstine and his manager Milt Ebbins have packaged the parcel, hiring both Shearing and Basie. Asking prices differ, of course, according to situations. Here the unit got \$3,500 guarantee against 60% for the night from promoter Norman Granz (who, being pinned down in N. Y. doing another bash, had his brother Irving fronting for him here).

As for the show—there's no reason it can't do as well or better than the last boffo Eckstine-Shearing tour, if economics don't trump it. Both the baritone and the blind Briton still hold tight rein on their respective idolaters, and this time Basie is in tow, too.

The tip-off on who pulled 'em into the Shrine here came after the intermission when Eckstine eased onstage for his set. Had there been chandeliers they would have been swinging on them, from all indications, so tumultuous was the reception. Rearing back, Mr. B. blitzed 'em with 12 tunes, plus a medley. With a nice change-of-pace, he mixed up blues, ballads and rhythm beats.

Basie Band Backing

Eckstine, onstage entire second half of concert, is backed most of the way by Basie's band, directed and paced from piano by the singer's arranger-accompanist Bobby Tucker. Basie takes a breather. Toward finale, Shearing's combo, which did the before-intermission second set, came back on to accompany Eckstine on two tunes it recorded with him, "Driving Me Crazy" and "Taking a Chance on Love."

Basie opens the show, with 50 minutes of generally well-executed musicianship. After toying around last several years with seven- and eight-piece combos, Basie has reformed a big (16) band for this tour. The sidemen are of traveling-band calibre, if not spectacular. Ability of only one, tenor Eddie Davis, is likely to be memorable.

Being one of the real old band-leader pros now, Basie is showing the same penchant as Duke Ellington for kidding around and grooving jazz forms. It gets a few low laughs, but seems to pain most jazz concertgoers, who perhaps take the idiom too seriously. Maybe Basie should reappraise such routines as "An Afternoon With Horace Heidt" and that organ-and-sax counterpointing routine.

Shearing's spry five, too, clicks most handily on those tunes it most successfully has shackled—"Night Flight," "I'll Remember April," "Simplicity" and "Sept. in Rain." In directly following the brassy Basie outpourings, Shearing's low-flame rhythm stylings (cool, with melody) seemed to bewitch the crowd.

Pretty brunet chirp from Boston, Teddy King, is a new addition to Shearing's ensemble. Her throaty tones blend well with the combo and her distaff presence, like Miss Crawford's, is welcome on the otherwise all-male bill. However, both chirps automatically are long forgotten once Eckstine starts vibrating his repertoire.

William Morris agency is booking the tour. On strength of unit's opening here, it already has been re-booked for the Shrine Sept. 23. That re-booking idea well may set the pattern for this season's tour. Bert.

ASCAP Prexy
Otto Harbach
and
BMI Prexy
Carl Haverlin
review
**Phonograph Records
and the Music Biz**
an informative editorial feature
in the special
RCA VICTOR NUMBER
of
VARIETY
OUT SOON

Stearns to Teach N.Y.U. Jazz Course

Jazz will come in formal academic dress to the New York U. campus this semester via a course, "Perspectives in Jazz," to be given by Prof. Marshall Stearns.

Stearns' course will cover the history of jazz from the African beginnings, through the New Orleans period, up to the modern experimental music exponents.

New Name Sounds
Having explored all the possibilities of new sounds on wax, the diskeries are now going in for new names. Columbia took the first step recently when it switched the monicker of its pactee Burt Taylor to Blackie Jordann. The Col execs figure the latter tag will be easier to remember. Jordann's vocal style, however, will be the same as Taylor's. Doing disk promotion for the singer, under the old and new name, incidentally, is Kappi Jordan.

Flanagan Limits Date At N.Y. Statler to 2 Wks.

For the first time in over 10 years, the Cafe Rouge of the Hotel Statler, N. Y., will book a band in for only two weeks, when Ralph Flanagan's crew opens in the hotel room Nov. 3. Flanagan refused to play the Statler for a longer period and the hotel management agreed to a two-week engagement. In recent years, bands have played the Statler for a minimum of four weeks.

Flanagan's reluctance to play the Statler for longer than two weeks stems from the fact that bands generally lose money on location dates. Flanagan has been going strong on the one-niter and college circuit, and the two-week stand in N. Y. can be fitted into his disk schedule for RCA Victor.

Local 802 Reshuffles to Eliminate Dissenters From Leadership

J. B. Elliott
from his knowledge as
Operations Manager for
RCA Victor details
**The State of the
Record and Phono
Business**
one of the many byline features
in the special
RCA VICTOR NUMBER
in
VARIETY
OUT SOON

In the wake of two execs bolting from the administration's Blue Ticket election group, Local 802, N. Y. wing of the American Federation of Musicians, reshuffled its setup to eliminate the dissenters from the local's leadership.

Al Knopf, who headed the disk and transcription division of the local until he denounced the administration, was replaced by Max Arons, member of the exec board and onetime oppositionist, who since has made his peace with the Blue Ticket. Another bolter, Hy Jaffe, head of the copyist and arrangers division, was likewise ousted, with his duties being assumed by the local's secretary, Charles Lucci.

According to present indications, two tickets will be in the field when the local's election rolls around in December. The administration forces will attempt to reelect the Blue Ticket, headed by Sam Suber, the local's prexy, while the opposition element will likely rally around Al Manuti as their standard-bearer. Knopf and Jaffe have been negotiating with Manuti for a prominent place on the latter's slate.

Knopf and Jaffe have also formed a new caucus, called the Musicians' Group, which may run a ticket in the December elections if no agreement is reached with Manuti. Several business representatives and delegates have already come out in favor of the Knopf-Jaffe group.

Pvt. Eddie Fisher Set To Tour Europe After Korea

Tokyo, Sept. 16. Army Pvt. Eddie Fisher, who has been touring Korean installations singing for GI's as part of an entertainment unit, is back here briefly prior to his return to the U. S. the end of the month.

After a two-week leave in the states, he embarks for a similar tour in Europe to last two months.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING SEPTEMBER 13

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

POSITIONS
This Last
week. week.

ARTIST AND LABEL

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1	1. JO STAFFORD (Columbia)	{ You Belong to Me Jambalaya
2	9. PATTI PAGE (Mercury)	I Went to Your Wedding
3	2. ROSEMARY CLOONEY (Columbia)	{ Half as Much Botch-A-Me
4	3. EDDIE FISHER (Victor)	Wish You Were Here
5	4. VERA LYNN (London)	Auf Wiederseh'n
6	5. FRANKIE LAINE (Columbia)	High Noon
7	8. LES PAUL-MARY FORD (Capitol)	Meet Mr. Callaghan
8	6. NAT (KING) COLE (Capitol)	Somewhere Along Way
9	DEAN MARTIN (Capitol)	You Belong to Me
10	7. HUGO WINTERHALTER (Victor)	Vanessa

TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1	2. YOU BELONG TO ME	Ridgeway
2	3. WISH YOU WERE HERE	Chappell
3	8. I WENT TO YOUR WEDDING	St. Louis
4	1. AUF WIEDERSEH'N SWEETHEART	Hill-R
5	4. HALF AS MUCH	Acuff-R
6	10. JAMBALAYA	Acuff-R
7	7. HIGH NOON	Feist
8	5. SOMEWHERE ALONG THE WAY	United
9	6. BOTCH-A-ME	Hollis
10	9. MEET MR. CALLAGHAN	Leeds

Granz's 'Jazz' In 21G Teeoff

If "progressive" music is dead, as claimed, then Norman Granz, promoter of "Jazz at the Philharmonic," has a very lively corpse on his hands. That was indicated Saturday night (13) at New York's Carnegie Hall, where the "JATP" troupe staged two concerts, at 8:30 and midnight, to capacity crowds which at a \$4.80 top shelled out a \$21,000 gross for both shows. It was the kickoff of another nationwide tour for "JATP."

As in past years, this troupe of jazzmen specializes in a species of music which runs the gamut from hot to frenzied, with no breathers in between. It's all designed to whip the customers, who are mostly teenagers, into a rhythmic state of hypertension in which the quality of the music is strictly secondary to the exhibitionistic stunts of the sidemen. The music, in fact, can hardly be heard over the crowd noise, and Granz had to make no less than three announcements from the stage to quiet the more obstreperous enthusiasts.

Ella Fitzgerald, now a regular in the "JATP" series, didn't make last year's mistake of delivering too many ballads. She only did one slow number, "You Belong to Me," and for the rest socked across a repertoire of rhythm and novelty numbers, including her scat specialties, which are crowd-pleasers in this setting.

Unbilled but the standout kick of the show was the appearance of Billie Holiday on stage for several numbers. Miss Holiday's slow and sensuous vocal style was so effective that she had little trouble

(Continued on page 56)

10G Suit Vs. Band For Not Showing at Parade

Dayton, Sept. 16. National Security League has filed a \$10,350 damage suit for breach of contract against William H. Young, Dayton, who allegedly failed to fulfill a contract to supply a 12-piece band for an anti-United Nations parade down Main street in that city last Oct. 24.

Harry Binegar and 13 other league members filed the suit, which said that they spent \$250 advertising and preparing for the event, and then had no band for the parade. Without the band, the parade broke up, and the group "suffered slighting remarks in newspapers and became the butt of ridicule in the community," the petition said.

**OUT
SOON!**

**Special
RCA VICTOR
Number
In
*VARIETY***

Celebrating the Golden Jubilee of RCA Victor as a major force in the development of the Record and Phonograph Industry in its many phases.

A permanent Record of the Record Business with factual editorial material by the acknowledged leaders of the industry.

A special compilation of facts and anecdotes coincidentally commemorating the 75th anniversary of the invention of the phonograph.

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

VARIETY

WEEK ENDING SEPT. 13

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will carry week to week to present a comprehensive picture of all sectors of the country respectively.

Pos. Pos. No.

this last week

wk. wk. in log

Pos.	Pos. No.	Artist	Label	Song
1	2	9	Eddie Fisher	Wish You Were Here
2	1	7	Jo Stafford	You Belong to Me
3	5	3	Patti Page	I Went to Your Wedding
4	4	20	Rosemary Clooney	Half As Much
5	3	14	Vera Lynn	Auf Wiederseh'n Sweetheart
6	7	13	Rosemary Clooney	Boch-a-Me
7	8	17	Nat (King) Cole	Capitol
8	11	4	Les Paul	Meet Mr. Callaghan
9	10	7	Four Aces	Should I
10	9	4	Jo Stafford	Columbia
11	41	4	Ralph Flanagan	I Should Care
12	6	9	Frankie Laine	Columbia
13	3A	25	Hugo Winterhalter	Victor
14	3B	3	Perry Como	My Love and Devotion
15	23	4	Giselle MacKenzie	Capitol
16	13	4	Harry Grove Trio	Meet Mr. Callaghan
17	7A	19	Al Martino	BBS
18	23	22	Johnnie Ray	Columbia
19	9	2	Eileen Barton	Coral
20	16	4	Eddy Howard	Mercury
21	8	0B	Alan Dean	M-G-M
22	3	2A	Hill Toppers	Dot
23	48	2	Buddy Morrow	Victor
24	4A	27	Guy Mitchell-M. Miller	Columbia
25	4B	10	June Valli	Victor
26	15	8	Sammy Kaye	Columbia
27	7A	1	Mario Lanza	Victor
28	41	3	Buddy Morrow	Victor
29	19	19	Eddie Fisher	Victor
30	25	12	Nat (King) Cole	Capitol
31	41	2	Johnny Desmond	Coral
32	1	1	Mills Bros.	Decca
33	15	P. Como-E. Fisher	Victor	Maybe
34	16	5	R. Clooney-M. Dietrich	Columbia
35	50	2	Sauter-Finegan	Victor
36	1	1	Acquaviva	M-G-M
37	1	1	Ralph Flanagan	Victor
38	41	2	Patti Page	Mercury
39	27	3	Denny Vaughan	MRT
40	19	12	Eddy Howard	Mercury
41	1	1	D. Cornell-T. Brewer	Coral
42	1	1	Eddy Howard	Mercury
43	1	1	Sarah Vaughan	Columbia
44	36	2	Carmen Cavallaro	Decca
45	27	6	Kay Starr	Capitol
46	1	1	Ames Bros.	Coral
47	48	1	Bing Crosby-J. Wyman	Decca
48	1	1	Les Paul-Mary Ford	Capitol
49	18	24	Percy Faith	Columbia
50	1	1	Guy Lombardo	Decca
51	4	4	Tony Bennett	Columbia

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**NOTHIN'
COULD
BE
FINER than...**

DINAH SHORE

Singing



**"BLUES IN
ADVANCE"**



**"BELLA
MUSICA"**

RCA 20-4926
47-4926



RCA VICTOR RECORDS

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Sept. 13

This Last		Title and Publisher	New	Chico	Los	Bosto	Cleve	Kansas	Minne	St. L.	San	Seatt	Roch	India	T
wk.	wk.														
1	4	"You Belong to Me" (Ridgeway)	1	3	2	2	1	5	1	6	2	10	3	2	94
2	1	"Auf Wiederseh'n" (Hill-R)	3	1	1	3	3	1	9	2	3	2	7	6	91
3	3	"Wish You Were Here" (Chappell)	4	4	4	7	2	3	2	4	1	7	1	5	83
4	2	"Half As Much" (Acuff-R)	4	5	2	6	4	6	2	3	5	1	5	7	75
5	7	"I Went to Your Wedding" (Hill-R)	2	..	5	1	4	10	3	8	6	..	2	3	66
6	5	"Somewhere Along Way" (United)	6	5	10	..	7	6	..	..	4	6	4	1	50
7	8	"Walkin' My Baby Home" (D.B.H.) . . . . .	..	6	8	..	9	..	4	1	10	4	..	..	35
8	6	"Blue Tango" (Mills)	7	..	..	5	..	9	..	5	9	..	8	4	30
9	..	"Meet Mr. Callaghan" (Leeds)	9	..	..	..	5	..	..	..	..	5	6	..	19
10	13	"High Noon" (Feist) . . . . .	..	..	3	..	8	..	5	..	..	..	..	..	17
11A	..	"Jambalaya" (Acuff-R)	8	7	9	..	..	..	..	7	..	8	..	..	16
11B	9	"Botch-a-Me" (Hollis) . . . . .	..	..	..	9	10	4	..	..	7	9	..	..	16
12	14	"God's Little Candles" (Hill-R) . . . . .	..	..	..	..	..	..	7	..	..	3	..	..	12
13	10	"Here in My Heart" (Mellin) . . . . .	..	7	..	..	7	..	..	..	..	..	..	8	11
14	..	"Walkin' to Missouri" (Hawthorne) . . . . .	..	..	..	..	..	6	9	..	..	..	..	..	7

On the Upbeat

New York

Elliot Horne switched from Columbia Records pop publicity department to the Marvin Drager flackery.
Erroll Garner into Storeville, Boston, Friday (19) ... Sol Yaged playing Monday night jazz concerts at Bill Green's Rustic Lodge, North Brunswick, N. J.
Bullmoose Jackson orch opened at the Ebony Lounge, Cleveland, Monday (15) ... Three Suns into the Raleigh Room of the Hotel Warwick, N. Y., Oct. 2 ... Jimmy Forrest orch opens at the Apollo

Theatre, N. Y., Friday (19) ... Georgia Gibbs, currently at the Vogue Terrace, Pittsburgh, slated for the Casino Theatre, Toronto, Oct. 25 ... Eddie Heywood Trio set for the Farm Dell Club, Dayton, O., Sept. 22.

Chicago

Stan Kenton cut four sides for Capitol at the Universal studios last week ... Ray Charles set for the Orchid Room, Kansas City, and then goes into Flager Gardens, Wichita, Oct. 11 for a week ... Joe Morris has frame at the Orchid

Oct. 11 ... Bill Davis brings his group in for 14 days to Angelo's, Omaha, Nov. 7 ... Joy Coyer all-girl orch in for six week stretch at the Stockmens' Hotel, Elko, Nev., starting Oct. 3 ... Jack Fina has a week at Chase, St. Louis, before going into the Claridge, Memphis, Oct. 10 for two stints ... Billy Bishop fills out seven days in Casa Loma, St. Louis, Oct. 28.

Pittsburgh

Baron Elliott band opened two-week stand at Bill Green's Monday (15) ... Bill Beagle booked the Paul Whitman show into Syria Mosque for a one-nighter Nov. 10 ... Art Farrar orch slated for week's stand at Vogue Terrace Oct. 6 ... Stan Bailey Trio into Rosslyn Inn for an indefinite stay. Bailey's on sax, Johnny Butch at piano and Bill Clydesdale on guitar ... Frank Patera's band had option picked up at Twin Coaches for another month ... Norman Granz tees off jazz concert season at Mosque Sept. 25 ... Bruno Audo has replaced Bob Dransite on sax with Jimmy Spaniel foursome, which just opened a stay at Penn-Albert Hotel in Greensburg. Dransite left to study music at Eastman School in Rochester, N. Y. ... Music is back at the William Penn Hotel again after a summer hiatus, with Al DiLernia Trio playing at Continental Bar ... Ross Hall, whose band winds up a six-month run at Monte Carlo Thursday (18), is quitting music altogether. He's moving to Los Angeles and will go into the electronics trade. Bobby Cardillo, who was at Monte Carlo for year and a half preceding Hall, goes back into Alan Clark's room.

Best British Sheet Sellers

London, Sept. 9.
(Week ending Sept. 6)
Homing Waltz.....Reine
High Noon.....Robbins
Auf Wiederseh'n.....Maurice
Blue Tango.....Mills
I'm Yours.....Mellin
Walkin' My Baby.....Victoria
Parting Song.....Pickwick
Day of Jubilo.....Connelly
Kiss of Fire.....Duchess
Never.....F.D.&I.
Trust in Me.....Wright
Somewhere Along Way Magna

Second 12

Meet Mister Callaghan...Toff
Blacksmith Blues...Chappell
Sugar Bush.....Chappell
When In Love.....Connelly
Pawshop Corner...Cinephonic
Rock of Gibraltar.....Dash
Faith.....Hit Songs
Here in My Heart.....Mellin
Delicado.....Lafleur
Be Anything.....Cinephonic
My Sugar to Tea...Brad. Wood
Won't Live in Castle Connelly

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. MEET MR. CALLAGHAN	Les Paul-Mary Ford
TAKE ME IN YOUR ARMS AND HOLD ME	
2. SOMEWHERE ALONG THE WAY	Nat (King) Cole
WHAT DOES IT TAKE	
3. KAY'S LAMENT	Kay Starr
FOOL, FOOL, FOOL	
4. I'M NEVER SATISFIED	Nat (King) Cole
BECAUSE YOU'RE MINE	
5. THREE LETTERS	Kay Starr
COMES ALONG A-LOVE	

COLUMBIA

1. YOU BELONG TO ME	Jo Stafford
PRETTY BOY	
2. JAMBALAYA	Jo Stafford
EARLY AUTUMN	
3. HALF AS MUCH	Rosemary Clooney
POOR WHIP POOR WILL	
4. HIGH NOON	Frankie Laine
ROCK OF GIBRALTAR	
5. WALKIN' TO MISSOURI	Sammy Kaye
ONE FOR THE WONDER	

CORAL

1. YOU'LL NEVER GET AWAY	Don Cornell-Teresa Brewer
THE HOOKEY SONG	
2. STRING ALONG	Ames Bros.
ABSENCE MAKES THE HEART GROW FONDER	
3. TAKES TWO TO TANGO	Pearl Bailey
LET THERE BE LOVE	
4. JAMBALAYA	Neal Hefti-Frances Wayne
TWO FACED CLOCK	
5. SOME FOLKS DO AND SOME FOLKS DON'T	Eileen Barton
EASY EASY BABY	

DECCA

1. ZING A LITTLE ZONG	Bing Crosby-Jane Wyman
MAIDEN OF GUADALUPE	
2. BLUE TANGO	Leroy Anderson
BELLE OF THE BALL	
3. SHOULD I	Four Aces
THERE'S ONLY TONIGHT	
4. AUF WIEDERSEHN SWEETHEART	Guy Lombardo
HALF AS MUCH	
5. WISH YOU WERE HERE	Guy Lombardo
HONKY TONK SWEETHEART	

MERCURY

1. YOU BELONG TO ME	Patti Page
I WENT TO YOUR WEDDING	
2. MADEMOISELLE	Eddy Howard
I DIDN'T KNOW ANY BETTER	
3. AUF WIEDERSEHN SWEETHEART	Eddy Howard
I DON'T WANT TO TAKE A CHANCE	
4. RELEASE ME	Patti Page-Rusty Draper
WEDDING BELLS WILL SOON BE RINGING	
5. ROSANNE	Vic Damone
LEO LEA	

M-G-M

1. LUNA ROSSA	Alan Dean
I'LL FORGET YOU	
2. JAMBALAYA	Hank Williams
WINDOW SHOPPING	
3. EARLY AUTUMN	Billy Eckstine
BECAUSE YOU'RE MINE	
4. BEYOND THE NEXT HILL	Acquaviva
TILLIES TANGO	
5. SLAUGHTER ON TENTH AVE	Lennie Hayton

RCA VICTOR

1. WISH YOU WERE HERE	Eddie Fisher
THE HAND OF FATE	
2. YOU COULD MAKE ME SMILE AGAIN	Sunny Gale
TOSSIN' AND TURNIN'	
3. APRIL IN PARIS	Sauter-Finegan Orch.
MOONLIGHT ON THE GANGES	
4. I WENT TO YOUR WEDDING	Hank Snow
THE BOOGIE WOOGIE FLYING CLOUD	
5. MY LOVE AND DEVOTION	Perry Como
SWEETHEARTS HOLIDAY	

Stafford, Page Platters

Pace Midwest Music Biz Surge After Summer Drop

Kansas City, Sept. 16.

Music biz is switching to the upbeat after a summer which was pretty blah in many respects in the midwest. Jocks, juke operators and music companies report they are beginning to feel the upswing.

Main shot in the arm to the biz is a couple of sock records, namely Jo Stafford's "You Belong to Me" and Patti Page's "I Went to Your Wedding." Just a couple of weeks back neither were heard of on the top tunes lists hereabouts. Within two weeks the Stafford platter has leaped to the top, and within an even shorter period the

Patti Page release has begun to crowd it.

Summer downbeat hit low ebb late in the season due to unusually hot weather and the political conventions, among other factors.

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Buckeye Lake, Ohio \$2076.00

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Pittsburgh, Pa. \$3024.00

Bristol, Conn. \$2472.00

Chippewa, Ohio \$3312.00

Buckeye Lake, Ohio \$3660.00

Hershey Park, Pa. \$4080.00

Crystal Beach Ontario, Canada \$4460.00

Carrolltown, Pa. \$3336.00

Youngstown, Ohio \$3624.00

Russells Point, Ohio \$3900.00

Bridgeport, Conn. \$3920.00

Fruitport, Mich. \$2532.00

Des Moines, Iowa \$2628.00

Sylvania, Ohio \$5161.00

Marion, Iowa \$2700.00

Salt Lake City Utah \$3840.00

St. Paul, Minn. \$4728.00

Carroll, Ohio \$2520.00

Auburndale, Mass. \$3999.00

Brooklyn, Mich. \$2076.00

Walled Lake, Mich. (3 night stand) \$8558.00

Indianapolis, Ind. \$2964.00

Waterloo, Iowa \$2400.00

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Inside Orchestras—Music

Again in the idiom of "solid" songs, and proving once more that perennials never die is the third of the current crop of Edward B. Marks Music revivals, Franz Lehár's "Frasquita Serenade." It's better known as "My Little Nest of Heavenly Blue," nee "Hab ein blaues Himmelbett," original German lyric by A. M. Willner and H. Reichert first copyrighted in 1922 by Josef Weinberger, Leipzig. (As with the rhythm version of Paul Lincke's "Glow-Worm," which the Mills Bros. (Decca), among others, have just cut, a Connie Boswell-Artie Shaw (Gramercy 5) diskings (also Decca) of "My Little Nest" has just been released. Marks had a third windfall last month with the Les Paul-Mary Ford rhythm version (Capitol) of "Good Old Summertime," causing Herb Marks, head of the firm which his father founded with the late Joseph W. Stern, to wonder "what's the good of trying to create new material when they persist in digging up the oldies; not that we mind it, mind you, but out of nowhere will come these pleasantly 'surprise' hits, with a minimum of effort, while we break our backs trying to fashion new hits."

"Glow-Worm" dates back to a 1902 copyright by the Apollo Verlag (Berlin) and in the 58 years of Marks Music's existence this is the firm's alltime bestseller, having exceeded 4,000,000 copies, published in 60 different arrangements including such unusual ones as mandolin, xylophone, brass quartet and rhythm band, as well as with the original German and French lyrics. The original English wordage is by Lilla Cayley Robinson, and the ultra-modern 1952 lyrics are by Johnny Mercer. A Spike Jones burlesque RCA Victor diskings sold over 1,000,000 platters. The modern Mills version may top their personal Decca bestseller of "Paper Doll," another Marks revival.

Lehár's current revival, "My Little Nest of Heavenly Blue," recalls that when the operetta, "Frasquita," was produced by Louis O. MacLennan in 1926 with Geraldine Farrar in the U.S., under the American version tag of "Love Call" (lyrics by Sigmund Spaeth), she ruled out "Frasquita Serenade" because it was too strong a number for the then unknown James Melton, singing opposite her. Show flopped, and it is believed the song's inclusion might have made the difference. Subsequently Maria Jeritz's disked it for Victor and featured it in concert.

Fred Hillebrand and Vera Michelena, his actress-wife, placed "I Worry 'Bout You" with Marks in 1947 but it has been dormant until now. Harry Link, gen. prof. mgr. of Marks Music, did a little rewrite on it and it's now a No. 1 plug song.

Smith, Newell Named To Head Phillips Co.'s Col Operation in Brit.

London, Sept. 16. Forecasts earlier in the year that the American Columbia label in Britain and Europe would be taken over by Phillips electrical company of Holland have now been confirmed. The company's entry into the disk field was officially disclosed last week when two major appointments were announced. Leonard Smith and Norman Newell have joined the new organization, the former as commercial manager and the other in charge of artists and repertoire. The company intends to go into active production by the new year and the disks will bear the "Phillips" label. Recording studios are currently being negotiated for and arrangements have been made to press at the National Plastics factory in Walthamstow. Records will be made on the standard 78 rpm and there will also be long play platters.

In addition to handling Columbia product the new organization intends to build up its own catalog with British artists.

Fox in Deals With Majors On Jap Coin

With Japanese royalties on American tunes assuming increasing importance since the Japanese peace treaty last year, Harry Fox, publishers' agent and trustee, has been attempting to make deals with all the major disk companies that have Japanese affiliates, for collection of the royalty coin. Fox has already entered into an agreement with Capitol Records under which the latter will undertake collection of all royalties due publishers from release of their copyrights by Cap's Japanese affiliate, King Records.

The rate will be the statutory 2c per side, with Cap making a service charge deduction not to exceed 10% of all coin received. Several pubs have been using the office of George Thomas Folster, a Japanese resident who has been collecting the Nipponese royalties at a 25% service charge.

Referring to his 10% charge deal with Cap, Fox's letter to publishers whom he represents stated: "Such a service charge compares very favorably with the 25% charged by Mr. Folster in connection with his activities, aside from the decided advantage of dealing with reputable firms which are equipped to handle these matters properly and, incidentally, subject to our periodic auditing of their books and records upon which the accountings are based, to insure their accuracy."

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending
Sept. 13

This Last wk. wk.

Artist, Label, Title

1	4	PATTI PAGE (Mercury).....	3	1	1	1	1	4	1	6	2	79
2	1	JO STAFFORD (Columbia)	1	2	2	2	2	1	2	1	1	76
3	2	VERA LYNN (London)	6	3	9	3	1	7	6	4	4	71
4	3	EDDIE FISHER (Victor)	2	7	6	4	4	4	2	5	7	70
5	5	ROSEMARY CLOONEY (Col)	8	2	6	2	3	3	5	4	3	63
6	8	ROSEMARY CLOONEY (Col)	10	10	8	5	5	4	8	6	3	46
7	6	FRANKIE LAINE (Columbia)	4	4	1	8	10	7	8	9	8	45
8	9	JO STAFFORD (Columbia)	9	2	3	7	8	9	8	4	33	
9	6	LES PAUL (Capitol)	5	9	5	5	5	9	9	30		
10	..	DEAN MARTIN (Capitol)	3	4	..	..	..	1	..	..	25	
11A	10	F. LAINE-DORIS DAY (Col)	6	..	8	6	9	..	..	15		
11B	7	NAT COLE (Capitol)	7	6	10	7	10	15				
12	11	SLIM WHITMAN (Imperial)	7	8	9	8	..	..	12			
13A	15	SAMMY KAYE (Columbia)	3	10	9	..	..	9				
13B	13	HARRY GROVE (London)	2	9	..	..	2	9				
14	..	PATTI PAGE (Mercury)	3	8	..	..	..	8				
15A	..	ALAN DEAN (M-G-M)	5	6	..	..	..	6				
15B	..	KAY STARR (Capitol)	5	6	..	..	..	6				
15C	13	HUGO WINTERHALTER (Victor)	9	9	10	10	6					
16	..	AL MARTINO (BBS)	6	4	5	..	..	5				

FIVE TOP ALBUMS

1	2	3	4	5
WISH YOU WERE HERE Bway Cast Victor LOC-1007 OC-1907	LOVELY TO LOOK AT Hollywood Cast M-G-M M-G-M-150 K-150 E-150	BIG BAND BASH Billy May Capitol KCF-329 DCN-329 L-329	LIBERACE Columbia CL-6217 B-308 C-308	THE MERRY WIDOW Hollywood Cast M-G-M M-G-M-157 K-157 E-157

Set Guest Artist Schedule for RIAA Fete in Hartford

Leroy Anderson and Andre Kostelanetz have been set to baton the Hartford Symphony Orchestra Sept. 30 in the kickoff concert of the Record Industry Assn. of America's week-long disk festival in Hartford, Conn. Concert, which'll be co-sponsored by the Hartford Symphony, will be held at the Bushnell Memorial Hall at a \$8 top. Proceeds will go to the symphony.

Lined up for the folk-country concert on the following night are Walt Jaworski's orch, Pee Wee King and Carson Robison. The pop concert on Oct. 3 will feature Les Paul-Mary Ford, Benny Goodman, Bill Hayes, Eileen Barton, Bill Kenny, Mitch Miller and Hugo Winterhalter. Both concerts will be sponsored by the Hartford Times and Hartford Courant. Top tab also will be \$3.

For the children's matinee on the following afternoon, RIAA has set Frank Luther, Bozo, the Capitol clown, Oscar Brand and the Sandpipers. Tab for this event will be 25c. The week's disk festival will set pattern for similar events to be launched by RIAA in other cities around the country. It's one of RIAA's major plans in its promotional campaign for the disk industry.

B. G. Inked as Soloist

Fort Wayne, Sept. 16. Benny Goodman has been signed as soloist for the first subscription concert of the Fort Wayne Philharmonic Orchestra, to be given Sept. 30 in the Quimby Auditorium, under the direction of Igor Buketoff.

Granz

Continued from page 50

keeping the noise-makers quiet. She was in top form on "Lover Man" and a couple of other torch items, a genre in which she is nonpareil.

Roster of instrumentalists for "JATP" is topped by Gene Krupa and Buddy Rich, both of whom are skinbeaters extraordinary, plus such other name jazzmen as Oscar Peterson, Flip Phillips, Lester Young, Benny Carter, Roy Eldridge, Buster Shavers and Ray Brown. A challenge bit between Krupa and Rich is staged to boot the kids with maximum power for one of the show's highlights.

Herm.

Jazz Grosses 16G in D. C. Washington, Sept. 16.

"Jazz at the Philharmonic" played a one night stand past Sunday (14) at town's National Guard Armory to an SRO audience, with a mammoth \$16,000 in the till. The 6,100 seat auditorium, scaled from \$4.75 to \$2.20, was virtually sold out before show. The jam session, headlined by Ella Fitzgerald and Gene Krupa, teed off season for Super Attractions, town's newest booking agency.

The "Philharmonic" troupe left

D.C. for Norfolk, Va., where it played two shows at the Municipal Auditorium last night (15). From there it trekked to Richmond, for a single stint tonight at the Mosque, and thence to Baltimore, where it is booked at the Colliseum for one show tomorrow night (17). Super Attractions has booked tour.

Next on the S. A. agenda is a highly touted "Biggest Show of '52," with Stan Kenton, Nat King Cole and Sarah Vaughan set for two shows at the Armory October 5. Following this, the brothers have booked Dean Martin and Jerry Lewis, with the Dick Stable orch. for October 23, with Billy Eckstine, George Shearing and the Count Basie orch due into Armory on November 23.

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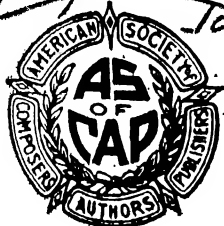
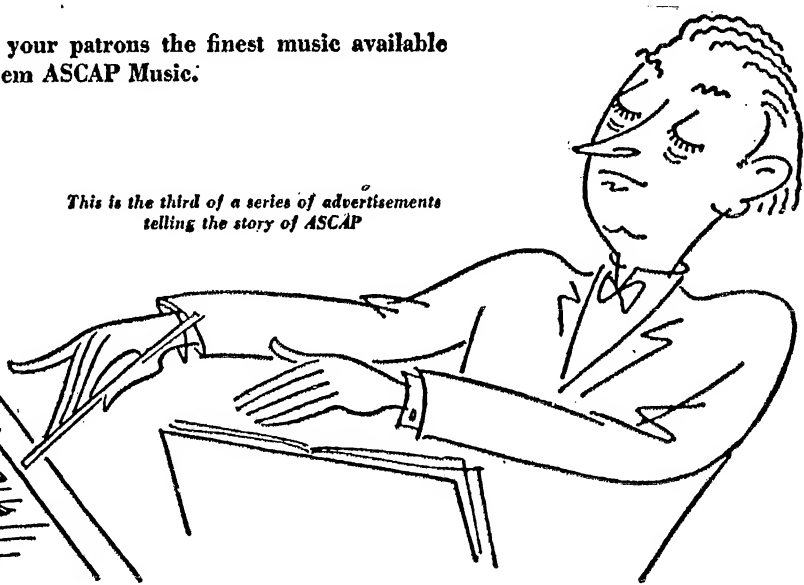
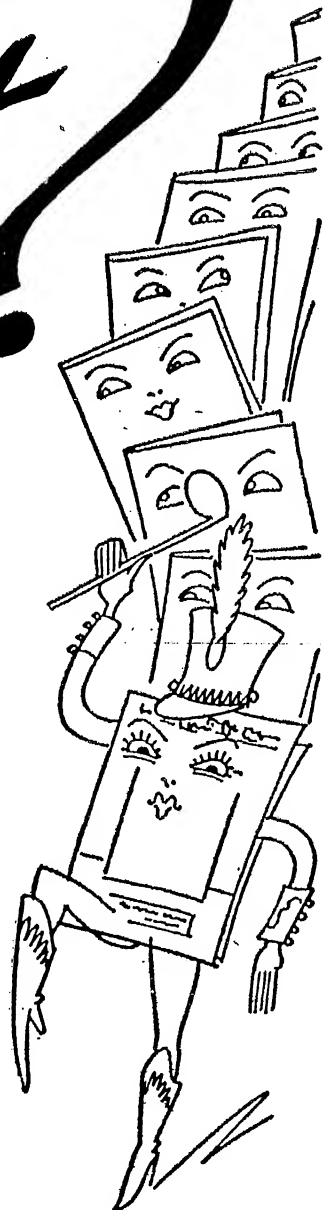
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Hope 3-to-1 AGVA Prez Over Price; No Change in Locale Control Seen

Bob Hope has been elected president of the American Guild of Variety Artists in voting which produced the largest number of ballots in the union's history. Hope defeated incumbent Georgie Price by nearly a three-to-one margin. Tally was 1,359 to 485. Hope, in addition, drew 1,336 votes to gain election as a board member. The comedian is presently in Europe, having wound up an engagement at the Palladium, London, on Sunday (14). He was induced to enter the race by Eddie Rio, Coast regional director of the union. Hope consented to run after the close of the AGVA convention in June. Rio circulated petitions and Hope was certified.

Originally, it was believed that Rio persuaded Hope to run as one means of wresting major control of the union from the headoffice in New York. However, there's little likelihood that any shift of control will take place, inasmuch as the three vice presidents are members of the N. Y. branch. Jackie Bright, Red Buttons and Jerry Wayne were named in that order.

In the first veepee slot, Bright, who got 689 votes, topped Jack Gwynne, 594, and George West, 479. Buttons nabbed 738 votes for the second veepee post, as against Dick Ware, with 459; Will Aubrey, and Rajah Reboid, 223. Wayne's 424 ballots beat Billy Lee, with 214; Tommy Martin, 184; Vince Silk, 152; Russell Swann, 359, and Al Tucker, 151.

Weber, Tyler Win
Rex Weber of Los Angeles, running unopposed for treasurer, got 1,622 votes, and Manny Tyler, unopposed for recording secretary, hit 1,597.

Membership also elected a 15-man board, comprising Bill Baird, 535 votes; Ben Berl, 620; Jackie Bright, 645; John Bubbles, 546; Jack Gwynne, 775; Hope, 1,336; Harry Mendoza, 625; Frank Richardson, 499; Syd Slate, 729; Joe Smith, 720; Russell Swann, 678; Allan Walker, 521; Rex Weber, 781, and George West, 708.

Observers-point out that tendency in the union is to elect names whenever they run. In most cases, w.k. performers who circulate around the country pulled the votes. While Hope, Bright and Weber were elected officers and board members Tyler failed to get a post on the board. He's the only elected officer who tried for that berth and failed. However, he's an ex-officio board member. Allan Walker and Buddy Walker, both elected to the board, are brothers.

Elections were conducted by the Honest Ballot Assn.

New board will convene in New York on Oct. 6 in a three-day meet at the Taft Hotel.

London Ciro's Reopens With Band, Sans Acts

London, Sept. 16.

After being shuttered for six weeks for redecoration and refurbishing, Ciro's Club reopened last Thursday (11) with a celebrity gala. Prominent Anglo-American show biz personalities, including Douglas Fairbanks, Jr., Mary Martin and Noel Coward attended the preem.

In a switch from their former cabaret policy, Ciro's has dropped individual entertainers and is featuring the Sidney Simone outfit, which until recently played at the Cafe de Paris. In addition to straight terping music, the new combo has a Rumba Group and Dixieland Group. Vocals are done by the Cari-Cari Twins. Another nitery set to drop cabaret artists and feature its band will be the Orchid Room which has been taken over by batoneer Paul Adam. He will reopen the club at a new location in Clifford street in November.

Autry's Super Sked

Hollywood, Sept. 16.

Last four months of 1952 will be the busiest of Gene Autry's busy career of 20 years in show biz.

His schedule calls for two Columbia westerns, 10 telefilms, a 10-day rodeo booking, 23 one-night personal appearances, his weekly radio show for CBS and a recording session for Columbia Records.

Bob Hope Playing Four 1-Nighters in Scotland

Glasgow, Sept. 9.

Bob Hope is set to play one-night stands in Scotland this month. He will give two shows in the Caird Hall, Dundee, Sept. 15, following with two performances Sept. 16 in the massive St. Andrew's Hall here. Top prices at the latter will be \$2.05 with a minimum of 80c.

The Hope Show is practically a one-man effort. Hope will be supported by a band and by the U.S. artist Betsy Duncan, who has been with him at the London Palladium. On Sept. 21, Bob Hope and Bing Crosby will play Donald Peers and Ted Ray in a golf match to aid the National Playing Fields funds.

Prov. Sets Star Weekend Shows

Providence, Sept. 16.

The Metropolitan here will open its vaudfilm policy Sept. 20 with Dagmar, De Marco Sisters, Jan August, Mickey Deems and Skating Macks on the first bill. House will play stage shows Saturdays and Sundays. Al Rickard Agency will book out of New York.

Followup shows are Tony Bennett, Marilyn Maxwell, Alan Carney, Martin & Florenz and June & Martin Barrett, Sept. 27-28; Toni Arden, Bernie George, Wally Brown and Four Aces, Oct. 4-5, and Robert Q. Lewis and Mello Larks, Oct. 11-12.

House, which had a vaudfilm policy several years ago, is operated by Ralph Snyder.

Laine to Italy After SRO Week in Glasgow

Glasgow, Sept. 16.

Frankie Laine, current vaude rage with moppets at the Empire Theatre here, goes on to Italy on a vacation. He plans to visit Milan, Rome, Venice and Sicily. Singer is accompanied by his wife, Nan Grey, and his father, Poppa Lo Vecchio, who emigrated from Sicily years ago. There is a chance that the singer may make two TV pix while in Britain, but this is not definitely set.

Star had huge public reception here. At one point his auto was almost overturned by screaming gals. The Empire, even with two matinees added and prices upped to \$1.10 in place of normal 80c top, was a complete sellout for entire week, 96% of tickets being sold two weeks before the singer's arrival.

The singer's public reception is being compared here to that given Danny Kaye. While here, Laine took a trip out to meet Greta Lauder, niece of the late Sir Harry Lauder, at Lauder Ha', Strathaven near Glasgow.

Dancer's 50G Suit Vs. Chi Cafe; for Injuries

Chicago, Sept. 16.

Exotic dancer Marie Vierra last week filed suit in Cook County Superior Court asking for \$50,000 for injuries allegedly suffered May 4 when she fell in McGovern's Liberty Inn, where she was working. Suit claims stripper fell over a microphone cord and down some steps, resulting in a skull fracture. Terper says she has been unable to work since.

Defendants are listed as Sam Manch, operator of the nitery, and Trust Co. of Chicago, owner of the building.

Circus' 60G Appeal

Hartford, Sept. 16.

Appeal has been made to the Supreme Court of Errors of a \$60,000 receiver's fee to Atty. Edward S. Rogin, who handled the involved affairs of the Ringling Bros. and Barnum & Bailey Circus after the disastrous fire here in 1944.

Appeal was taken by local counsel for the circus and is an attempt to set aside the award.

Palace 2-a-Day (?)

Sol Schwartz, prez of RKO Theatres, who returned to New York Monday (15) from Europe, didn't go abroad primarily to look for fresh vaude talent for RKO's Palace Theatre, N. Y.

"There was some talk that I looked for acts," said Schwartz, "but actually I went to Europe for a good time." He professed no knowledge as to when two-a-day vaude would resume at the Palace this fall. The house is now a vaudfilm.

Fla. Femmes' Beat Rap Via Male Rig

Miami Beach, Sept. 16.

Miami Beach city council this week officialized the "emergency" ordinance making it illegal for femme impersonators to wear women's attire of any kind. With it came a stormy session in which Jerry Baker, branch head of American Guild of Variety Artists, participated.

Baker pointed out that the restrictive law would put many performers out of work. He introduced two of the type ("femmes") to the council but their pleas didn't help. With the measure passed, Councilman Mel Richard then asked for a similar law against striptease shows. Baker again defended such acts. City attorney pointed out there already is a law covering lewdness. Result was, however, that police officials were ordered to keep close watch on spots featuring strippers.

In Miami, Harem Club's "Gorilla Girl," Rozina Carolomust, was fined \$100 for "lewd and lascivious" performance while Leon & Eddie's reopened with a straight variety show. Understood that some of the spots featuring "femmes" are planning installation of shows with impersonators working in male garb.

A. C. Paddock's 'Reprieve'

Atlantic City, Sept. 16.

The Paddock International, midtown nitery closed for 35 days by the State Division of Alcoholic Beverage Control for permitting a lewd show, will be allowed to reopen for a day to meet a prior reservation.

Operators of the cafe said they had previously made arrangements with the officers of a bank in Oklahoma for a convention cocktail party and dinner for the night of Sept. 28.

The day it will open will be added to the 35-day hiatus, resuming Oct. 14.

Hutton Kudosing by USO Defense Fund-Camp Shows For \$2,500,000 Campaign

Betty Hutton will be feted by the New York USO Defense Fund and USO-Camp Shows at a luncheon to be held today (Wed.) at the Waldorf-Astoria Hotel, N. Y. James Sauter, USO-Camp Shows prexy, will make a presentation with Adm. Oscar C. Badger, USO Defense Fund chairman, delivering the major address.

Filmster will be honored for her efforts on behalf of GIs. Miss Hutton recently toured Korea under USO-CS auspices.

Luncheon is part of a \$2,500,000 campaign. Advance contributions from corporations and foundations already have reached approximately \$750,000.

'Capades' 153G Blots Own Pitt Mark; Return SRO

Pittsburgh, Sept. 16.

Engagement of "Ice Capades" at the Gardens here, limited to nine days and 11 performances, broke all previous marks for the show with more than \$153,000. Old record was rung up last year when "Capades" did \$3,000 less in as many shows, only basis of comparison since other local runs have all been much longer.

"Capades" will come back Monday (22) for four additional performances following its stay at N. Y. Madison Square Garden ending Sunday (21) and right ahead of the Cleveland stop. Tickets went on sale last week for the return and arena's virtually cleaned out already.

Justice Dept. Hits Hartford Cigar Fete; Huge Parade 'Fights' Followup Names

Hartford, Sept. 16.

WMA Tosses Exit Party For Dick Henry, Neighbor

Dick Henry, originally slated to leave the William Morris Agency Oct. 1, quit Friday (12) in order to get started in his own office which he opened across the street from WMA. The agency threw a cocktail party for him on the day of separation.

That amicable relations will continue between Henry and the Morris office is seen by the fact that there will be a direct phone line between both agencies.

Edith Solomons, formerly with the Milton Berger Agency, joined the Henry office.

Earle, Philly, Sets Sept. to Nov. Bills

Philadelphia, Sept. 16.

The Earle, Warner Bros. vaudfilm de luser, will kick off the new season Sept. 26, relighting both the house and footlights with Duke Ellington's orch on stage. Bill Israel, manager of the Earle since 1937, has left to take a post with the Varbalow circuit, South Jersey chain of film houses.

The Earle is booked well into November with Erskine Hawkins and the Orioles set for Oct. 3 and Ivory Joe Hunter, Larry Darnell and Thelma Carpenter, Oct. 10. House reverts to straight film policy Oct. 17, with "Cry the Beloved Country" booked for 13 days. Frankie Lane and Ruth Brown are slated for Oct. 30, and the Mills Bros. are due Nov. 14.

In previous years the Earle complied with the Pennsylvania prohibition of live shows on Sunday by playing a film, usually doubling with one of the other Warner circuit's first-run houses. The films-on-Sunday policy will be discontinued this season.

Pearl Bailey Beaten In N. J. Riviera Fracas

Pearl Bailey was forced to cancel an engagement at the Celebrity Club, Providence, scheduled for yesterday (Tues.) because of a beating by an unknown assailant, early Monday (15) at the Riviera, Ft. Lee, N. J. Miss Bailey, accompanied by two women went to the Riviera after seeing "Ice Capades" at Madison Square Garden, N. Y. After the Riviera show the singer was prepared to leave the main room, but was jostled by one of a ringsiding wedding party of 14. It's claimed she was followed into the lobby and manhandled by several men in the crowd.

A uniformed attendant at the Riviera separated them and she was escorted back to the main room and taken backstage to visit Frank Sinatra. One of the party followed her and knocked her down, kicked and beat her. A waiter captain, Jack Bruno, on his way home, saw the altercation and forced the assailant to leave. Bruno was hit on the nose and his glasses were broken.

Despite the furore that the incident caused, the party of 14 was able to get away. It's claimed that no attempt was made by attendants at the parking lot to delay their departure. Miss Bailey said that a picture had been taken of the party, but other sources stated that no such photo had been made.

Riviera was the scene of another altercation some years ago when Lee Mortimer, N. Y. Daily Mirror amusement columnist, was hospitalized following an attack.

Eddy Arnold's Cattle Date

Houston, Sept. 16.

The 1953 Houston Fat Stock Show will star Eddy Arnold and feature Jack Mahoney, the "Range Rider" of TV. Arnold's troupe will include Roy Wiggins, the Oklahoma Wranglers, the Dickens Sisters and Hank Garland.

Show will be held Feb. 5-15.

The second annual Cigar Harvest Festival was hardly 25 hours old when the U. S. Justice Dept. slugged a large segment of its sponsors with a conspiracy citation charging violation of the Sherman Anti-Trust Act. Festival started last Tuesday (9) and the Justice Dept. moved in the following day. No further details were available.

The event got off to a bang-up start but wound up pooped out. Opening night parade drew more than 1,000,000 spectators — the largest gathering in this city's history. All else that followed was anti-climactic and as the festival drew to a close, public interest waned.

Intended to be a counterpart of the Rose Bowl Tournament or the New Orleans Mardi Gras, the festival appeared to be badly organized.

'R&H Night,' Etc.

Second largest attraction was the "Rodgers & Hammerstein Night" on Thursday (11). An estimated 18,000 attended this affair which was narrated by Ed Sullivan and featured John Raitt, Marguerite Piazza, Claramae Turner, Thomas Hayward, the Crane Calder Choir, and the Hartford Symphony Orchestra with Salvatore Dell'Isola (conductor of the "South Pacific" band) leading. Proceeds of this event were to go to the Heart Fund of Connecticut and Massachusetts. It was held on the sloping grounds of Bushnell Park in the center of the city. More than half the spectators stood outside the special pay admission section. Talent and other expenses will wipe out most of the profits. Sullivan donated his services in the interests of the fund.

Interspersing the activities of the week which wound up Sunday (14) were the choosing of a festival queen, a coronation ball, a Sophie Tucker contest to pick a so-called "successor to the Last of the Red Hot Mamas," a costume ball, the New England preem of the pic, "The Big Sky," block dancing with a United Nations motif, the Sam Snyder Water Follies at Bulkeley Stadium and a windup outdoor motor race on the Connecticut River.

The fete was put on to enlist community support and interest in the tobacco industry and to promote the smoking of cigars nationally. Some 25 towns in the Connecticut Valley (home of tobacco growing in Connecticut and the Bay State, participated. Jean Shepard, a nearby tobacco grower responsible for the pageant last year, was in charge of it this year. Aiding and abetting was the Kenyon & Eckhardt ad agency of New York.

Brisson Cafe de Paris Run in London Extended

London, Sept. 16.

Carl Brisson's engagement at the Cafe de Paris, which was originally limited to three weeks and due to end last Saturday (13), has been extended for at least another fortnight. It may be continued for a further two weeks beyond that date. To make the extension possible, Douglas Byng, who was originally slated to open Sept. 15, has now switched his date until Nov. 10 immediately following the Harry Richman appearance which begins Oct. 13.

Brisson is now negotiating with the Cafe management to play a return date during the Coronation next June.

The Cafe de Paris management has signed the Ray Ellington Quartet which opens next Monday (22). The combo has been booked on a three-year pact by Mecca Cafes which operates the cafe.

Ohio Cafe's Liquor Appeal

Columbus, Sept. 16.

Gibby Cafe, of Middletown, appealed last week from the freeze regulation of the Ohio Board of Liquor Control.

The move is designed to thaw the complicated freeze on issuance of beer and liquor permits and was made in Franklin County Common Pleas Court here.

NOTICE

To All Agents Franchised under Rule B and AGVA Members

By resolution of the National Executive Committee of the American Guild of Variety Artists, Rule "B" (regulations governing artists' representatives) has been extended to and including October 15, 1952, at which time that rule will terminate.

Jack Irving

*National Administrative Secretary
American Guild of Variety Artists*

Bigtime Talent, Midway Switch From 'Corn to Class' Twin Dallas Lures

Dallas, Sept. 16. State Fair of Texas officials, with a lush talent lineup for the Oct. 4-19 expo, a new "class" midway, a fat premium list for exhibits and abundant free shows, are making a boxoffice pitch to outdo last year's record-breaker, when 2,320,129 visitors, at 60c each, roamed the 187-acre fairgrounds in 16 days.

Heading the entertainment list is the Martin & Lewis variety show in State Fair Auditorium. At \$4.80 top, comics, with \$100,000 guarantee plus %, will give 24 performances in 16 days, with supporting acts of Kitty Kallen, Barr & Estes, the Szonys. Amazing Mr. Ballantine, Four Step Bros. and Bob Williams. Dick Stabile will baton a local orch for all shows.

"Ice Cycles of 1953" will offer 23 shows in the Ice Arena during the expo's run, with seats scaled

to \$3.30. Last year's "Cycles" drew more than 100,000.

St. John Terrell will debut his Motor Music Circus here on the midway in a one-hour, streamlined version of "Show Boat," with John Tyers, Evelyn Wycoff, George Lipton and William Smith featured. Robert C. Jarvis will stage the evergreen in three shows daily.

Gil Gray's three-ring circus, sponsored by Variety Clubs International for benefit of its Boys Ranch, will show three times daily on the midway, at 60c-\$1.20.

Aut Swenson's Thrillcade, daredevil show, is set for nightly grandstand performances and 10 matinees, scaled from 60c to \$2.20.

Cotton Bowl Cuffs

Special free acts in the Cotton Bowl include Bill (Hopalong Cassidy) Boyd in a school kids' day matinee Oct. 10. Similar day in '51 drew 215,600 to the expo. Gratis night show Oct. 14 will front pianist Liberace, vocalist Margaret Whiting and the Four Aces. Koshare Indians, dancers, will appear Oct. 17-19 in the bandshell, and Stan Kramer's puppet act will be a run-of-the-fair cuff in Theatre '52 playhouse. Thrice daily aerial acts will be staged above the midway entrance.

Refurbished midway, with even hamburger stands sporting theatre marquee fronts in a modernizing program, is explained by State Fair prez R. L. Thornton: "We're switching from corn to class. We're shooting for an entirely new type of midway that will more nearly fit the educated tastes of the public nowadays. The gallus-snapping shows that used to thrill grandpa just bore folks today."

Thornton is an authority; he has

observed that midway since he attended his first fair here in 1890. He calls the showplace, which had its best money year in '51, "the new American midway."

Cotton Bowl will spot grid games during the fair, headed by Southern Methodist-Georgia Tech, Oct. 4, and Texas U.-Oklahoma U., Oct. 11. New local pro team, Dallas Texans, engage San Francisco's 49ers Oct. 5 and Green Bay Packers Oct. 18.

Exhibits

Exhibits and special shows will include the south's largest auto show, a huge electric layout, a \$500,000 telephone exhibit, the Story Book of Texas Agriculture, a science-engineering show, and the King Ranch exhibit of Santa Gertrudis cattle and quarter horses.

Feature of the '52 livestock expo will be the Pan-American Holstein Show, Oct. 10-17. In all, 27 breeds of beef and dairy cattle, horses, swine, sheep and goats will be spotlighted in separate shows during the 67th edition of Texas State Fair. All beef cattle will be judged in the expo's new Livestock Pavilion, seating 3,200.

Nearly 200 special days have been named to honor cities and regions of Texas; civic, fraternal and similar groups; livestock, agricultural and youth organizations, according to veepee-general manager James H. Stewart. Some 50 free band concerts will be played during the run.

AGVA Extends ARA Franchise Gabs to Oct. 15

After two days of meetings between execs of American Guild of Variety Artists and agency reps, union agreed to an extension to Oct. 15 before sanctions would be taken against agents who did not apply for free franchises from AGVA. The agencies who met with the union are officers of Artists Representatives Assn., but at the outset of the confabs, AGVA made it clear that they could no longer represent ARA, since the resolution passed at the recent union convention forbids dealings with the agency organization.

Union consented to the extension in order to give individual agencies a hand in drafting regulations that would apply to them. Date was chosen so that the AGVA exec board meeting Oct. 6 could have a look at the regulations before the talks were broken off. It was intimated that there would be no further extensions.

AGVA spokesman declared that all discussions will be around Rule B-51, which was promulgated by the union for the conduct of individual agencies. That code does not permit working through an agency association.

Union's national administrative secretary Jack Irving declared that AGVA is mailing out notices of extension to 1,000 individual agents. He declared that he has no intention of breaking up ARA or any other agency group. If agents want to band together into an organization it's okay with the union. But, he stated, AGVA has had bad experience in dealing with agents through an organization. Until they have the power and the machinery to deal with agencies on a national scale, any agency arrangement will not work.

Irving also revealed that AGVA is refunding \$17,000 to individual agents who paid \$50 franchise fees during 1952. Irving said that the original rule on free franchises was passed in 1951, and hence the AGVA administration should not have accepted \$50 fees.

Agency men who palavered with AGVA were Bill Kent, ARA prez repping indies; Jack Katz, ARA attorney who came as General Artists Corp. rep; Nat Lefkowitz, and Howard Hausman, of William Morris; Larry Barnett and Morris Schrier, Music Corp. of America.

Mpls. Rehitches Wagon to Stars; 'Public Won't Support' Run-of-Mill

Minneapolis, Sept. 16.

Early fears that the Twin Cities, population nearly 1,000,000, would be sans important major supper club entertainment during the fall and winter are proving ungrounded. As in the past, Minneapolis will have it and St. Paul will not.

Although Hotel Nicollet is turning its Minnesota Terrace, long one of Minneapolis' two leading bistros, into a ballroom and will not regularly present bills, the room will be arranged to utilize cafe presentations to be offered "from time to time," according to managing director Neil Messick.

"During the course of the winter we'll bring in four to six big names at different times," said Messick. "I mean such names as Hildegarde, who already has played the Terrace twice with signal success."

Hildegarde—Yes

"We've quit a continuous floor-show policy because of the belief that the public will not support it. We feel that occasional big names such as Hildegarde will evoke a substantial response. But our recent experience has been that there's no longer a sufficient local public for run-of-the-mill, week-in-and-week-out floor entertainment, even though it's of first-grade quality."

"This has especially been true since television started offering the foremost talents in their particular lines. And sufficient big names no longer are available to permit them as a continuous policy, now that TV keeps so many performers in New York or Hollywood much of the time."

"The number of our shows this winter, of course, will be governed by the availability of top names. We'll continue to have the annual Dorothy Lewis ice shows for all-summer runs."

The Hotel Radisson Flame Room here, starting this month, will resume its past policy of using a small travelling dance band plus a single floor personality, or, at the most, two such acts for any one show. It had confined its summer offering to a novelty band which also played for customer dancing and had withheld announcement regarding its plans. This gave rise to the report that it would confine its entertainment to music for datsanation. But now managing director John Daniels, who will book the room himself, says the Flame Room will present "more and bigger names than ever before."

Replacing the Minnesota Terrace, Hotel Nicollet is opening a new Hawaiian room, a replica of Don the Beachcomber's. At the outset, Messick stated, the room may have some Hawaiian musical and vocal entertainment, but no

definite decision has been reached yet.

The White House, a suburban spot, will offer name musical combos, starting with Page Cavanaugh unit Oct. 20. The Don McGrane orch comes into the Flame Room this week, replacing Ramon Noval crew which played all summer and now goes to the Hotel Statler, Boston.

Bill Green 'Vanities' P.A.

Toledo, Sept. 16.

Bill Green has resigned as a field rep for Columbia Pictures to do exploitation for "Skating Vanities with Olsen & Johnson," which plays Detroit on Oct. 6.

Green was publicist for the Toledo Sports Arena last year, coming from Detroit.



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Chicago Sun Times

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BRAVEN DYER
L. A. Times

"Of course Esco LaRue gets

his share of guffaws and applause."

HARRY CULVER
L. A. Herald-Express

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The Herald, Montreal

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Chez Paree

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September 4th, 1952.

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This is the first time that we have presented an act such as yours, and its success has been phenomenal. Never has an act created such widespread interest and brought back customers, old and new, time and time again.

Despite the off-season and the heat wave, our attendance figures equal those of our best seasonal weeks.

We are looking forward to your return in February as we consider you one of the leading attractions we have ever presented to the public of Montreal.

Thanks again for a job well done.

Sincerely,
CHEZ PAREE CAFE
G. Taylor
G. Taylor.

BILLBOARD—

This room is enjoying its first winner of the summer with a repeat stand here of Dr. Arthur Ellen who had this plush spot packed when caught. He mixes the hypnotic phenomena into such an entertaining stint that the old black art has taken on the proportions of a very entertaining medium.

Ellen works fast, gets his subjects in a hurry and has the room rocking and amazed in turns as he wields his mastery over the room. He precedes his hypnotism with a strong mental bit, but it is his creeping into the suggestive minds of the nitery patrons that has made him such a strong draw here. Economically, Ellen is a strong bet, too, as the guy does the whole show with a good strong 45 minutes that never lets up.

VARIETY—

Dr. Arthur Ellen is something unusual for niteries, a hypnotist who has such an affable way with him that he has no trouble at all getting subjects up from the audience. Dr. Ellen first gets into crowd's confidence by doing some feats of mental concentration, in which he gets accomplices from down front, and then a sincere and earnest spiel brings up six or seven customers for his demonstration of hypnotism. He knows just how far to go and never violates taste, either in his talk or work, which makes collaboration much easier to get. Dr. Ellen's gab is good and convincing and altogether a novel entry in the nitery field.
Cohen.

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Unit Reviews

Minsky University (NEW GOLDEN, RENO)

Reno, Sept. 10.

Frank Sennes' "Minsky University," produced by Mervyn Nelson; choreography, Miriam Sage; music, David McMackin; special material, Ellen Franklin; with Maxie Rosenbloom, Sherry Britton, Freddie Lane, Tom Parris Trio, Erv Foster, Raul & Eva Reyes, Visionaires (4), Minsky Girls (12), Sterling Young Orch (9), Alice Hall Quartet; no cover or minimum.

This, the third Frank Sennes package to play Reno in a month, is the best. The girls are better looking, there's some continuity, and Sherry Britton and Maxie Rosenbloom, the most contrasting

pieces of humanity in existence, do all right alone and together.

The production begins in advance in this theatre-restaurant. The maitre' bears a white mortar board and on each table is a program of "Minsky University, Class of 1953, Commencement Exercises." This lists the "order of events and awards."

Opener has the entire class aboard and Miss Britton demurely removes her cap and gown. Literally speaking, this easily wins the first award. Rosenbloom presents the valedictorian address—an educating few minutes of risqué jokes. He's showing improvement after being in class so long, being more at ease.

Freddie Lane shows the results of his schooling in tap dance which intermittently explodes into acrobatics. Boy clicks as tempo increases and ends in a boffo maneuver. Minsky Girls are on the platform for a shrill, off-tune ditty which passes due to good-looking student bodies.

Tom Parris Trio is out of its class in this spot because of stage limitations. Mostly a trampolining act, threesomes have a ceiling of about zero to work under and are limited to tumbling. They get good grades, however, with their gymnastics.

Gals in red French outfits bounce on briefly, then Erv Foster, who emceed the show, does a half-panto-half monolog bit on a Frenchman home after the war. Most of it is lost though Foster breaks his neck to put it over.

Miss Britton, lush in black and white furs, floats through the chorus line singing "Ma'moiselle du Paris" and slowly strips. With a backdrop of six lovelies, she lets down her hair for the most sensual, sexy dance Reno has seen in years. Moving slowly, she never quite resorts to the freshman tactics of bumps and grinds, but turns in a master's degree thesis on the art of sex in slow motion. Doll uses her long tresses for an enticing bit of costuming. The girls come on again with Maxie in a five-minute spree of double entendre.

Visionaires are three young guys and a gal who put yell leader vigor into "Good Day," "Pass The Peace Pipe," and "Dreamer's Holiday." Lineup includes nothing new in material or presentation, but is refreshing in exuberance.

A Shakespearean bit by Miss Britton as Juliet and Rosenbloom as Romeo gets best grade for laughs. With heckling from Foster in audience, the comedy comes in a pug's recitation of classic lines, exchanges with heckler, and tender scene with Juliet on the balcony.

Raul & Eva Reyes are a solid climax to the acts. Spanish dancers

are authentic and unusual, especially with the Cuban "Shoeing of the Mare." This has the girl as the horse in a hilarious routine. The beaut shakes like a vibrator and winds up with a glass of water balanced on her head. They beg off.

The presentation of diplomas is the last business in the order of events. The girls get their parchments for "Strip Queens," and promptly remove most of their clothes to get down to black lace. All the acts reappear for their diplomas, with Miss Sherry and Rosenbloom last. In caps and gowns, they turn and walk away with "The End" tacked to posteriors.

Show is pleasant mixup of about everything and though risqué in parts, retains a record of good taste—for the school board.

Mark.

Sam Snyder Water Follies

(BULKELEY STAD., HARTFORD)

Hartford, Sept. 11.

Martha Ann Bentley, Stanley Dudek, Bob Maxwell, Roger Nadeau, Emile Hotte, Norma Dean, Massive Twins, Vinson Twins, Eddie Rose, Lennie Laden, Bob McFadden, Line (10), Bill Cianci Orch.

Every year since 1936 Sam Snyder, former Boston fight promoter, has brought out his water and stage revue for an approximate 30-week sesh from April to November. It's an outdoor spectacle built specifically for fairs and other al fresco spots. A shrewd showman, Snyder has parlayed the formula to the point where he is the No. 1 aqua revue practitioner on the road.

The show is a simple one and consists of a simple formula: Good-looking men divers well versed in their business and appealing to the femmes. His chicks are ditto for the male customers.

Revue uses two pools and a stage. The diving pool (50x35) is for the spectacular stuff, the swim pool (60x30) for exhibition stroking and water ballet numbers and the stage for talent showcasing. Show moves fast over its two hours and 20 minutes. Its only lag is in an opening stage ballet by a line of 10. The acts that follow quickly pull it out of the opening rut.

In for one number and a showstopper is Martha Ann Bentley. Looker is on her toes for a couple of ballet numbers which she performs with grace. Excelling in the diving department are Stanley Dudek, Bob Maxwell, Roger Nadeau, Emile Hotte and Norma Dean. The Massive Twins (male) are click with hand-to-hand stuff. The Vinson Twins (femmes) show some neat synchronized swimming. Eddie Rose sells strongly as the clown diver and in comic patter and hoke with Lennie Laden, emcee. Latter is on the boards almost throughout entire show, tripling in patter, commentary and song. Much of the continuity of the show depends on him and he more than adequately performs his chore. His chirping efforts are okay.

Bob McFadden is solid in the canary department. His carbons of Hollywood stars is tops. Shaw's production numbers are not intended for the sophisticates and are simple. A line of 12 femme swimmers is on tap for a couple of neat water ballet numbers. Travelling with show is Bill Cianci, band conductor.

A near disastrous truck accident last Tuesday morning (9) smashed a lot of equipment. Patchwork allowed the show to open on schedule (10).

Hypno Morton Fat \$7,700

In Third Toronto Week

Toronto, Sept. 16.

On third week of his second engagement here this season, the Great Morton, Australian hypnotist, grossed just under \$7,700 at the Royal Alexandra, with 1,525-seater scaled to \$2. Despite competition of Canadian National Exhibition, the one-man act sold out during the week on small nut.

Morton's fourth week (current) has a heavy advance. He played the Royal Alexandra three weeks in June to turnaway biz.

Songstress Mary Small, who closed this week after a four-weeker at the Versailles, N.Y. cafe, opens next week (24) at the Roxy Theatre, N.Y.

Circus Review

Circus Knie (ZURICH)

Zurich, Sept. 9.

Circus Knie's 1952 production by Eugen, Fredy and Rolf Knie; musical director, V. O. Ursmar; stage manager, Nauti; features Knie's Bears, presented by Natsch; Knie's Clowns (5), Alfredos (5) (also billed as The 7 Reiffs), The Ballet Gerard, Les Curibas (4), Albert Schweitzer; Knie's Segls, presented by Miss Hella; Knie's Elephants, presented by Elane Knie; Knie's Horses, presented by Fredy Knie; Pipo & Mische, Wonder Boy John, Aqua Show, "Magic of the South Seas" directed by Fredy Knie; choreography, Gerard; lighting, Arndt Jakob; technical direction, Richard Brand, Georg Ruzsa. Features Les Colbergs (2), Hedy Dolores, The Ballet Gerard, Tarzan & Crocodile, Knie's Seals, The Bathing Beauties. At Sechselautenplatz, Zurich.

For its 1952 production, Swiss National Circus Knie, the only one in this country, presents an excellent show that is doing sock biz all over the land. Highlight of this year's production and a big exploitation angle is a beautifully mounted Aqua Show, the first one presented by Knie here and billed as "Magic of the South Seas" (circus under water). It takes up the second half of the program and is a skillful blend of settings, music, acrobats, shapely gals, animals (seals, ducks, pelicans, penguins, snakes, a crocodile, etc.), effective colored lighting and impressive water fountains.

Some 55,000 gallons of water are used every night for this act. Included in the water show is a first-class bronze plastic act, Les Colbergs, consisting of a man and femme in scanties silver-bronzed all over their bodies. Their adagio work comes through in click style.

First part of show is topped by 13-year-old Danish "Wonder Boy John," contortionist and equilibrist with a rich repertory of highly effective stunts. Strikingly calm in his work and sure of himself all through the act, this lad is top-notch for any situation. He gets the most applause of the bill.

Other acts include Five Alfredos, trampolinists (two men, two gals, one boy) whose work is topped by one of the gals doing 50 somersaults in a row, for smash returns. They make a second appearance, billed as Seven Reiffs, in a series of fast slingboard acrobatics. Juggler Albert Schweitzer blends his tempo work with humor, using only the very simplest props such as tophats, cigar boxes, etc., for several outstanding tricks. Effectiveness of his act lies in his fast, skillful work. Les Curibas (4) deliver a well-handled Apache dance mixed with acro. They start off with two men tossing one gal around, then wind up with an address to the public in the "who-wants-to-join-our-act" manner, answered by a gal (fourth member of the act) who then gets the rough treatment, being tossed through the air, etc.

Among the animal acts, the accent in this year's program is in a fine horse number, trained and presented by Fredy Knie and showing some very good tricks. Incidentally, horses have always been one of Circus Knie's specialties, together with lions and tigers, and

are often loaned out by the season to circuses abroad. Equally satisfying and well presented are Knie's trained seals.

Absent in Knie's current production are aerialists and wild animal acts. The latter, however, have been loaned abroad for this season. As a compensation, there is the water show that has proved solid b.o. All in all, the 1952 show looks like one of the most successful, commercially, that Knie has presented in quite some time.

Mezo.

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Columbus' Itch For Name Pitch

Columbus, Sept. 16.
It appears from current bookings that this town will have the greatest influx of nitery entertainers this season than at any period since the war years.
Promoter Ben Cowall has the following dates pencilled in: "The Biggest Show of 1952," with King Cole, Sarah Vaughan and Stan Kenton orch in Memorial Hall, Sept. 24; Norman Granz' Jazz at the Philharmonic at Memorial Hall, Sept. 30; "Holiday on Ice" at the Fairgrounds Coliseum, Oct. 18-26; Billy Eckstine and George Shearing at Memorial Hall, Oct. 28; Mills Bros., Dinah Washington and Woody Herman orch for Nov. 5; Al Martino, Henry Busse over the Redheads and others, Nov. 18. The Ionian Room of the Desher-Wallick, which opened last week with Harry Ranch's comedy orch, will play Hildegarde for two weeks starting Oct. 2.



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Fire Chases 3,000 From Ky. Fair's Water Show

Louisville, Sept. 16.
Fire which destroyed part of the grandstand at the Kentucky State Fair Thursday (11) routed some 3,000 spectators who were waiting to gander the Ernie Young-booked "Sam Howard's Aqua Thrills," water show. Blaze, which the local fire chief said was probably started from a lighted cigaret lodged in the flooring, was soon under control. No fatalities were reported but there were several minor injuries.

Attendance, in spite of prevalence of polio and the drought, plus a 10c gate hike, neared last year's, when 318,000 were clocked.

Admission to the grandstand attractions were free this year. Entries in the various special events were hard hit by polio epidemic due to closing of many schools in the counties. Of 20 groups entered for the Gospel Quartet contest, only five showed and of 25 entries in the high school band contest, only seven took part. Fair closed Saturday (13).

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 16.
Forty years ago Raymond Cooke (& Edinger) and this mugg were with the William Todd Vaudeville Co. He is now editor of a new theatrical monthly published in Oakland, Cal.

George Sullivan, formerly on the staff of N. Y. Madison Square Garden, registered for the observation period.

Al Brandt (Brandt Theatres) is back at the V. C. hospital after sapping up a three-week furlough in Gotham and Glens Falls. He brought back his frau for a few weeks.

Edmund Desautels, former al fresco showman, stopped off for a visit.

Paul (802) Hein, musician, definitely beat the rap here in 18 months. Fighting off setbacks, he finally received the all-clear to go back and beat those drums.

Lorraine LaFountain, daughter of Mose LaFountain, Durgan's boniface, off to Plattsburg for nurse training at Champlain Valley Hospital.

The Murray Friedmans (she's the former Bede Fidler), both ex-Rogersites, in from Brooklyn for a vacash at Lake Flower.

Simone Blueze, back after a 10-day furlough, resumes duties as assistant technician in laboratory.

Jeanne Butler, formerly with Universal Pictures in Kansas City, after a seven-month cure routine here checked out with an all-clear.

A big Adirondack bear wandered into our lawn and was eating crab-apples when dogs got after him. The noise caused a near-panic among the patients. Bill Stehl was acclaimed a hero for chasing the bruin away.

Mary Coleman, former cashier of Lyric Theatre, N. Y., registered in for her second venture at the cure.

Write to those who are ill.

Dalton Producers' Rep

London, Sept. 16.

Emmet Dalton, who was head of Samuel Goldwyn's London office until it was shuttered a few months back, has formed an independent producers representation company, and Goldwyn is among his first clients.

Cugat to Preem Statler On Coast, Shay on Tap

Hollywood, Sept. 16.
Xavier Cugat has been signed to head the initial show in the Terrace Room of the new Statler Hotel here, Oct. 26 or 27. Policy will be similar to that of other units in the Statler chain with name bands and acts alternating. Variance in dates is due to delay in the hotel decision as to whether to open Sundays or Mondays.

Marcel Lebon, French singer, has been signed for the Latin Quarter, N. Y., starting Nov. 12.

Sunday Starts-Create Booking Problem for Chi's Chez Paree

Chicago, Sept. 16.
Chez Paree is having a booking problem. Cafe can get the acts it wants but they all seem to specify opening on Sunday.

Bi-tro has had five Sunday debuts this summer so far, and another is coming up Sept. 21. Johnnie Ray, current headliner, leaves Sunday (18), which gives the spot a two-day spread, and host Dave Halper is bringing in a flock of acts for the weekend trade.

Operator had a similar problem

previously with a five-day wait between Martin & Lewis and Ray, which he filled with five acts. New show will headline Jack Carter and Betty Reilly.

Chez has lined up the rest of the fall season with Danny Thomas, opening Oct. 10 or 12 (latter date a Sunday) for a month, and Sophie Tucker coming in Nov. 14 for six weeks and possibly until Jan. 1.

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Hotel St. Regis, N. Y.

(MAISONNETTE)

Julie Wilson, Milt Shaw & Horace Diaz Orchs; \$1.50-\$2.50 cover after 10.

In these days of depleted name attractions, the kind that a cafe can always depend on for business, Julie Wilson fits the niche of performers upon whom the Hotel St. Regis can count as an annual repeat. Hildegarde was able to do it for the Plaza's Persian Room for a number of years; Joe E. Lewis does it for the Copa; and Julie Wilson now does it for the St. Regis' Maisonnnette.

This is Miss Wilson's fourth annual booking at the Maisonnnette, and she remains sock from both an entertainment as well as a biz standpoint. The swank, intimate downstairs room of the St. Regis is a great spot for the beautiful singer as she projects her catalog of clever special-material lyrics with that husky voice.

Miss Wilson has a fine sense of lyrical interpretation, and these are punched home on such tunes as "12 Good Men and True," "A Better Life," "Everybody Needs a D-d-d-dy," "Louisville Lou," "Give Me an American Man," "A Guy Could Be Wonderful Thing," and "I've Got a Man Over 35." Just to show that she can break up the flow of sexy lyrics with a torchy dramatic number, she also throws in "My Bill" for an effective breaker-upper.

Miss Wilson, with her sock gowning and grooming, looks great on the floor, and she has a neat way of winning an audience by understatement. Many of her numbers are repeats from last year, but they all bear repeating.

Milt Shaw and Horace Diaz are the bands, and they have a nifty beat for the straight and Latin dansapation. Kahn.

Riverside, Reno

Reno, Sept. 9.

Bill Sisters, Buddy Hackett, Paul Sydell, Riverside Starlets (8) Bill Clifford Orch; no cover or minimum.

The Bells first tolled with a recording success, "Bermuda," and have been doing well because of it ever since. With a packet of numbers which sound somewhat the same and end ditto, the Bell Sisters do well because they are talented youngsters. Anyone who wouldn't applaud enthusiastically for them is either too analytical or hates kids. They are well received, regardless of the reasons, or whether or not anyone realizes exactly why.

George Moro has built a little production opener for the Sisters—the Starlets in cheerleader type costumes, sweaters and brief skirts, and sunglasses plus little hats. After a cute jitterbug, they intro Cynthia and Kay Bell.

Their first is "Hello," a bright little song, and follow with "Drip Drop," a nice arrangement with a bit of "Boo Hoo" tossed in and appreciatively recognized. "Wheel of Fortune," "Poor Whippoorwill" and "Rutza Rutza" are mixed smartly with their clicks, "Bermuda" and "Hang Out the Stars."

Costuming of the act is a bit perplexing. Cynthia, growing up fast, looks about 19 in ballerina skirt and high heels, with a mature hairdo. Kay has been stuck in pedal pushers, or something like Alice in Wonderland, and has not only been held to her 13 years but pushed back about five. It looks like a frameup against Kay and for an effort that has no value to the act. "Rutza Rutza" picks up with a little dance by the two. All numbers end with a sustained crescendo build-up, the pair rearing back, arm in arm, heads together, embracing the crowd.

Immediately preceding them is new comic to the west, Buddy Hackett, a roly-poly, innocent-looking guy who gets his chatter over with his pan, which brings laughs without a word. The material, however, is not so innocent. He has had the good taste to tone down his first shows, which because of the Bells are full of kids. He still gets away with quite a bit. It is fast, however, and probably skims the heads of the young set.

A little spree of imitations which he throws off as "something he used to do" goes well. Best bit is Chinese waiter facing six customers who keep changing their minds about the many dishes available. He puts a rubber band around his head and over eyes to get a socko slant-eyed look.

Paul Sydell has a dog act that's different. Remarkably calm, the canines allow themselves to be perched in almost any position. They mount his noggin, sit with hind legs folded under forepaws in his palm while he tosses them. One pooch is a clinging comic, never quite completing a stunt. Starlets start this entertaining

show with a southern medley, luscious in sunbonnets and hoop skirts with parasols. Bill Clifford sings them through a relaxing sequence. They close shop with a flashy bullfighter number in red capes and matador costumes. Viollette Carrillo clicks off a fine solo with castanets and heels. Mark.

Bellevue Casino, Mont'1

Montreal, Sept. 9.

Harry Mimmo, Ben Beri, Montes de Oca, Charles Danford, Kathy Johnson, Sylvia de Pinzo, Remy & Tricon, Jack Blair, Casino Line (10), Biz Belair Orch (11), Buddy Clayton Quartet with Ann Somers; \$1 admission.

Harry Mimmo's Montreal debut, despite the fact that he missed the first night of Natalie Kamarova's latest offering due to immigration difficulties, was stand-out from first impress to last.

This is the type of comedian that can't miss at the Bellevue Casino and guy looks as though he will be good for at least a month in the oversized boite. Mimmo is short, swarthy and his working entirely in pantomime is a natural in this French-English town. He also solidifies his stand with his bilingual intros, which are as frenzied as the Mimmo personality.

His impress sessions are well off the beaten track, such as his bit on Fred Astaire dancing; how American men, Englishmen, Frenchmen, etc., walk; his brief but effective parody on Chaplin and his brittle satire on a military-minded German marching. The latter has shock value and draws plaudits but is a too near the line to be really funny. Tempo is kept at top level throughout and guy has the good sense to get off when ahead.

The acro corner for this revue goes to the Montes de Oca team from Spain. Specializing in a variety of hand-to-hand catches, duos spend too much time getting ready, adding unnecessary flourishes and taking the edge off eventual routine. Femme half of act, who does all the trampolining antics, is a looker, but the circus approach to each number needs modifying for a nitery floor.

Jugler Ben Beri, who played in the first Casino show three years ago, returns to a big reception. Beri's timing is better, his tossing, whether with balls or Indian clubs, has more appeal and his odd gimmick or two breaks pacing nicely.

Mme. Kamarova, as usual, has put together three of her splashy productions, best of which is the "Blue Tango" sequence which shows dancers Remy & Tricon and ballerina Sylvia de Pinzo to best effect with tapster Jack Blair garnering solid mits for his smooth single.

Charles Danford and Kathy Johnson are adequate during song-fests and the pony line supplies all aspects of the form divine with taste and talent. Biz Belair and his band give good show support and the Buddy Clayton combo releases during dansapation interludes. Newt.

Vienna Room, Boston

Boston, Sept. 13.

Ed & Wilma Leary's "Ice Ahoy," with Jo Barnum, Robin Nelson; Don Dennis, Tony Bruno Orch (6), Harry Fink Trio; \$2.50 cover.

Switching from its usual format of three or four variety acts, this popular downtown spot teed off its season with the new edition of Ed & Wilma Leary's nautical planted "Ice Ahoy." Troupe played to nifty audiences at swank Oval Room in Sheraton Plaza last spring and there's no reason it shouldn't duplicate its success during its six-week stint here.

While routines are essentially the same as seen at the Oval, the motif is changed with jitterbug and Charleston patterns replacing the samba and waltz, and solo spots by Jo Barnum, Robin Nelson, the skating magic, and Learys grabbing strong reaction from the customers. Tasty costuming and lighting combined with the fast pace throughout enhance the slight appeal, with skaters displaying sock skill working on the small rink. Only beef from customers' point of view might be the length of time it took to replace the rink with the dance floor.

To make room for the rink on the long shallow floor, the bandstand has been sliced with Tony Bruno's toolers sitting back to back to a streetcar riders. However, this slightly unorthodox lineup fails to hamper the slick back-grounding by vet maestro who bows in for his sixth season here. Production is emceed by Don Dennis on skates (not double-runners), the guy having spent a good deal of his summer hiatus learning to make like Arthur Godfrey on the blades.

La Vie en Rose, N. Y.

Amalia, Jacques Peals, Dave Apollon, Van Smith Trio, Espanotes; \$5 minimum.

Monte Proser, with the reopening of La Vie en Rose last week, is apparently attempting to take advantage of the paying public's desire to case new sounds. He's taken a chance on an entirely new sound with the importation of Amalia (New Acts), Portuguese singer, who came stocked with a batch of fados, folk songs of that country.

It's a pleasant type of sound, plaintive, frequently vigorous, and always interesting, and Amalia has the personality to go with that kind of piping.

However, Proser has also fortified himself with gimmicks which should make his cafe a hangout of interest. Jacques Peals, the French singer, now affianced to Edith Piaf, who opens tonight (Wed.) at the Versailles, is attracting attention because of the impending nuptials. For the preem night, Miss Piaf provided a backstage voice to accompany him and stuck her head out from the curtain to point up a tune.

Peals, who appeared at this spot sometime back, can be an engaging singer if he edits down his act. The beginning of his turn is dotted with several meaningless items during which he loses the crowd. The extent of Miss Piaf's help to him at the opening can be gauged by the fact that his act took a distinct turn upward when he negotiated a tune written for him by her.

Peals (ne Pills) is essentially an okay piper. He's not the kind to fill Carnegie Hall, but in the cafe idiom he can generally hold down a spot nicely if he uses proper material. Naturally, his turn will be pruned down and he'll be doing okay here.

Other major act is Dave Apollon, usually a west side entertainer more in the Loew's State genre than La Vie's. Yet Apollon does his chores gracefully and well. As the opener, he warms up the house and creates a suitable atmosphere for the acts to follow. His fractured English goes well with the audience and he showmanships the mandolin into an applause-paying proposition. He also accomps other acts.

Musical backing is varied. Van Smith Trio assumes part of the duties, and the Espanotes, another threesome, performs similar chores. Jose.

Desert Inn, Las Vegas

Las Vegas, Sept. 9.

"Peep Show," produced by Frank Sennes, with Merry Macs (4), Ving Merlin Strings (6), Tito & Louisa Valdez, Albins (2), Red Marshall, Bobby May, Linda Bishop, Ben Hamilton, Leni Lynn, Line (14), Carlton Hayes Orch (11); no cover or minimum.

"Peep Show," prepped for nitery circuits by Frank Sennes, is a melange of acts and burley sketches rather ponderous in pacing, but which will draw a solid four-frame biz because of title.

Any similarity between the touring package and the Michael Todd Gotham of a few seasons ago is only momentary. Revisions began immediately upon the Desert Inn showcasing and it's expected that tablers will be peeping at a much different layout before long. Facundo-Rivero Quintet, skedded for top spot, couldn't get out of Cuba for Vegas opening because of visa difficulties, but are expected to arrive any day. Merry Macs were brought in to give show a "name" act, or something with marquee potency to bolster the format.

Format itself is being changed by Tom Ball, who set up the staging before show hit the road. Vegas is a tough town to hit with packages, and particularly the Desert Inn, which has had the best money-makers. And since bonifaces along the Strip here are screaming for packets to ease the lack of top names, productions must be strung together with enough punch and razzle-dazzle to offset lure of a sock personality headliner. Emerging only as a middling effort, it nevertheless has moments of zing and sparkle comparable to the best packages brought here.

Merry Macs, spotted next-to-closing, come up with a much better outlay than before when viewed at another spot. Addition of cute Kathleen Phillips to the combo is an asset. Group has a more kinetic approach, without resorting to impossible gymnastics practiced by many current harmonizers. Keep setup in humorous vein as they bounce "Patsy Fagin," "I'm Forever Blowing Bubbles," "Hambone," and medley carbons of fave disks.

Surprise act is Ving Merlin Strings. Four good-looking femmes

bow violins enthusiastically with leader Merlin a keypoint. Another member accomps at the Steinway, Fiddle such w.k.'s as "Blue Tango," "Hot Canary" and "Flight of the Bumble Bee," latter with boogie that starts up flurry of mits. Step into background for delightful obligation of Schubert's "Serenade" while Tito & Louisa Valdez whirl through some graceful ballroomology. Excellent reception is given the Merlin stringers all the way. Valdez duo also spotted in the big line productions, aiding sock impact.

Biggest yocks are recorded by the Albins, knockabout duo. Weird-looking guy in ballet wardrobe hokes serious attempts with diminutive partner. While tossing her about, Andy Albin makes good use of his funny kisser, forming a top highlight of the show.

Bobby May, one of the best jugglers around, is placed at disadvantage in opening cranny. His amazing feats, especially in overhead tossing a cigaret into his mouth, and then a lighted match igniting the ciggie, grabs peak salvos. Headstand with bouncing of balls upon drum and work with pins, balls, hat and cigar are great stuff, but should be featured further along in the parade.

All sketches worked in and around the various acts are familiar, but draw yocks. Big man in these, Red Marshall, exhibits his wan puss and ability to ram over punches. His standard dentist routine has Ben Hamilton as the tooth-sayer, Andy Albin, plus clicks from line for selling. This particular room is okay for some sketches, but still doesn't have accoutrements for bang-up blackout requirements, and distance with odd viewing plus sound pickup is disenchanting.

Leni Lynn was not favored well at show caught with her coloratura warbling, seeming somewhat out of place in the rundown. Linda Bishop strikes a brassy pose with thrashing during line productions. These feature many well-stacked femmes, showing plenty of torso and gams, much of it going the limit. Four males skitter about counterpointing terps with the chicks. Best routine is "Cat Girl," utilized in original show for Lilly Christine buildup, but only as line terpology here. Finale also takes inspiration from the Broadway opus with three lookers being encased in tub of soap bubbles.

Carlton Hayes batons his orch in masterful style, giving the necessary background lift to all acts and line scores. Will.

Ritz Carlton, Montreal

Montreal, Sept. 13.

Juliana Larson, Johnny Gallant, Joe Settano Trio; \$2 cover.

With the reopening of the Ritz Carlton Hotel's Ritz Cafe, the season for local saloonites is officially in session. For the starter, manager John Contant brings back Juliana Larson and fashionable chirper shows vast improvement over her first appearance here a couple of years ago.

A tour around some of the better N. Y. boites, eight weeks this summer strawthawing with a "Kiss Me Kate" company and a songaloo groomed smartly for nitery consumption have all boosted the Larson approach and upped her value considerably as a chanteuse for the plushier spots.

Teeing off with "Feel at Home With You" which has plenty of local twists and is done in English and French, Miss Larson breaks into a neat medley beginning with "Enchanted Evening" and winding up with "Someone to Watch Over Me." Arrangement on this set is excellent and the bilingual stuff in both song and patter is surefire in this room.

For the patrons who still remember her when she played in an outdoor version of "Fledermaus" three years ago, she does a Viennese collection in one show and singles for her second, including "Look Me Over Once," the pop tune from this particular show. Latter is done with a hand mike concealed in an ostrich fan and her interp draws salvos.

A brace of Gallic tunes is followed by the inevitable group from "Kiss Me Kate" and then gal drops easily into a comedy item called "Nicest Thing About Texas." This, of course, concerns oil and the lyrics for the most part are stand-out for the first few verses but tend to drag on the encore set.

Closing up with "Parades," Miss Larson begged off on her opening night (12). Pianist Budd Gregg plays her first show with Johnny Gallant taking over the remainder of engagement.

The Joe Settano Trio keeps the customers happy between shows with his trim tempos alternating with Gallant at the piano. Newt.

Bagatelle, London

London, Sept. 10.

Helene Cordet, Arnold Bailey Swinglette, Edmundo Ros Rhumba Band; \$5.50 minimum.

Making her first cabaret appearance since her recent throat ailment which necessitated quitting the cast of a West End play in which she starred, Helene Cordet understandably showed signs of nervousness on opening this return date at the Bagatelle. In these circumstances she would have been well advised to kick off with one of the racy numbers she does so well instead of the slow tempo "Waltz in Paris" which retards the act and fails to sustain customer interest.

After this false opening move, the Franco-Greek singer turns to the brighter and livelier songs which are her forte and converts a slow beginning into a slick ending. Her voice is as pleasing as ever despite the recent illness. With the right sort of numbers the chanteuse uses her personality to get audience reaction and has little difficulty in persuading the customers to participate in her songs.

She uses this gimmick effectively on two or three occasions. Her strongest songs are "The Tale of the Three French Kittens" and "In the Palm of Your Hand," both of which she introduced in a previous cafe engagement. Her French medley could be strengthened by inclusion of a couple of tunes familiar to British audiences. Myro.

Gatineau, Ottawa

Ottawa, Sept. 13.

Radio Rogues (2), Jerry Cooper, Saunders & Waters, June Oliver Girls (6), Harry Pozzy Orch (8); 75c admission, \$1 Sat.

Topping this week's clicko bill at Gatineau Country Club are the Radio Rogues, who beg off with fast, socko impressions of famous aircers. Herbie Seils, a clean-cut youngster with amazing control of his okay pipes, handles the warbling chores, aping Vaughn Monroe, Crosby, Ray, Rose Murphy and Sinatra with savvy personality.

Veteran Jimmy Hollywood is the team's powerhouse who sends his work across with smooth, adroit interpretations of Benny, Truman, John L. Lewis, Amos 'n' Andy, et al. Their routine's a stopper, the mitsing barely subsiding long enough for the numbers.

Jerry Cooper, singer, is in his fourth month at the Gatineau and maintaining top quality. Besides emceeing the show, he gives his fine voice lots of work in standards running from Gershwin to Berlin. His chores are with the June Oliver Girls, on four times with impressive costumes and routines stressing fall and football.

Saunders & Waters work a loose, easygoing tap act depending on appearance and good musical support for results. They get the good music from Harry Pozzy's house band which can take a bow on that. Gorm.

Quaglin's and Allegro, London

London, Sept. 8.

Francoise Flore, Tibor Kunstler Hungarian Gypsy Orch, Rudi Rome Quintet, Fela Sorande Piano Duo; \$4.35 minimum.

Possibly with the intention of providing a Continental flavor, the management of these two spots frequently engages European artists. There are occasions, it would appear, when a foreign passport is more important than actual talent. This comment applies in some measure to Francoise Flore even though the chanteuse is playing a return date.

Mlle. Flore is an attractive and shapely Parisienne whose pleasant personality is swamped by extreme coyness. Her voice is strong enough to dispense with the mike, enabling her to flit around the floor for some table-hopping. But it is all done in the same arch manner as if she wavered-anxious to please.

Within the limited time schedule available—her second show starts 30 minutes after the first—she goes through an adequate Anglo-French routine which is mildly entertaining. In a switch from the set pattern she gives a lively rendition, in American style, of "L'il Ol' You," but the rest of the act has a distinct Franco flavor. Best of the other four numbers in the show are "Merci, Trois Fois, Merci" and "Un Vrai Cubane." Myro.

Flamingo, Las Vegas

Las Vegas, Sept. 9.
Kay Starr, Lancers (4), Ken Lane, Herb Flemington, Flamingo Starlets (8), Ike Carpenter Orch (10), Ken Lane; no cover or minimum.

Kay Starr is the Flamingo's dreamboat twice a year. The top-flight thrush is always good for ropes-up biz during her entire tenure, and for terrific action in casino as a result.

Miss Starr has emerged from a strictly barrelhouse and blues exponent into the commercial pot-of-gold class without losing her hold upon the hep sect. Such a span is of major importance to success of her Capitol disks, which currently sell over counters not like hotcakes but like records. She is one of the few who live up to and far beyond expectations of pluggers because of her great in-person appeal. She looks gorgeous on the floor, pert and vivacious, and caparisoned with all the creations fresh from the most expensive salons.

First appearance is accompanied by tumult into which she drives with a solid beat the evergreen, "Them There Eyes." Excellent taste in selection of her tunes shows the Starr pipes up to perfection with "You'll Be There," "Mama Goes Where Papa Goes," "Good Man to Have Around" and "Lonesome Gal in Town."

Foursome, the Lancers, slide in to provide vocal backgrounds for the moodsome "Two Brothers," the bright "Nobody's Business," bluesy "Kay's Lament," and rocking "Tell Me How Long the Train's Been Gone." Upon Lancer's exit, she singles out "Wheel of Fortune," for cheers and whistles, and the amusing "Wabash Cannonball" with Ike Carpenter blowing the old whistle and bringing in audience for participation gimmick. Has to beg off.

Lancers precede Miss Starr with a very pleasing array of tunes. Male quartet has improved in many ways since previous stand here. They look better, show more confidence, and as a consequence receive top mitting for their brace of tunes. Begin with racy "Gypsy in My Soul," "Two Little Kisses," then slide into frame of impressions calling on Ink Spots, Mills Bros., for inspiration. Top with laugh-roping four Johnnie Rays in "Tell Me Why." Quickie "Muskrat Ramble" forms exit chant, with Lancers' response enthusiastic.

Flamingo Starlets spring a flashy "Backbeat Boogie" to up the curtain, and return before Starr spot with a romping Mambo, both good for heavy palm-pounding. Herb Flemington warbles opening measures of second terp routine, otherwise acts as emcee throughout the show. Ike Carpenter's orch is maestroed by Ken Lane during Miss Starr's stanza, and is authoritatively conducted. Will.

Carousal, Pitt

Pittsburgh, Sept. 9.
Jimmy Nelson, Jackie Heller, Billie Mahoney, Herman Middleman Orch (5); \$3-\$3.50 minimum.

Jackie Heller has reopened his Carousal with a bang after a two-month summer shutdown, and Jimmy Nelson should put the room in clover for a starter. Big weekend crowds testified to ventriloquist's levee reputation, and went away realizing they really hadn't seen Nelson until this in-person session.

No doubt about the young man being one of the best nitery acts to come along in years. He's sock from beginning to end and after at least half an hour, crowds were still clamoring for more. Nelson has poise, personality, an ingratiating manner and surefire material. His timing with the wooden-heads, the impertinent Danny O'Day and the snooty Humphrey Bigsbee is smashes, and when Nelson and the two of them go into "Rag Mop," the house comes down. Byplay of the dummies with the ringers keeps up a steady roar in the Carousal.

For a finish, Nelson tops an already loaded session by bringing on the latest addition to the family, Farfel, the saddest-looking pooch in the world. The Danny O'Day double-takes it and crossfire with Farfel blow the roof loose and send the turn off steam-rolling. Smart boy. Nelson, in other ways. At dinner shows, when there is a lot of children in the aud, his taste is immaculate. Late at night, and without missing out on the taste then either, the humor's more adult. It's his first cafe date in Pittsburgh and on the strength of this he can come back any time TV engagements permit.

Heller's back in the m.c.-host-banqueter berth at his own spot and still in rare form. He puts plenty of zing and schmaltz into a song and rubs blisters on the mitts of the customers. Heller bangs over

a session of old pops that's a stand-out and also always manages to come up with one or two new clicks that fit him like a glove. This time it's "Wish You Were Here" and he sells it solidly.

Billie Mahoney sends the show off to a fast start with some flash terp stuff, but it isn't until she picks up a couple of batons and shows the stuff champ drum major-ettes are made of that the gal really scores. Her twirling's boffo. Herman Middleman is back at the piano again, leading five-piece house band once more after being in Florida for nearly a year. Neither the acts nor the dance crowd will find anything to complain about from this nifty outfit. Cohen.

Ruby Foo's, Montreal

Montreal, Sept. 13.
Dornan Bros. (2), Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.

Ever since the Dornan Bros. scored a hit several years ago with their off-the-cob hum or in the now defunct Normandie Roof, duo have been consistent returnees around town and their principle showcase in recent appearances has been in Henry Manilla's swank Starlight Room atop Ruby Foo's eatery.

As before, Charlie & Leo Dornan sell their particular brand of comedy at a tremendous pace with everything broad and glib but seldom off-color. Main cut of the comedies goes to Charlie, who cools out the hecklers with fast ad libs, strums a uke during some of their songs and generally keeps tempo on a high key.

Team intro with a tour around the room in song which warms up the aud-actor relationship they need for their comedy style. They then go into an impress set best of which is Leo doing an interplay of Eddie Fisher while partner backgrounds with Charles Laughton recitation. Miming is socko on this and team would do well with a couple of other similar items in their catalog for a cincheroo switch from the usual impression stuff now on view.

Windup with five guys from the audience on stage and dressed in assorted wigs while the Dornan combo do various voicings behind them is still boffo. To make sure of the best in extroverts for this number, they distribute maracas, small bongos, et al., to the five chosen and then lure them to the stage for the clincher. Trick seldom fails.

Between the Dornan antics, Joska de Barbary (who also emcees the show) and Len Berger join up for some entertaining violin and piano offerings and relief 88'er Fred Toldy reprises the pop classics with taste to good reception. Newt.

Eddys', K. C.

Kansas City, Sept. 12.
Nino Nanni, Miss Loni, Tony DiPardo Orch (8); \$1 cover.

Back for his third time in this downtown club, Nino Nanni is veering into the role of an old favorite on the premises. There is no doubt that he has a K. C. following as per ropes up at the opening show, and Eddy's appears to be in for a hefty two weeks.

Nanni lives up to expectations with more than 30 minutes of song, satire and piano. With his story skill, pianology and generally polished performance, his natural medium is the nitery, and this plush, intine atmosphere makes a happy setting. Customers were with him from start to finish at show caught.

T. ny DiPardo on the m.c. chores gets things rolling via Miss Loni, Scandinavian pop juggler, for an opening interlude. With her toolies in the air, blonde tosses a huge ball, cylinder, picture and frame, dumbbell, table and other items about in clever fashion. Hers is a brief stint, and DiPardo quickly gets Nanni on the floor and at the 88.

Nanni mixes some standard songs with a number of special songs and fanciful arrangements, starting easily with "Nothing Like a Dame." He essays the double entendre with "It Takes a Good Man" and "The Fabulous Mr. Jones" recited in March of Time style. "I Told You I Loved You" leads into a montage of standard and original material which is a virtual travelogue of New Orleans.

"Captain Kidd" is a satire on the exploits of the bully pirate. "The Baseball Story" is another straight recitation, and "Mo-Motel" is a sly entry, this one in calypso rhythm.

Nanni keeps interest mounting to this point and closes with "Manhattan Tower," doing the Gordon Jenkins composition in its entirety and holding the aud easily through the 10 minutes of the number. Quin.

Cafe Society, Paris

Paris, Sept. 9.
Muriel Gaines, Gordon Heath, Cafe Society Orch (3); \$1 cover.

Cafe Society is second nitery to open in Montparnasse in the last four months. Since the war, Montparnasse has been a deserted and obsolete district with Montmartre, Champs Elysees, the Boulevards and Saint-Germain-de-Pres getting both the late cafe and nitery trade. Only Jimmy's Club, late dance spot with speakeasy flavor, has functioned successfully.

Last June, Henri Rigal together with manager of Chez Florence, plush Montmartre supper club, opened L'Elephant Blanc in Montparnasse and lassoed swankest crowd in Paris. "Elephant" has no floor-show or acts but employs two top dance bands and has done turnaway biz since preem. Cafe Society is now aiding in effort to put Montparnasse back on nitery map.

Muriel Gaines, dusky songbird who has chanted at numerous N.Y. cafes and who began Paris career at Spivy's East Side in Champs Elysees neighborhood last summer, is main draw. Hostess and star entertainer, she takes the floor three or four times each evening, her principal numbers being sophisticated specialties such as "What Every Young Girl Should Know," "Nothing to Sing the Blues About Blues," "I Wonder Who's Keeping Him Now," with an occasional ballad to vary program.

Her delivery, like her voice, is easy and pleasant and she has built up a following in Paris that has tailed her from Spivy's to Montparnasse (a long and expensive taxi ride).

Gordon Heath, remembered for his Broadway performance in "Deep Are the Roots," is the other attraction with repertory of guitar and songs that has won him fans in his own club, Bar l'Abbaye in Saint-Germain-de-Pres. Expert folk singer, he now doubles each evening between Bar l'Abbaye and Cafe Society.

Trio dance band is only so-so, but piano accomp of singers is okay. Presentation of entertainment is informal with Miss Gaines and Heath performing first at midnite and then at approximate hour intervals thereafter. There is a table service with cover (\$1) but show can be seen from bar sans covert. Spot is doing well and is helping to rebuild Montparnasse as a Paris cabaret centre. Curt.

Wonderbar, Montreal

Montreal, Sept. 9.
Marjane (with Walter Eiger), Cozy Morley, 3 Jesters, Max Schaeffer Orch (5), Peter Barry Quartet; \$2.50 minimum.

Following several weeks' of a no-dancing, continuous show policy, owners Norm Silvers and Jack Blatt have reversed their plans to skedded show times and dancing with okay results. This handsome, refurbished room has long been a nitery landmark in Montreal. Started in 1928 by Phil Maurice (now general manager for Consolidated Theatres in Montreal) and tagged Chez Maurice, it played some of the biggest names on the cafe circuit and even weathered the depression years to finally fold in 1936. Since that time its career has been varied. After a period as a dance joint, it was taken over by a syndicate and renamed Chez Maurice, but failed because of a so-so show policy. Room was in turn taken over by a restaurant outfit and called Leonie's with the emphasis on food and incidental music. This was a flop and the place was dark until the present management took over. If current policy is continued, the Wonderbar should click with the saloon trade.

Headliner in layout now on view is Marjane and her husky warbling. Mixing her tunes neatly in both French and English, chirper does a hefty 35 minutes on each show and impresses from her opening "Heart of Paris" to her final medley of solid French faves. Sporting an eye-catching collection of gowns and backed occasionally by a male vocal trio, Marjane does upward of 12 numbers including such standards as "Autumn Leaves," "Le Seine," "Mom Village," and a surefire interplay of "Kiss Me," done with a mike as chantoltsie circles ringsiders.

Little of material offered is any different from previous Montreal showings, but all choices are okay for this room and her added English lyrics make her a cinch for any American boite. Kudos go to Walter Eiger for his pianoists and orch direction during the Marjane stint.

Comedian Cozy Morley stays on for an exhausting session and man-

ages to tap dance, sing, play a sax, banjo, guitar and clarinet when he isn't pulling the shy-young-guy stuff with some just over average material. Morley is determined and personable, but could easily cut his time and be just as effective.

The Three Jesters rely for the most part on broad impression bits and plenty of unrestrained, indigo yacking for attention. Trio is more frantic than funny and its youthful, untrained energy needs grooming and control.

The Max Schaeffer combo does show and patron music with Peter Barry's group (late of Chez Patee) coming in from the elegant Bon Soir Room to cut the mambo-samba sides with authority. Newt.

Mapes Skyroom, Reno

Reno, Sept. 11.
Mary Kay Trio, Romanos Bros. (3), Dave Barry, Mapes Skyettes (7), Eddie Fitzpatrick Orch; no cover or minimum.

The Skyroom has turned up with one of its best shows. The show moves at a fast clip for an hour with all three acts pulling lofty kudos.

Mary Kay Trio which includes husband Frank Ross and brother Norman Kay, splashes in all kinds of music with fine results. "I've Got You Under My Skin" is a quick preview of things to come, with Miss Kay's solo vocal, harmony, and plenty of flash and action with the guitar, bass and kettledrum. A "Here in My Heart" duet charms customers. Both Kays essay the current stand-back-and-velly-style for this.

"Lonesome Road" is powerhouse rhythm number with a Billy Daniels touch. Ross provides the extracurricular sounds and noises. "Monkey in a Tree" is cute novelty with Ross doing an Oscar job as the simian. Norman Kay follows with a Danny Kayish "Begin the Beguine," a clever off-key number that drives Ross and femme mad. Payees demand and get a straight presentation of "Beguine" from Norman, who gets top response. He sometimes distracts with pair of confused hands which he never quite ties down. Other novelty is Ross, again as Johnnie Ray in "Cry."

"Lazy River" gets electric guitar treatment by Miss Kay and varied version by trio in vocal. "Ain't She Prctty" is another good rhythm number. Closer is "Old Black Magic" with Norman on lyrics and a groan or two while Ross goes through the Daniels frenzy in background. Ross carries out most of intros in a Jerry Lewis manner. Although his clowning is okay, it seems superfluous in a team already crammed with talent.

Dave Barry is a suave comedian with fresh material. Impressions of an aircraft worker get yocks. His politico characters are deft bits vividly portrayed.

A panto as an Italian sculptor closes Barry's stanza. In a realistic flailing of air, he constructs a femine nude (there's no doubt of the subject).

Romanos Bros. are mad gym dandies who combine comedy with some amazing acro. All little, the three are fast and frantic, filling up the stage with flips and twirls. Thrown in are quickie comedy stunts. Skyettes open the show with a Calypso and run in a Hawaiian number between Dave Barry and the Mary Kay Trio. Mark.

Jung Hotel, N. O.

(COTILLION ROOM)

New Orleans, Sept. 9.
Nick Lucas, Prof. Backwards, Phyllis Ponnas, Jane Swazey, Denny Beckner Orch (11); no cover or minimum.

The diversity of talent in the Cotillion Room's current sesh makes for a highly entertaining session. Offering draws plenty of response from tableholders.

Topping is vet troubador Nick Lucas, who takes customers down memory lane with such all-time pop favorites as "Painting The Clouds With Sunshine," "Side By Side," "Bye Bye Blackbirds," "Tip Toe Through the Tulips," etc. He brought many a wistful look to first-nighter eyes. Lucas sings gags, novelty numbers and elaborate arrangements to put across his songology. He just sings in his clear tenor, accompanying himself with solid strokes of the guitar. Lucas was called back for several encores and had to beg.

Laugh portion of bill is in capable hands of Prof. Backwards, one of the best funsters ever to appear here. No stranger locally, he is larding some of his proved routines with new sequences and it all makes for an enjoyable stint.

Roller Skating Revue

Olsen & Johnson and Skating Vanities

(FORUM, MONTREAL)

Montreal, Sept. 13.
Harold Steinman production staged by Gae Foster; musical director, Benjamin Schwartz; costumes, Joan Personette; choreography, Flo Kelly, Anolyn Arden, Kenny Springer. With Olsen & Johnson, Marty May, June Johnson, Peggy Wallace, Nancy Lee Parker, Lon Hall, Lothar Mueller, J. C. Olsen, Jeanne Olsen, Norma Miller dancers (10) Chickie Johnson, Vanity Fairs (20), Escorts (20), The Roulettes, Tony Mirelli, Georgie Day, Frank Foster, Billie Scott, Billy Kay, Maurice Millard, The Konyots, Dick Finney, Greta Wolf. At Forum, Montreal, Sept. 9-14; \$3 top.

Despite every possible mechanical innovation, trick lighting, expensive sets and costumes, skating, whether roller or ice inevitably become monotonous and hackneyed. To offset this, "Skating Vanities" producer Harold Steinman hypes his latest and 11th roller show with headlines Olsen & Johnson and their mad, if corny, comedy.

The injection of two such comedians with their flair for the broad, visual type of humor so necessary in this kind of show has done wonders, and on night caught the plaudits were loudest when these zanies held the floor.

That all such units need this shot in the arm does not necessarily follow. The customers still come to see the lavish production numbers and never seem to tire of the same old thing as long as it is well costumed and the floor is loaded with performers with plenty of femme highlights. But for diversity, comics like Ole Olsen and Chic Johnson make an unbeatable combo.

Using many of their gags and routines from "Hellzapoppin'," O&J keep the pace fast and loud with the usual number of mad characters wandering through the audience; gun shots to accent an entrance or point up a situation; midgets running across the stage at odd moments and burley skits toned down to suit this "all-family" type of entertainment. Everything, including a giveaway gimmick, is tried and all draw yocks.

On the skating side, Peggy Wallace continues to dominate the skatertainment with her socko solos as evidenced in the "Kiss of Fire" number and the opener, a dude ranch roundup. Demure Nancy Lee Parker, former amateur champ, shows much promise in the professional arena and with the necessary experience this 17-year-old should soon be tops in her field.

For obvious reasons, skating comedians are eliminated in this show and the emphasis is on the spectacular Gae Foster productions featuring the Vanity Fairs and Escorts with various combos such as the Roulettes, etc., sparking the in-between moments with their fancy roller work.

Besides the non-skating performers such as Marty May, June Johnson et al., the Norma Miller group of 10 colored dancers add zest and spirit to the show with their Dunhamesque terping and showmanship. Music for the "Vanities" is under the capable baton of Ben Schwartz, with Dick Finney emceeing and splitting vocal chores with Greta Wolf. Newt.

He has an easygoing, almost conversational start to his turn, but in no time he has the yocks coming fast and furious.

The Georgia comic's real talent is in his quick and pointed wit, heightened by his professorial garb, a sky blue mortar board cap and gown. He continues to amaze audiences with his upside-down and backward-forward talk and spelling on a blackboard. He keeps the comedy proceedings at a high pitch throughout.

Phyllis Ponnas, a looker with a nice chassis, has adapted her ballet training to very pleasing support club entertainment. Fine-gammed brunet terps gracefully in "Wonderbar" and other tunes, and encores with a samba ballet to the music of "Tico Tico" that brings plenty of palm-pounding.

Easy on the ears and eyes is Jane Swazey, blonde songstress. Highlight is "That Old Feeling," delivered with spark. Gal nets nice mitt.

Denny Beckner orch backs show nicely and keeps the floor crowded during the ankle-bending sessions. Crew purveys a brand of tick-tock rhythm that's both sweet and bouncy. Maestro also emcees bill capably. Lutz.

Button Paces 'Capades' to N.Y. Click; Sonja Henie Revue Sock in Chicago

John H. Harris has thrown everything into the pot in his most ambitious bid for the ice show bigtime. Since "Ice Capades" hasn't been seen in N. Y. in a decade, the latest Harris frolicsome comes through with a big quota of extra adds not unlike the talent spottings by the Ringling circus when playing Madison Square Garden. This gimmick not only squares the scale (\$5 top) but supplies the exploitation values for the road trek in addition to word of mouth for the important N. Y. money.

For the marquee, the biggest banana is Dick Button, the two-time Olympic champ and world's greatest figure skater. The only male name of international repute ever identified with an icer, he could easily rival the long-running Sonja Henie at the wickets were it not for his interest in a legal career (Harvard Law School). The fancy-dan of the frozen floors played the Pittsburgh preem, enters the Cambridge school during the Gotham run (commuting by air) and will be seen again at the show's Boston engagement, Dec. 26-Jan. 11, plus-picking up an Easter-time appearance on his reputed \$100,000 five-year contract.

Ice Capades of '53

(MADISON SQ. GARDEN, N. Y.) John H. Harris production of "Ice Capades of '53," in two parts. Choreographed by Chester Hale and John Butler, with additional dances by Rosemarie Stewart, Robert Dench, costumes, Billy Livingston; scenery, Richard N. Jackson; musical director, Jeri Mayhall, assisted by Fran Frey, Leon Rosebrook; lighting, Dan Brown; "Brigadoon" condensed version of original Cheryl Crawford production, book and lyrics, Alan Jay Lerner; music, Frederick Loewe; dialog and ice direction, Donna Atwood; choreography, Butler; sound arrangements-direction, Jud Conlor; recording director, Louell Frank.

With Dick Button, Jacqueline du Bief, Sonja Kaye (Klopper), Bobby Specht, Ginny Baxter, Ruby & Bobby Maxson, Jackson & Lyndam, The Marxells (2), Alan Konrad, Forgie & Larson, The Old Smoothies (Orrin Markhus & Irma Thomas), Piller & Curtin, Paul Castle, Helen Davidson, Charlie Slagle, Patricia Matthews, Herbert Couman, Leo Loeb, Robert Bingham, Tommy Travers, Bob Skralc, Alma Castle, John Gaudreault, Setta, Bauer & Esco Larue, Trixie, Mary Lou Landreville, Bert Yeates, Rudy Eymann, John Brown, Ice Capades Orch., Ice Ca' Pets, Ice Cadets. At Madison Sq. Garden, N. Y., Sept. 11-21, \$5 top.

Under this spasmodic setup, Button is not integrated into the blader, getting two solo spots instead in each half. Lad is truly a great stylist in his extravagant spins and cavortings, which are skaterobatics from the highest shelf. Initial entry is primarily a stunning exhibition of skill from his Olympic routine, while his second supplies some showmanship via a lightly done negotiation of the arena that culminates in a hoked-up Charleston, which demonstrates the performer's fine commercial potential. His whirlings and leaps drew near-thunderous acclaim from a preem audience paying obeisance to the New Jersey titleholder, who carried the U. S. colors to victory in the last two Olympics.

"Ice Capades" is an overall dazzler, bright in its costumes, electric and ensemble patterns, but particularly standout in solo and principal turns. Its biggest and costliest ammunition, however, a watered-down version of the 1948-49 Cheryl Crawford production of "Brigadoon," with book and lyrics by Alan Jay Lerner and music by Frederick Loewe, is a letdown. Its identifying accoutrements—and name value should, of course, prove a strong road-plus. Nevertheless, it can stand liberal cutting from its 45 minutes as the first-half finale, and the chopping block must include a large part of the narrative and dialog, which slow the pace to the point of dullness and audience fidgets. It's certainly not for moppet trade in its present structure and the skating arena is not yet the musically stage.

Fronting the story, with numerous scene changes (four) are the pick of the icer's performers, notably Bobby Specht, one of the best equipped soloist extant; Sonja Kaye, the former Sonja Klopper, with whom he pairs on occasion; Alan Konrad, spotted in a smash

sword dance with some of the Ice Cadets, and such other boff bladers as Ginny Baxter and Ruby Maxson. The Scottish Highlands fantasy has been pre-recorded, and synchronization with the panto mouthings of the cast is a model of perfection in sound and timing.

Discounting a couple of minor exceptions, show is smartly sequenced, with solo, small group or comedy slots relieving the production stanzas. There is an abundance of the latter in the opening "Temple of Buddha" and "Kitchen Kapers" in the first act, and "Land of Lollipops," "Lamps for M'Lady," and white-beffured waltz finale in the second. "Buddha" is not too snappy a warmer-upper, though it spotlights Konrad, an authoritative reverse spinner and twister, and Helen Davidson. "Kapers" is charming in the dance patterns devised by Rosemarie Stewart & Robert Dench (overall choreo of the show is by Chester Hale and John Butler), with execution by the Ice "Capets" and Ice Cadets.

The post-"Buddha" fillip sets off the diminutive Paul Castle as Cassallog Hoppity in an "Oh-Gohoma romp to a recorded "Cow Cow Boogie" vocal that has him in western motif garb for his rapid-fire barrel leaping, fortified by similarly attired boy-girl lines.

Fast teasing comedy and good announcer patter develop from the badminton turn of Forgie & Larson, quondam vaude tandem operating the shuttlecock skillfully. A fine still session is by Charlie Slagle, bedecked as Robin Hood for his stunt skating, followed by a ballet briefie via Patricia Matthews, apparently inserted hastily when it became evident that the touted "Air de Ballet," a flying tour de ozone accomplished via wires as per "Peter Pan," ran into mechanical trouble. Some of this stemmed from fact that the Harvest Moon Ball was presented at the Garden the previous night (10), which also brought the ice thickness down to a smallish quarter-inch that impeded toe-digging by the performers. Preserved in this section is the click ballet satire, with audience plants, of Larry Jackson & Bernie Lyman, segueing into "Ballet Apache" (another click) by mixed duo of Piller & Curtin. As "Supersonic Simps," the Marxells wallop over their slow-motion acro and table-sway turn. Juggler Trixie was switched to first half for her hat-ball-plate maneuvers and mouth-stick display in a good solo.

"Lollipops," which follows intermission, gets the full confection treatment and stacks up as the best of the big splashes in kid and general values. Aside from huge lollies and candysticks, there's a corking session as six giant sodas glide zig-zag across the arena in a dogdorm formation, the whole to the tune of "Good Ship Lollipop." Ginny Baxter earns a tall mitt in her solo capers and Paul Castle and troupe appear as monkeys.

"Lamps for M'Lady" is a mouth-watering invention with lamps and shades topping the line's noggins for eye-arresting appeal. It introduces the single of world femme champ Jacqueline du Bief, the French stylist. She's a saucy looking skate saleswoman who is loudly salvaged in this spot—her only effort, although billed in the "Kitchen" sequence. There is no doubt of her filling one or two other niches with distinction in both blade and body appeal.

Show-stoppers are the Young Smoothies—Ruby & Bobby Maxson—cavorting over the floor in their cream-smooth dance designs that are carried out with strong peddling. Comedy elements derive from skateless Esco Larue (husband of Trixie), who breaks up the would-be ballroomology skate turn of partners Joseph & Peggy Bauer with gags and shenanigans of the Olsen & Johnson school plus a Continental flavor. Unbilled but operating along the lines of the Four Bruises is a quartet of male charwomen in a lusty chambermaid frolic of hockey via mops, etc.

The amply proportioned middle-ager, Orrin Markhus, pairs with Irma Thomas as the Old Smoothies in an all-arena waltz that pulls a fat and sentimental hand. It's positioned too soon after the Young Smoothies for best effect, however.

Producer Harris has an undoubted blue ribbon package for the tour, and with proper scissoring is a cinch to mop up in all situations with or without competition. With several acts, including

Trixie and the Larue troupe, switching back to the sister show, "Ice Cycles," after the N. Y. run, and with the Button spots pre-empted, "Ice Capades" will be self-pruned. Trau.

Sonja Henie Ice Revue

(INTL. AMPHITHEATRE, CHI) Chicago, Sept. 11. Sonja Henie's 1953 Ice Revue, staged and supervised by Miss Henie; choreography, Elizabeth Kennedy; choreography of Cubanar: musical director, Jack Pfeiffer; costumes, Billy Livingston and Humberto Anido; settings, R. L. Grosh Studios. At International Amphitheatre, Chicago, Sept. 11, '52.

Stars Sonja Henie, with Marshall Beard, Buddy La Londe, Norena & Norris, Willie West & McGinty, 7 Ashtons, Amin Bros. (2), Gil & Tuffy McKellen, Leon De Rosseau, Bob Miller & Bill Griffin, Donald Watson, Alexander & Martha, Ken Stevens, Chorus (40), Orchestra (31).

Sonja Henie's show had a two-day breakin on the Pacific Coast Aug. 29, and then did 12 performances in Denver before coming here to beat all the rest of the blade shows into Chi. It's here for 17 days, winding up Sept. 28, before going into Indianapolis Oct. 2.

While she has retained much of the revue which she took out last year, Miss Henie has also radically veered from the accepted blade-show format. Some of the ice work has been replaced by sock vaude acts and, surprisingly, with the exception of the star, they and a few other artists are the strongest part of the two-hour, 45-minute presentation. Most of the non-skating acts take part on a special stage or on mats placed over the ice.

Accordingly, the ex-Olympic champion and film star takes a generous hunk of the spotlight, and apparently that's what the audience wants. The canny Norwegian still retains her ace showmanship and knows how to punch up her scenes.

There's a preponderance of chorus numbers, especially in the first half; some of the line numbers seem oldhat and endless. At least two of the productions could easily be dropped for better pacing, putting several of the faster and more interesting dances in the forepart. Most of the routines are repeats: "Jewel Ball," a glittering extravaganza; "White Elegance," with loads of plumes; "College Capers," a lively takeoff on the hectic '20s, and, of course, "Hawaiian Paradise." In addition, there is a sultry voodoo spiritual routine, one based on familiar nursery rhymes, and a flashy "big top" finale.

Miss Henie does six numbers, displaying the grace that has become her hallmark for years. She pairs with Marshall Beard in her opening waltz for a big hand, then comes back to take the spot alone several times. In the Cuban voodoo stint, she excels in a shoulder-shaking few minutes, backed by some of the line boys, but it's still the hip-swinging that the skater does in "Hawaiian Paradise" that has the crowd cheering and whistling. When she does her artistic grinds the seathorders give her rendition their closest attention. Miss Henie stays away from the high leaps and intricate sweeps of former years, leaving the male contingent to try the more difficult stuff.

Guard her current leading man, does his subordinate duties okay and gets a fair hand for his solo turn. Donald Watson is strong in the backflip department and sweeps in two stunts, buddy LaLonde gets the loudest mitt for his speed skating jumps, Norena & Norris are eye-pleasing with their adagio work.

Spectacle lacks comedy, but what it has is potent in its two, and too brief, episodes. First features Bob Miller and Bill Griffin in a cops-and-robber chase around the rink. Second, even more sock, is the antics of the McKellen Bros. The less-brawny brother has a field day hitting the ice in assorted positions, bussing the numerous femme patrons, climaxing it all by sliding half the rink, in his football helmet, knocking the pins set up in simulated bowling alley. Act gets a tremendous response.

In the non-skating division, it's still foot-work that counts. Oddly enough, the producer has booked two acts that fall in the risley class and are basically similar, yet there is no clash. Amin Bros. work the first part of the bill and the leg pushup work of the youths is amazing. The shoulder and rear end flip which catches the head of one lad on one foot of the other for a perfect balance. Bottom man has superb control and winds his partner into an airplane spin for solid reception.

Seven Ashtons do a similar turn (Continued on page 67)

House Reviews

Palace, N. Y.

We Three, Danny Davis, Will & Gladys Ahern, Helen Halpin, Slate & Berney, Bonnie Baker (with Billy Rogers), Johnny Morgan, Victoria Troupe (4); "Beware My Lovely" (RKO), reviewed in VARIETY July 30, '52.

The Palace bill represents a well-balanced layout carrying a degree of name value and one that keeps the customers interested. By this time, booker Danny Friendly has discovered that this theatre during the eight-act era represents one of the major corn holdouts on Broadway. Acts with copiu amounts of that commodity do well here.

Take the case of Bonnie Baker, who hit name proportions with her "Oh Johnny" vocal with Orrin Tucker's band about a decade ago. The small-voiced piper has come into this house with some new material, but it's her old tunes that hold the major interest. The aforementioned song, plus some of her other recordings during that period, win the major applause. She brings on her husband, Billy Rogers, who arranged and wrote some of her newer material, to aid her cause and help give her greater variety. He accompanies her on the mambo drums.

Other major item is comedian Johnny Morgan, who has also had a long career on Broadway via many vaude appearances. Wisely, Morgan selects works that have done well for him over a period of years. He has no trouble at any point during his appearance and he hits a top mitt for his efforts.

Will & Gladys Ahern have an act that similarly works wonders in the maize department. Male does roping, gabbing and dances with his partner, for top effect. Ahern's stories are palatable and capably delivered. The fast dance bits help them off to a sizable reaction.

Openers are We Three, a youthful tap team, comprising Maggie Nelson and Jack & George Floyd. Trio have some excellent dance designs that encompass tap, soft-shoe and ballroomology. It's a well-contrived act with pleasant execution that offers good entertainment while warming up the premises.

In the closing spot, the Victoria Troupe, two mixed couples, show a succession of tricks on bikes and unicycles. It's a vet act that holds up well.

The New Act section is populated by Slate & Berney, Danny Davis, and Helen Halpin. Jose.

Casino, Toronto

Toronto, Sept. 12. Buster Keaton, Teresa Brewer, Happy Jesters (3), Karpis Trio, Harrison & Muller, Jimmie Cameron, Archie Stone House Orch; "Captive City" (UA).

Heading a neat and varied package here, Buster Keaton continues to show why he has been a great pantomimist for so many years up through earlier vaude and the silent film days. To slow tempo of "Two Sleepy People," the deadpan comic takes some 12 minutes to show how difficult it is to put his out-cold wife to bed after both have been to a party.

Silent act is done in opulent full-stage set with Keaton's wife (Eleanor) as partner, for that frozen-faced bewilderment that has so long been the Keaton trademark. Had the audience convulsed, when caught, and a great contribution to mime that has universal comedy appeal because of no necessity for dialog. (Two leave after Casino engagement for Paris for three-week date at the Medrano.)

Diversity to otherwise swiftly-paced bill is contributed by Harrison & Muller for their vigorous taps and eccentric challenges, plus their impressions of 1920's soft-shoe routines, complete with sticks and strawhats; the Karpis Trio, two men and a girl, for clever risley work and the ladders; the Happy Jesters, a terrific trio of zanies, for mutual mayhem and their top takeoffs on pop soloists and singing groups.

Pert brunet Teresa Brewer closes show in her shout-style warbling with her bouncy "Theme There Eyes," her "I Don't Care" in waltz time, a bang-up "Alexander's Ragtime Band," and a final second set involving a medley of her recordings, particularly her "Nickelodeon" and "Old Man Mose Is Dead."

All acts go over to terrific response, with Jimmie Cameron as singing m.c. expertly knitting the bill and Archie Stone's house orch lending top support. McStay.

Empire, Glasgow

Glasgow, Sept. 9. Frankie Laine (with Carl Fischer) George & Anne Doonan, Rob Murray, Tattersall, The Valetos (2), 2 Alfieros, Reg Russell's Suzie, Empire Orch under Sydney Williams.

Impact of Frankie Laine here is immense. The Chicago-born singer, on first trip to Scotland, has the bobbysoxers screaming in all parts of auditorium. They gasp with adulation as he announces each number. At show caught, house was 70% moppet type, with SRO biz for entire stint. Enthusiasm of the teenagers had older patrons completely bamboozled. Shouting was so great at certain points that stubholders not in the frenzy mood would have been well advised to carry earplugs.

Showmanship of the Laine act is tops. Before it is flagged, front curtain is lowered, then raised, a move generally limited to start and finish of entire show. Singer starts with tribute in song to Glasgow and mention of previous U. S. artists having told him not to miss this key spot. He opens with "Georgia," then gives out with "Cry of the Wild Goose."

When fans become noisy and shout for certain numbers, Laine quiets them judiciously. He's in top voice, confidently using hands, knees, feet and mouth to secure best audience effect. His song hypnosis obviously takes big trick with moppets, who hang onto his every word.

Choice of songs is bright, including oldies as well as the very latest. It ranges through "That's My Desire," "Jezebel" and "When You're in Love" to "Rock of Gibraltar," "Lucky Old Sun," "Sunny Side of Street," "Do Not Forsake Me" and "Jealousy."

Singer, who introduces his pianist and partner Carl Fischer to exceptionally warm mitting, gags pleasantly. He raises laffs by saying of one number that they have a very sentimental attachment to it for one very good reason—"it has brought us an awful lot of loot."

No U. S. star has made a bigger or more immediate effect on an audience here than Frankie Laine. Strength of his reception, while not numerically as big, beats that given to Danny Kaye. The fans shout more loudly, being completely under his spell.

Rest of bill is better than average. A standout is the sad-faced Australian, Rob Murray, making wry smiles at his juggling gear while tossing the balls, plates and sticks in most expert fashion. (Reviewed under New Acts.)

George Doonan is w.k. English funster with blond hair, a breezy manner and not the cleanest of material. In second-half spot he's aided by his daughter, Anne.

Tattersall has a neat line in ventriloquism, using as one of his props a lifelike Chelsea Pensioner doll in scarlet uniform, and with a head contrived to bow in an off-to-sleep mood.

Suzie is a clever little pooch working on stepladders and trained by Reg Russell. Her finale is a dive in blinded fashion (with handkerchief for blinkers) into master's overalls from top of high ladder. Two Alfieros gain well-deserved mitting for a class balancing act, while the Valetos are more than just a pair of staircase dancers in graceful openers of each half. Gord.

Apollo, N. Y.

The Orioles (5), Paul Williams Orch (12) with Danny Cobb; Edna McGriff, Peg Leg Bates, Spence Twins, Pigmeat & Co. (3); "Pre-historic Woman" (UA).

This Harlem vaude flagship has stacked up a hefty helping of rhythm and blues purveyors for current sesh which keeps house rocking throughout the 77-minute layout. Sparked by the Paul Williams orch and the vocal combo work of the Orioles, bill is pegged strictly for the Apollo crowd since it likes to take its r. & b. stuff in large doses. Supporting turns help fill the lulls but it's the Williams-Orioles tandem that really gets 'em.

In the closing slot, the Orioles, a five-man combo, drum up plenty of frenzy with their high-powered emotion vocalizing. Belt out "Good Rockin' Baby," "Trust in Me," "Proud of You" and "Baby, Please Don't Go" in a style that appeals more to the id than the ear. Their vocal pyrotechnics and song-selling style are filled with sensuous overtones drawing boisterous femme wolf howls. It's a frantic turn.

Paul Williams gets much the (Continued on page 67)

New Acts

under New Acts. Gros.

Managers Seen Outsmarted for Jan. Showdown in Stagehand Wage Talks

Broadway producers are becoming increasingly uneasy over the situation between the League of N. Y. Theatres and the stagehands' union. Feeling is that the management organization has been outmaneuvered by the union and will be in an impossible position when matters reach a showdown in January.

Idea is that the timing of the negotiations will now be overwhelmingly in the union's favor. It's now realized, some producers fear too late, that with the legit season at a peak in January, managements will not be able even to consider risking a strike. If they had insisted on settling matters last summer, when production was at a minimum, they would have been in better position to have faced a tieup.

During the summer, when the grips' union offered to postpone the issue for several months, League representatives viewed it as a gracious gesture. However, some of them are now wondering if the stagehand move wasn't a clever stratagem to gain a tactical advantage in timing. At the time of the postponement, it was agreed that the terms of the new contract would be retroactive.

Union demands, presented at the initial session with the League negotiating committee, are the toughest ever advanced. Besides an across-the-board wage raise, they would impose overtime for Sundays and holidays and would classify St. Patrick's Day and Yom Kippur as holidays. Various other proposed innovations would substantially increase legit production and operating costs.

A new contract was recently worked out with Actors Equity involving small pay raises and a compromise on the issue of options for original-cast record albums. Negotiations with the Assn. of Theatrical Press Agents & Managers are now in progress, with indications that an agreement will be reached shortly. The League also recently signed a new pact with the United Scenic Artists.

Shubert Bros. Don't See Eye to Eye in ATPAM, Teamsters Union Suit

Suit charging violation of the anti-trust laws was filed last week by J. J. Shubert against the Assn. of Theatrical Press Agents & Managers and the Teamsters Union, Local 817. Action stems from the ATPAM picketing last summer of the Shubert operetta presentations at White Plains, N. Y., and the teamsters' refusal to cross the picket lines.

Wrinkle about the suit is that J. J. Shubert is the plaintiff on his own, with Lee Shubert, his brother, not participating. Ostensible explanation is that the operettas, although billed as presented by the Shuberts jointly, was actually a project of J. J. Shubert. However, it's understood that Lee, who is believed not to share his younger brother's attitude regarding unions, was not informed of the suit in advance.

Origin of the dispute with the ATPAM was J. J. Shubert's refusal to sign union contracts for manager and pressagent for the operetta series at the County Center in White Plains, although he had hired union members and no question of pay scales was involved. When the teamsters refused to haul scenery across the ATPAM picket line, Shubert surrendered. However, the operetta series failed to draw and quickly folded for a heavy loss.

Presumably the anti-trust angle of the suit is based on a claim that the teamsters' refusal to cross the ATPAM picket line was evidence of conspiracy in restraint of trade. But teamsters' union officials assert that the courts have repeatedly held that under the Taft-Hartley law a non-striker is justified in refusing to cross a picket line if he believes doing so would involve risk of bodily harm.

Shubert's suit was filed in N. Y. Federal Court. Sidney Cohn, ATPAM attorney, plans to seek an examination of the plaintiff before trial.

Trash Basket

George Jean Nathan will skip his annual "Theatre Book of the Year" for Knopf this fall. Nathan stated that the 1951-52 theatrical season was so catastrophic in every way that it is unworthy of a book, and that it is better forgotten. "Why exercise myself and my readers' patience in the embalming of trash?" he asked.

New Lead, Maestro Spell SRO for N.Y.C. Opera Bow In 'Tosca'; Jap Singers In

The N. Y. City Opera Co.'s ninth season, which bows tomorrow (Thurs.) at City Center, N. Y., with "Tosca," is opening auspiciously. Opener has been sold out for 10 days, noticeably through mail orders, while the second performance of "Tosca," Sept. 28, is also practically SRO already.

First of the new productions this season, the double-bill premiere of Bartok's "Bluebeard's Castle" and Ravel's "L'Heure Espagnole," Oct. 2, is already sold out, while sales for the other new presentation, Menotti's "The Consul," Oct. 8, are going well. Interest in the season has been heightened by new additions to the company, especially that of vet maestro Tullio Serafin, onetime Met Opera chief conductor, who'll baton opening night.

Another Center debut opening night will be that of Anne McKnight as Tosca. Her support will be David Poleri, Walter Cassel, Jon Gayans (who played lead in the legit, "Out of This World," as George Jongeyans), Emile Renan, Arthur Newman, Luigi Velucci and Edith Evans.

Other first-week debuts will come Saturday night (20), with Laurel Hurley and Randolph Symonette bowing as leads in "Don Giovanni," and Carl Bamberger making his first Center appearance as the conductor. Symonette sang the lead on Broadway last season in the short-lived "Let's Make An Opera."

Twelve members of the Fujiwara Opera Co. of Japan are due in N. Y. today (Wed.) by boat, to appear in two performances of "Madame Butterfly," Oct. 9 and 18, in conjunction with regular members of the N. Y. City Opera Co. Singers came at invite of Joseph Rosenstock, opera company's general director, who was head of the Nippon Philharmonic Orchestra of Tokyo before the war.

KEN ALLEN NEW PREZ IN DAVIDSON MGT. SHAKEUP

Kenneth L. Allen, Jr., former junior partner in James A. Davidson mgt., has been elected prez of the concert bureau, to replace Davidson, who's retiring from the concert booking field. Biz is to continue under the same name, with artists remaining as before—Margaret Truman, Brian Sullivan, Robert Shaw chorale & orchestra, "Rodgers & Hammerstein Nights," Jerome Hines (for "AM-TV" only), and "Nine O'Clock Opera."

Davidson, who was biz manager for various artists before setting up his bureau, says his future plans are uncertain. Mildred Shagal, his assistant since the firm's founding, will stay with Allen in similar capacity. Allen, now on a biz tour in Europe, is due back end of September, with probable plans for European bookings for his clients. He was a personal rep for artists, and also with community concerts, before joining Davidson.

Ft. Wayne '53 Fest Dates

Fort Wayne, Sept. 16. Fort Wayne Light Opera Festival has selected the dates for its 1953 performances in the News-Sentinel Outdoor Theatre in Franke Park, scene of its successful 1952 season.

Group is planning five productions, each for three days, as follows: June 19-21; July 10-12; July 24-26; Aug. 14-16, and Aug. 28-30.

Coast Small-Seater Pay Cut Threat Riles Equity

Los Angeles, Sept. 16. Long muddled status of little theatre contracts on the Coast has caused new resentment by Equity members in the wake of reports that a scale cut was contemplated. Members complain that no such action should be taken without a full, open discussion at a general membership meeting. Equity Coast rep Charles Meredith, emphasizing that everything still is in the "discussion" stage, declared that any contemplated changes must be reviewed and approved by Equity Council in N. Y. before adoption.

Understood Meredith's plan is to permit cuts in return for a slightly expanded professional budget by the small houses, thus spreading available work among more members. Contention is that most Coastites work for showcasings, not subsistence, and that the pay isn't as important as the opportunity. Bulk of the Coast small-seaters have weekly gross potentials of under \$1,000.

Choate Busy on 3 Shows; British Song Title May Snarl English Tryout

Edward Choate, who was associated with pressagent George Ross and the Theatre Guild last season in the Broadway productions of "Saint Joan" and "Venus Observed," has a busy schedule lined up for this year. He'll be co-producer of one show and general manager of two others.

Partnering with Ross again, Choate will produce "Show Me a Murderer," a whodunit by Janet Green. He'll also be general manager for T. Edward Hambleton on the production of "All in the Family," a Victor Wolfson adaptation from the French of Gilbert Sauvage, which was tried out at Stockbridge, Mass., this summer under the title, "A Murder in the Family." Meanwhile, Choate is serving as general manager for Elaine Perry on the production of "Preacher Boy," William McDowell Stucky play until recently under option to the late Irving L. Jacobs.

A scheduled preliminary production of "Show Me a Murderer" in England this fall by American-born manager Wauna Paul may involve complications over the title, "Teddyclear's Picnic," being used for it there. According to British songwriter Jimmy Kennedy, currently in New York, that is the title of a song he wrote many years ago and also of a more recent playlet. A Columbia recording of the tune has been a bestseller in England for more than a score of years, the composer says. He plans legal action to halt the use of the title for Miss Green's melodrama.

Kennedy, whose wife, Constance Carpenter, was understudy for Gertrude Lawrence in the Broadway production of "King and I" and took over the femme lead on the star's recent death, returned to New York about 10 days ago after a visit to London.

Can. Rep Group, 20G in Red, Sets Special Fund Drive

Ottawa, Sept. 16. Canadian Repertory Theatre here, for three years Canada's only continuous-season winter stock, dived into the red nearly \$20,000 in that time. Although angeloed by two wealthy Ottawa men, a newspaper publisher and an industrialist, it announced that it won't reopen this season without "immediate capital" in form of a batch of subscriptions. These are being sought by letters to a list and by newspaper publicity.

CRT's operating committee plans to slice up its previous 35-week stretches into three "seasons" of about 10 weeks each, going dark in the weeks before Christmas and Easter.

Amelia Hall and Sam Payne, who alternately direct and act, have been re-engaged provisionally, but Bruce Raymond, business and promotion manager, leaves to manage a new road-tour company operating from Montreal. He spent last summer managing Norma Springfield's Mountain Theatre in Montreal.

Salute to 'Burny'

By JOE LAURIE, JR.

With the passing of R. H. Burnside on Sept. 14 at 82, a certain era of the show biz has also passed. "Burny" was the last of the great directors who started at the turn of the century—the days when the director was the king, who ruled with an iron hand and whose word was law around the theatre. Those were the days when actors couldn't complain to their "deputies of their union" because there were no actors' unions. The days of Arthur Voegtlin, John Wilson, Ben Teal, Julian Mitchell, Ned Wayburn, J. Hoffman — and R. H. Burnside. These were the men that handled "large casts" and "spectacles," which is quite a trick. They knew their business and proved it over the years. They were tough taskmasters—but not too tough!

"Burny" learned a lot under the direction of Arthur Voegtlin, who was the producer and who conceived the early Thompson & Dundy shows at their N. Y. Hippodrome. John Wilson was his stage director and "Burny" was an assistant. Burnside stepped in as the director when Charles Dillingham took over the Hippodrome from the Shuberts and M. C. Anderson, in 1915. He proved he could do the job even a little better by turning the shows into profit-makers for Dillingham. The friendship and loyalty between Dillingham and Burnside was something seldom seen on Broadway.

R. H. Burnside was born in Glasgow, where his father was the manager of the Gaiety Theatre, and his mother, Margaret Thorne, was a prominent English actress. The family lived over the theatre. At the age of two, "Burny" was first brought on the stage for a bit. As a kid he went to the Aquarium Theatre where they were giving a burlesque of "The Bohemian Girl" as a Command Performance for the Prince of Wales (later King Edward VII). The actor who played the part of the dog in the show didn't show up and "Burny" got the role. After the show the Prince came backstage and gave him half a crown. He ran away from home a couple of times to join a circus but was brought back. When the family moved to London, he became Callboy at the Gaiety there. Richard Barker, the noted English director, took a liking to the kid and taught him the A.B.C.s of the theatre. Years later "Burny" met Lillian Russell who took him to America as her director. He staged "The Grand Duchess," "La Perico," "Lady Teasle," and some other plays for her. He then started writing and directing such plays as "Dancing Duchess," "Sergeant Kitty," "Miss Millions," and wrote and directed all shows for Montgomery & Stone and later Fred Stone's "Stepping Stones," "Chin-Chin," "Tip Top," "Stop, Look and Listen," "Watch Your Step," "Quo Vadis," "Robin Hood," "The Bohemian Girl" and hundreds of others.

Hipp Novelties

At the Hipp he originated the famous disappearing girls in the tank and many more novelties. He staged great spectacles at Madison Sq. Garden, Grand Central Palace, Buffalo Bill & Pawnee Bill's Circus, also for the Barnum & Bailey Circus, and during the Philadelphia Sesqui-Centennial he staged the greatest modern pageant, employing 5,000 people. A few years ago he went to the Coast to produce a picture based on the story of the old Hippodrome. His activities the past years has been organizing some operettas and Gilbert & Sullivan companies with which he toured the country. Besides writing and directing over 200 plays, he wrote a few hit songs like "Can't Beat the Luck of the Irish," "Ladder of Roses," "Nice to Have a Sweetheart" and, in collaboration with John Golden and Raymond Hubbell, the famous "Poor Butterfly" number used in one of his Hippodrome shows.

The Lambs will long remember him for he served them long and faithfully. In 1917 he was Recording Secretary when Joseph R. Grismer was the Shepherd. "Burny" became Shepherd in 1918 for three terms, until 1921, and in 1925 he served as Boy when Tom Meighan was Shepherd and again in 1926-27 when Tow Wise was Shepherd. He staged dozens of private and public Lamb Gambols. He was loved by his fellow Lambs, who sat around with him, his daily glass of sherry in his hand, as he would

take us down the aisles of Time with his golden store of theatrical memories. He had a special pocket in his coats which held hundreds of letters, and at a moment's notice he could pull out the letter he needed. He had kindness, simplicity, respectability and talent. He went through over 70 years all the agonies and triumphs of show biz. He died as modestly as he lived. His services to the theatre will never be forgotten in the minds and hearts of the public and the profession that knew him.

Nobody ever knew what the initials R. H. stood for. He once said, "Men who know me and don't like me call me R. H.; those who don't know me call me Mr. Burnside; but those who know me and like me call me 'Burny.'" Okay, "Burny."

Some Shubert Shifts As Boxoffice Assignments Are Set for N.Y. Season

Betty Barker and Jack Melnick formerly respective treasurer and assistant at the Booth, N. Y., were shifted last week to the Barrymore, N. Y. Lillian Peabody and Mildred Anker, treasurer and assistant at the Barrymore for the last dozen odd years, are expected to be assigned to the Lyceum, N. Y. Those are the principal moves affecting Shubert theatres so far for the new season.

Initial deadline for boxoffice personnel assignments for each year is Sept. 1. That applies to houses with current shows. For dark theatres assignments must be made by Oct. 12. At houses operated by City Playhouses, Inc., as well as at independent theatres, virtually all assignments are already set, regardless of deadline. But some Shubert spots are not expected to be assigned until the deadline specified in the contract with the Treasurers & Ticket Sellers Union, Local 751.

As of last week, the following New York boxoffice assignments were set for the season:

Alvin: Gordon Kramer, Rod McMahon, Luis Valle.

Barrymore: Betty Barker, Jack Melnick.

Beck: Dora Chamberlain, Ethel Archer.

Broadhurst: Max Sagar, Lewis Melnick, Bobby Howard.

City Center: William Jakob, Ray Metz, Richard Hickey, Julius Stone.

Coronet: John Olt, (Miss) Marvin Roth.

48th Street: Julius Specter, Harry Goldhart.

46th Street: Charles Bowman, Paul Meyers, George Handy.

Fulton: Thomas Clarke, George M. Cohan.

Golden: Nellie Beamish, Murray DeVries.

Hellinger: Abe Baranoff, Jerry Sheehan.

Imperial: William Goldhart, Helen Monroe, Arthur Feine.

Majestic: William Rinaldo, Mary Ackley, Fred Gasdia.

Met Opera House: Thurber Wilkins, Arthur Weidhaus, Al Allegretti.

Miller: Frank Frayer, John Bowman.

Morosco: Michael Onorato, Kip Whiteman.

Music Box: Hugh McGauley, Walter G. O'Connor.

National: Willie Harris, Anna Hirsh.

Playhouse: Thomas Brotherton, Marie Dickson.

Plymouth: Constance Coble, Philip Kenney, Irene Bolte.

Royale: Harold Stehle, Essie Friedman.

St. James: Charles Thomas, Harry Steinberg, Arthur Meyers.

Shubert: Murray Helwitz, Joseph O'Brien.

Winter Garden: Aaron Helwitz, Herman Fallik.

Ziegfeld: Lewis Harris, Irving Morrison.

'MADAM' TO TEE ST. L. SEASON

St. Louis, Sept. 16.

"Call Me Madam," is scheduled to tee off the 1952-53 legit season at the American Theatre here Oct. 13 with a two-week frame.

Elaine Stritch, who replaced Ethel Merman, will head the cast.

Paul Beisman, American manager, is having a face-lifting job done on the 1,700-seat house.

Three Legiters Prove Maxim That It Takes Strong Show to Revive Road

Practical demonstration of how to "revive the road" is being offered this fall by three touring productions, "South Pacific," "Oklahoma," and "Mister Roberts." First is playing full-week stands in towns that are normally split-weeks or one-nighters, while the latter two are reopening towns that have been closed to legit for a generation or more.

"S.P." after playing extended repeat runs in San Francisco and Los Angeles (again on subscription) moved to San Diego last week for an eight-performance stand; spends the entire current week in Pasadena, and plays all next week in Fresno. All three of these full-week engagements are in towns usually limited to one-nights. Moreover, on the basis of last week's huge gross—in San Diego, the Rodgers-Hammerstein smash could probably have had an even longer stay.

Forgotten Legit Spots
"Oklahoma" (incidentally, also authored by Richard Rodgers and Oscar Hammerstein 2d) opened its new season tour with a two-nighter in Hartford, an established road town, but then split two weeks between such forgotten legit spots as Kingston, N. Y.; Asbury Park, N. J.; Trenton, Perth Amboy and the occasionally-booked Springfield, Mass. It did fair business between Kingston and Asbury, and jumped to sock attendance in Trenton, Perth Amboy and Springfield.

"Roberts," out again with Tod Andrews as star, opens tomorrow night (Thurs.) for a split week in Hartford, and spreads next week between such unlikely legit locations as Portland, Me.; Manchester, N. H., and Worcester, Mass. Lively advance interest is reported in each town.

These bookings, and the healthy grosses drawn for most stands thus far, highlights one of the problems of bringing back the road. That is that a strong show is the primary factor in opening new territory or reopening old. Organization of subscription audiences, as is being done by the Council of the Living Theatre, may be supplementary help, but those in charge of the project realize that strong shows must be booked into the subscription towns to satisfy the pre-sold public. So the ultimate success of any effort to revive the road, regardless of any subscription drive, education and promotion campaign or whatever, depends on the availability of strong shows.

Ex-Legiter Ed Sobol On Need for More Good Will In Theatre B.O. Relations

Hollywood.

Editor, VARIETY:

This is my first letter to VARIETY and also my maiden written gripe about the Legitimate Theatre.

In all those huddles back east about overcoming the apathy to the theatre in the hinterlands I wonder if anybody gave any thought to little things like good will and public relations. Here is an example of what happens, in Los Angeles. For two years we have been trying to see "South Pacific." The first time we apparently made up our minds too late to buy anything. This year as soon as the date was announced for the opening of "South Pacific" I phoned the theatre and was told they could not take any mail orders until the ads appeared in the newspapers. I phoned again on this appointed date and asked for two tickets for any performance, only to be told that owing to a large subscription no tickets were available for any performances. I immediately phoned the agencies, to no avail, but Gittleson Bros. asked me to leave my name and phone number in the hope that something might turn up. This I did. Determined to leave no stone unturned I went downtown to the Philharmonic Auditorium and tried again and was told that only gallery seats were available. Do you know how far the gallery is at the Philharmonic? It's like seeing "The King and I" from 14th Street. Suddenly, I got a break. Gittleson's phoned me and said they could get me two

(Continued on page 70)

Frisco Mgr. Branches Out With Coast Road Shows

San Francisco, Sept. 16. Randolph Hale, who opened the Alcazar Theatre as a legit house two months ago, is branching out into Coast road productions. He's currently offering "Nina," starring Edward Everett Horton, as the first of a series of touring offerings.

"Nina" is slated to bow in Portland, Sept. 22, and will come into the Alcazar after a tour of the Pacific northwest. Subsequent productions will be built for similar junkies, although some may start here and then take to the road.

Theatre's current tenant is "The Lady's Not For Burning," which Hale hopes to send on the road if he can find replacements for cast members who must return to Hollywood for film commitments.

Meanwhile, in a quick return date, Alcazar is bringing back "The Moon Is Blue," starting Sept. 22.

Springfield Shuffoff Claimed; It Has Legit House But Few Bookings

Springfield, Mass., Sept. 16. Playgoers of Springfield, starting the first full legit season this town has seen in more than 20 years, find themselves faced with something they hadn't bargained on, a lack of major productions able or willing to keep the house lighted on an "every week" basis.

City now has a full-time legit house in the Court Square, but Elhi Glass, Playgoers' executive director, is wondering where all those shows are.

"All this talk about bringing the theatre back to the road," he said this week. "We're the road; we have the facilities, but now it looks as if a lot of people think we're just a siding. I've got a desk full of letters saying 'maybe,' and only a thin file saying 'sure'."

Before this season opened, Glass wrote a personal letter to all the major producers, telling what had been done here, and the facilities the theatre and community offered, and then sat back to wait for results. They were considerably less than he had hoped for.

"Oklahoma," which opened for a two-night and matinee stand last week, did SRO. Playgoers have the Slavenka-Franklin Ballet, "Gentlemen Prefer Blondes" and "Paris '90," set for October, but Glass is looking at the long, barren stretches between then and spring.

Meanwhile, he is eyeing other flesh attractions, which have suddenly begun to invade this area, after a lapse of years. Paramount, a filmhouse, will have a one-night stand of "Finian's Rainbow," followed by "Carmen." Martin & Lewis are booked into the Eastern States Coliseum; the first, Drama Quartet is due into the 3,000-seat Municipal Auditorium, and the city has three separate concert series between now and next spring.

'GYPSIES' NOW OFF TILL WINTER FOR REVISING

"Gypsies Wore High Hats," Joseph Kramm's dramatization of an unpublished novel by Sylvia Golden, which Aldrich & Myers, in association with Julius Fleischmann, had planned to produced on Broadway early in the fall, has been postponed, probably until early winter. A road break-in tour will precede the New York preem. Timetable now depends on when Kramm can complete script revisions. Some major recasting is also required.

Play last week completed a preliminary strawhat tour, including single-week engagements at the Falmouth Playhouse, Coonamessett, Mass.; Cape Playhouse, Dennis, Mass., and Pocono Playhouse, Mountainhome, Pa. On basis of these test runs, the producers decided the piece needs substantial alterations, but that it warrants going through with plans for a Broadway presentation.

Project is already financed at \$60,000.

Ben-Ami Star of Yiddish 'Detective Story' Version

Jacob Ben-Ami will star in the Yiddish version of "Detective Story," which Jacob Jacobs is producing at the Parkway Theatre, Brooklyn. Drama is being staged by William Macfadden and will open the 1952-1953 season at the Parkway Sept. 29.

Robin Oliver will re-create the role of the shoplifter, which she played in the Chicago company of "Detective Story." Ben-Ami has just returned from South Africa, where he produced and starred in "Death of a Salesman."

'Poster' Caught In Chi Shubert Snarl

Personal and business quarrel between J. J. Shubert and George Rochford, the latter treasurer and co-owner with the Shuberts of the Blackstone, Chicago, was holding up sale Monday (15) of tickets for "Fourposter," which opens there next Monday (22). The seat sale had been advertised a week in advance to open Monday (15), but tickets were not available and it was reported at the theatre that nothing could be done until a house manager arrived.

According to New York trade circles the tiff between "Jake" Shubert and Rochford stems from the latter's having served as treasurer last season at the Palace, Chicago, when it switched from a film policy to house "Gentlemen Prefer Blondes." However, there are also understood to be differences over operation of the Blackstone.

With tickets not available Monday as advertised, prospective playgoers going to the Blackstone were turned away. As a result, "Fourposter" was caught in the middle and presumably has lost some business. Meanwhile, Sam Gerson, Chi local Shubert head, is said to be ill at his home and unavailable for comment. Moreover, his status with the Shuberts is understood to be uncertain, also following a tiff several weeks ago with "Jake" Shubert.

PARISIAN 'PAL JOEY' IS PREPPED FOR AUTUMN

French version of "Pal Joey" may be presented in Paris by Archie Thompson, in association with a local management. Who is doing the adaptation isn't revealed. Thompson, formerly a production associate of the Shuberts, has been involved in several Broadway shows in an unbilled capacity in the last couple of seasons. Thompson's planning to bring "Joey" in this fall.

The current revival of "Joey" is a consistent near-sellout at the Broadhurst, N. Y., and a London edition is mapped for this fall or winter.

See Canadian Tent Setup After Big Toronto Season

Toronto, Sept. 16. With a smash \$21,900 on its second week, "Annie Get Your Gun," with Marilyn Day and Earl Covert, wound up the Melody Fair theatre-in-the-round season here. The 12-week take on musicals was just over \$250,000, a 40% increase on last year's gross, when the tent set-up was first introduced in Canada.

Current installation, with 1,640 seats scaled at a \$3.40 top, was financed by a three-man syndicate of Toronto brokers, headed by R. S. (Monty) Lampard, with Leighton K. Brill in as executive producer and Ben Kamsler as business manager. In conjunction with this Toronto group, plans have been completed with local syndicates for the setting up of Melody Fair units next season in Montreal and Calgary, in keeping with the Brill-Kamsler plan of an ultimate trans-Canada setup of summer tent-show musicals.

Over 40% of the 1952 Melody Fair subscribers have signed up for the '53 season, though not knowing the play schedule or who the stars will be. Similarly, service club nights have been sold out for next season to the Kiwanis, Lions, B'nai B'rith, Hadassah and various Catholic groups.

Throughout the season, Bert Yarborough was director, Arthur Lief, musical director, and Butina Rosay, choreographer and ballerina.

Claim Pressure to Switch Bookings As Shuberts Take Over D.C. Gayety

Ready London Break-In For Musical 'Children'

Hollywood, Sept. 16.

Musical version of "My Dear Children," with a score by Rudolph Friml, is being readied for a London break-in next spring. It will probably be a 1953-54 season entry on Broadway.

Catherine Turney and Jerry Horwin, who penned the original play, which served as a starrer for the late John Barrymore for some time, have written the book for the tune version. Script has been tentatively retitled "Bravo."

ANTA Hopes to Be in Black This Year by House Lease, Cancelling Its Play Series

The American National Theatre & Academy, which is giving up its quarters in the ANTA Playhouse, N. Y., for lease to the American Academy of Dramatic Art, will house at least part of its staff in the Victoria Theatre building, at 46th & Broadway, N. Y. The latter property is owned by City Investing Co., of which Robert W. Dowling, a member of the ANTA executive committee, is president. It's understood tenancy will be on a nominal basis.

By leasing the Playhouse to the 56-year-old American Academy, as well as by cancelling its Play Series, it's hoped that ANTA will be able to operate in the black this year. The organization went into the red for \$129,600 on its operation for 11 months ended last May 31. If another deal for the Actors Studio to use the Playhouse also goes through, ANTA will presumably be in even better financial shape.

As reported in VARIETY some weeks ago, Helen Hayes has declined to serve another term as ANTA president and a committee consisting of Clarence Derwent, Vinton Freedley and C. Lawton Campbell is drawing up a slate of officers to be voted on at the annual meeting in October.

KIPNESS STILL PUSHING SCENIC ARTISTS' SUIT

Although the League of N. Y. Theatres and United Scenic Artists have patched up their dispute over the importation of foreign scenery, producer Joseph Kipness is pressing his damage suit against the union. Considerable pressure has reportedly been brought to have Kipness drop the legal action in the interests of harmonious relations between managements and various stage unions, but the producer has refused to drop the case.

Situation stems from last season's Broadway presentation by Kipness and Jack Hylton of the latter's London meller hit, "Women of Twilight." The union objected to the importation of scenery for the show and picketed the opening. Kipness brought suit on the ground that the picketing was instrumental in the play's box-office failure. League and the union, have since worked out an agreement covering future such situations.

F&M, Prince Littler Mgt. For 'Dolls' in London

London, Sept. 16.

"Guys and Dolls," the Broadway smash for which various London managements have been bidding, will definitely be presented in the West End next spring by New York producers Cy Feuer and Ernest H. Martin in partnership with British theatre owner-manager Prince Littler. It's understood that Louis Dreyfus, London head of Chapell Music, will be silently associated in the deal.

Expectation is that the Frank Loesser-Jo Swerling-Abe Burrows musical will play Her Majesty's, a 1,300-seater, or the 2,090-seat Stoll's, Kingsbury, both Littler houses. However, the latter gets the U. S. revival of "Porgy and Bess" early in October, so its availability could possibly be a factor.

The Gayety, former burlesque house in Washington which has been operated as a legit stand for the last couple of seasons, has been taken over by the Shuberts, who have renamed it the Sam S. Shubert. It is being booked by the United Booking Office, which refused to do so when it was under the former management.

New situation opens up the capital city as a two-theatre town for the first time in many years and presages a booking battle between the Shuberts and Aldrich & Myers and Louis A. Lotito, who operate the National there. Latter house, the legit flagship in Washington for many years under the management of Marcus Heiman, UBO president, reverted to a second-run film policy at the end of 1947 rather than accede to an Actors Equity demand to modify its racial discriminatory stand.

With expiration of Heiman's lease last spring, the National was acquired by Aldrich & Myers and Lotito, president of City Playhouses, which operates several legit theatres on Broadway. It dropped its racial policy and, after renovations, reopened as a legit May 5 with a four-week run of "Call Me Madam." It has since played smash engagements of "Gentlemen Prefer Blondes" and "Porgy and Bess."

According to several Broadway producers, the Shuberts (in some cases Lee Shubert himself) is urging them to book tryouts and touring shows into the Gayety (now Shubert), if necessary cancelling previous agreements with the National to make the switch. The prospect is that although the National has always been rated a larger, better arranged and equipped and more desirably located house than the former burley spot, there would be booking advantages in other cities, notably New York, Chicago and Boston, by dealing with the Shuberts in Washington. Also, the implication is, the subscription setup in the capital would be more readily available for a show playing the Shubert.

Thus far, most managements are reportedly resisting Shubert pressure on the matter. Beginning Oct. 6, when "Bernardine" opens a week's tryout there, the National is said to be booked almost solidly into early January. Meanwhile, only three shows, the touring "Paint Your Wagon," S. M. Charot's Gilbert & Sullivan troupe and the Gus Shermsher-Shubert touring edition of "Tree Grows in Brooklyn," are set for the Shubert.

Philly Legit Tooters Get Wage Hike of \$7 Weekly, Retro to Season Start

Philadelphia, Sept. 16.

Local 77, American Federation of Musicians, and the legit theatres reached an agreement here (12), and inked contract which gives the tooters in theatres a \$7 increase, raising their weekly pay to \$107.

Settlement was amicable and only was delayed until after the season's start by illness of J. J. Shubert. New terms also increase the number of local musicians at straight plays from four to five men in the pit. Another hike was the increase of the number of local musicians for musical shows from 15 to 19 men. This won't affect budget of tunehouses, however, who will merely bring in fewer men from New York.

Erlanger Theatre had already started the stage season with "Good Night, Ladies" (8). Erlanger, which is operated by the Goldfarb Corp. (William Goldman, film exhib, and Lawrence Shubert Lawrence), had agreed to go along with the union on whatever deal made with Shuberts, who own the town's other four legit houses. Pay at the Erlanger was to be retroactive from opener until date of contract signed.

Musicians also were given a sharp wage hike in another entertainment department—niteries and hotels. Class AA and A spots got an average \$10 increase. Class BB and B spots, which include most of the town's musical bars, drew average raises of \$5 and \$2, respectively.

Concert-Buying Public Wants Change; Survey Shows 'Specials' Now Staples

The concert-buying public wants a change, according to some local managers. Interest in solo recital attractions is less than ever, it's claimed, with group attractions the draw. Season subscriptions are again behind everywhere. Couple of managers have stated that only the group bookings were keeping them in business this season.

Reactions are result of a survey made by Mr. and Mrs. Julian Olney, concert-legit operators in White Plains, N. Y., and sparkplugs of the National Assn. of Concert Managers, who spent the summer on an 11-week, 10,000-mile motor trip visiting concert managers in various parts of the country.

They report concert subscriptions lagging in most cities. Business generally being good, they feel, therefore, that present conditions only tend to confirm the trend of recent years in the concert field. The public wants a change. It is more selective than ever in its ticket-buying and will not so readily make the seasonal subscription commitments of other years.

Tax-Free Competition

Also, they found that some managers are having great difficulty competing with organizations that are now tax-free—particularly local orchestras that are buying talent more freely than ever. Some of these groups in smaller cities pay their conductors as much as \$20,000 or \$25,000 yearly, and do not hesitate to pay above-market fees to some artists. This can continue, say the Olneys, only so long as local gentry do not mind the extent of red figures.

On the other hand, the Olneys discovered that one non-musical attraction being played by local concert managers, "Don Juan in Hell," had a \$13,800 advance sale in one eastern city, \$5,500 in a midwest town, and \$16,000 in a California city. They concluded that the so-called "special attractions" of yesterday will become the staple, or subscription, attractions of tomorrow. Only a very few recitalists, they say, can now be considered major attractions.

This change in public taste may be found already in an occasional subscription series such as the May Beagle Concerts of Pittsburgh, long considered one of the country's top managements. Events for this season include "Don Juan in Hell," Victor Borge and Co.; Boston Pops Concert; Robert Shaw Chorale; Ballet Theatre, and "John Brown's Body."

Except for a few managers who will continue to hold out against "the handwriting on the wall," the Olneys believe that local managers generally will now be changing the type of their events more completely than ever in another year—especially if they are deficit-shy and care about having a margin in their operations. Organizations that live by handouts, of course, will be slower to change the character of their schedules, they say.

Although subscriptions generally will be down again in the new season for a third successive year, the Olneys believe that ticket grosses will hold up, and may even be ahead of last season.

Atterburys to Open 6th Albany Stock Year Nov. 5

Albany, Sept. 16.

Malcolm Atterbury and Ellen Hardies (Mrs. Atterbury) will open their sixth season of stock at the Albany Playhouse Nov. 5, in a piece yet to be selected. Season will run 28 to 30 weeks, each show holding the boards for two weeks. Tuesday will be opening night, except for the premiere—delayed a day because of elections.

"Home at Seven," R. F. Sheriff's mystery play, has been set for the second production, and "Barefoot in Athens," by Maxwell Anderson, for the third.

Couple did not reach, by a wide margin, the \$55,000 which they sought last spring as public contribution to take the Playhouse out of the operating red, but the response was sufficiently strong to convince them another season should be planned. Failure to negotiate a mortgage, originally promised by an Albany bank, has made the weekly nut a heavy drain on receipts.

Michigan Barn Extends Season With Holdover

Augusta, Mich., Sept. 16. Originally scheduled to close last Saturday (13), the Barn Theatre has extended its season a 13th week with the holdover of its final bill, Jean-Paul Sartre's "Respectful Prostitute." Sharing the double-bill is "The Orangutang," an original one-act by Tom Flier. The Sartre meller was staged by Jack P. Ragotzy, with Betty Ebert as femme lead.

Greenwich Village Arena Packing Them In; Polis' Drama Fills Brief Gap

Theatre-in-the-round, Greenwich Village style, was one of the top off-Broadway draws during the past summer months. Circle-In-The-Square, the 209-seat roundhouse located on the site of the old Greenwich Village Inn, has been packing them in via old and new productions and dramatic readings. Biggest click for the Circle has been Tennessee Williams' "Summer and Smoke," which reopened last night (Tues.) after a three-week hiatus.

For the interim booking a new play by Daniel Polis, "Fortress of Glass," was presented by Irwin Rose. It closed Sunday (14).

Polis, a triple-threat man (he also directed and starred), has written a mildly philosophical comedy of undergrad mores. Polis uses three young collegians in a dorm setting to expound his theories of life, love and lust. There's plenty of talk and not too much action, but it all adds up to a rewarding evening for those who like their dialog a la Saroyan.

Characters are a boisterous bully, a featherbrained femme with whom he's living, and a young, insecure boy who comes to visit. The gal seduces the boy while her bully-beau is away, but realizes that she belongs to the brute despite their continual battles. It's a thin thread on which to hang a story, but it gives each character plenty of time to sound off the author's adolescent steam.

Polis, the director, it seems, didn't carry much weight with Polis, the actor. His characterization of the bully was overdrawn and oftentimes embarrassing. Alice Winston made the femme believable and Buck Henry gave a good account of himself as the young visitor.

Stuart Lyons set was effective, Rose is planning to bring production to Broadway but it'll need plenty of work in all departments before it can hope to attract the uptown mob. Gros.

'Sun Down' Laying Off For Rewrite, Recasting

After last week's tryout at a Holyoke, Mass., strawhat, "The Sun Looks Down," being produced by Fred Finkelhoffe and James Elliott, is laying off for rewriting and considerable recasting.

The drama, adapted by Howell Forgy from a Houghton Mifflin prize novel of several years ago, is scheduled for Broadway this season. Elliott is directing.

'Fig Leaf' Tryout to Open St. Louis Empress Season

St. Louis, Sept. 16. "The Fig Leaf," a new farce comedy tried out at Saratoga, N. Y., this summer, will tee off the 1952-53 legit season Sept. 30 at the midtown Empress Playhouse, owned and operated by Louis and Joseph Ansell, who also own a chain of indie nabe film houses in the city and St. Louis County. It will be the second venture in legit by the Anells.

Ernest Truex and Sylvia Field will head the "Fig Leaf" cast. After its local stand the play will trek to Kansas City and Chicago. Piece will be produced by John Huntington and directed by the Playhouse's permanent director, Robert E. Perry.

Play on B'way

Seagulls Over Sorrento

Charles Bowden and Philip Langner (in association with Peter Cookson) production of comedy in three acts (seven scenes) by Hugh Hastings. Features J. Pat O'Malley, John Randolph, Leslie Nielsen, Guy Spaul, Bruce Hall, Walter Brooke, Rod Steiger, Mark Rydell, Bill Daniels. Staged by Hastings and Bowden. Set by John Randolph. Costumes: Mildred Trebor. At John Golden, N. Y., Sept. 11, '52; \$4.80 top. Seaman Badger, "Sparks," J. Pat O'Malley, Seaman McIntosh, "Haggis," Bruce Hall, Seaman Turner, "Lofly," John Randolph, Petty Officer Herbert, "Leslie Nielsen, Lt. Comm. Redmond, "Guy Spaul, Sub-Lieut. Granger, "Bill Daniels, Seaman Hudson, "Radar," Walter Brooke, Telegraphist "Sparks," "Rod Steiger

Since the first play of the fall season is traditionally a stiff almost by definition, "Seagulls Over Sorrento" isn't too bad. A mildly amusing but hardly adequate comedy, it is a current London hit of more than two years' duration and, as such, is another example of the curiously different tastes of British and American audiences.

Despite its frailty by Broadway standards, the Hugh Hastings play was an inviting commercial bet, involving a production cost of only about \$15,000 and only a \$10,500 operating nut. On the basis of its late-summer tryout at the Westport (Conn.) Country Playhouse, it was a likely gamble to have at least moderate acceptance in New York and thus do a quick mop-up before the start of the fall parade of new shows. Well, there's no disgrace in trying, but "Seagulls" hasn't what it takes.

The new entry presumably wasn't helped by being compared to "Mister Roberts." A kind of pauper's version of the Thomas Heggen-Joshua Logan smash, it also deals with a group of femme-starved, bored sailors, pestered by petty official brass, in this case at an experimental station on an island in Scapa Flow, near the Coast of Scotland. But the Hastings opus is scant of character dimension, incident and reality, so it never generates more than moderate concern.

According to backstage sources at Westport, the author made a few revisions in the script during the tryout engagement, notably in partly restoring a homosexual theme supposed to motivate the small-time villain of the piece, a tyrannical petty officer. Another change is understood to have been the reinsertion of references, perhaps acceptable in England but in questionable taste here, to one of the sailor's dreams.

But "Seagulls" raises one interesting point of speculation. One of the objections to "Mister Roberts" in London and among Britons who saw the Heggen-Logan piece on Broadway, was that it not only held an officer up to censure but condoned and even seemed to advocate insubordination against naval authority. But "Seagulls" at first glance goes far beyond "Mister Roberts" in that regard, since the "ratings" (enlisted men) in the Hastings work not only deliberately disobey orders, but one seaman actually slugs the petty officer and then flees while the others hold him down to prevent pursuit.

The distinction, however, is that the villain of "Mister Roberts" was the Captain of the ship, a commissioned officer, while the one in "Seagulls" is a petty officer, a non-commissioned one and therefore actually just an enlisted man. If that distinction is, in fact, the explanation for the difference in the British reaction to the two plays, it seems a significant observation on the contrast between their and our attitude toward official authority, and possibly a commentary on the different ideas about caste and social distinctions in the two countries.

This production of "Seagulls" has been co-directed by Hastings and co-producer Charles Bowden, with an effectively simple setting by Melvin Bourne. The cast, all featured, does reasonably well with the anemic material, with J. Pat O'Malley, John Randolph, Leslie Nielsen, Bill Daniels and Mark Rydell standing out a trifle.

Hobe.

'Wagon' to Start Rolling Via Columbus Preem

Columbus, Sept. 16. "Paint Your Wagon," refurbished by producers Wolfe Kaufman and John Yorke, with Burl Ives in the lead, opens its coast-to-coast tour at the Hartman here Oct. 2. Production marks first legit show of season in the city.

"Call Me Madam," already announced, is due in under Theatre Guild aegis week of Oct. 27.

Inside Stuff—Legit

In a heartfelt eulogy at Gertrude Lawrence's funeral service in N.Y. last Tuesday (9), producer Oscar Hammerstein 2d discussed what makes a star, "re-examining," as he put it, the use of the word "star" in the theatre.

"In every great theatrical artist," said Hammerstein, "there is ambition and industry. The qualities beget craftsmanship. In every great theatrical artist there is the capacity for human understanding and sympathy. In a star—in a true star of the theatre—there are all these things . . . and one thing more. And that one thing is mystic and intangible. It cannot be learned or imitated. It belongs to its owner and to no one else. It is a kind of glow that emanates from only one, and communicates itself to all. It is just as unearthly as the glow of a heavenly star, and just as hard to explain."

"Gertrude had this light. It had nothing to do with technique, although her technical equipment was considerable. It had nothing to do with physical grace, although no trained dancer could move more gracefully than she. I think it had something to do with a great, warm love for the world, and an eagerness to have the world love her. And so she harnessed this burning desire, and drove it through many theatres until she learned the shortest and most direct ways to the heart of an audience. She cheerfully dedicated her own life to a series of elaborate and glorious imitations of life—imitations that were just a little better, a little brighter, than life itself. This was her fun. This was her mission. This was why she gave herself to us. God bless her for it."

Several out-of-town theatre operators are among the backers of "Country Girl," the Paula Stone-Mike Sloane touring edition of the Clifford Odets drama, costarring Robert Young and Nancy Kelly. They include James Nederlander, of the Cass, Detroit, \$1,200; Hugh M. Beckett, Metropolitan, Seattle, \$600; John G. Cella, American, St. Louis, \$1,200; D. R. Hanna, Jr., of the Hanna, Cleveland, \$1,200, and Gabriel C. Rubin, of the New Nixon, Pittsburgh, \$600. Other investors from the trade include pressagent Joe Flynn, \$600; manager Albert H. Lewis, \$300; playwright Edmund Trzcinski, \$600; theatrical accountant Charles H. Renthal, \$600, and the show's general manager, Harry Zevin, \$300. Miss Stone, her producer-husband Sloane and Zevin are general partners in the venture, which is capitalized at \$30,000, with provision for 25% overall.

Louis Dolivet, French newspaperman and former husband of actress Beatrice Straight (Mrs. Peter Cookson), whose seven-year-old son was drowned last week (7) in a pond near the Cookson's farm near Armonk Village, N. Y., was unable to obtain a visa to fly to New York for the funeral because of alleged pro-Commie activity before the war. He was editor of the United Nations World in N. Y. Dolivet denied the allegations. Leon Jouhaux, veteran Socialist labor leader and founder of "Fighting Democracy," a new French peace org of which Dolivet is assistant secretary general, stated in Paris this week that if Dolivet was in the least pro-Communist, he would not be working with him.

Leonard Sillman, who received \$1,125 salary (\$250 a week) during rehearsals of his production of "New Faces of 1952," has taken none since then. When and if the show earns a profit he is due to share it, although he was forced to dispose of part of his interest in return for a production loan from Lee Shubert prior to the opening last May 16 at the Royale, N. Y. The producer owns only a minority slice of New Faces, Inc., which gets \$300 a week royalty from the revue for the use of the title. The \$250-per-week pre-opening salary, as provided for in the limited partnership agreement, covered his supervisory work on the production.

Production of "Mr. Pickwick," which opens tonight (Wed.) at the Plymouth, N.Y., recalls that at least one other play based on the Dickens novel has been presented in New York. That was "Pickwick," adapted by Cosmo Hamilton and Frank C. Reilly and produced by the latter, which opened Sept. 5, 1927, at the Empire and playing 72 performances. The new play, "Mr. Pickwick," has been adapted by Stanley Young and is being produced by the Playwrights Co. It had a brief run last spring in London.

Sobel On Good Will

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for the matinee of Sept. 3. This was about three weeks away but I yelled, "hold them, I'll mail you a check immediately." Came Sept. 3 and unfortunately my wife was laid up and couldn't possibly go to the theatre. "Well, we'll have no trouble returning the tickets because they've been sold out for months in advance," I said. I phoned the boxoffice only to be told there wasn't a chance of redeeming the tickets, as for some reason the bottom suddenly fell out of "South Pacific's" business and they had a rack full of tickets which they were having trouble selling. How this great transition from nothing to plenty came about the treasurer couldn't explain but was adamant about the whole business.

Now, both Dick Rodgers and Oscar Hammerstein know that I am fully aware of all the vicissitudes of the theatre and know that there comes a time in the life of a show when it is tough to part with a buck. But if Mike Mok's statement in a recent N. Y. Sunday Times article is correct, giving the gross for the New York company to date as \$8,000,000 and the Civic Light Opera's statements of its glowing successes to say nothing of sellouts for the past two seasons are to be taken as truth, surely they could make the grand gesture of keeping faith with the public, establishing a bit of good will and doing a public service particularly as the sum total would have amounted to \$12 (I gladly waive the agency fee).

Recently the television networks found the conventions running much longer than anticipated but kept faith with its public at a price of \$5,000,000.

Incidentally, the Civic Light Opera recently announced a return

engagement beginning Oct. 3 of Shaw's "First Drama Quartet" and once again (before Sept. 3) I, in my naive way, phoned about tickets and was told that even though this was not on the subscription list, subscribers receive first preference and as a result "no tickets are available for any performance."

I hate to think "Television is your best entertainment"—to coin a phrase.

Eddie Sobel
(NBC Producer).

Kaycee Preps Busy Legit Season; 'Pacific' Reprise

Kansas City, Sept. 16.

"Holiday on Ice" bows into the Municipal Auditorium for a six-day run Sept. 24, to start the indoor show season. It's set by the John Antonello office.

Antonello also has a road company season set for the Fox Midwest Orpheum, but will have a late start unless some dates now being mulled can be worked out. "South Pacific" will return for a 10-day stand in the Orpheum Nov. 12, to be followed by "Bell, Book and Candle," Nov. 24. Cornelia Otis Skinner brings her "Paris 90" in for three days, beginning Dec. 4, and Phil Silver and "Top Banana" open Dec. 8.

Some pop music and dance units also are being brought in by the Antonello office. Jose Greco and Spanish Dancers make a one-night stand in the Music Hall Oct. 16.

Eleanor Morrison, publicity director at WCOP, Boston, and formerly in charge of Boston U.'s publicity bureau, named assistant to Dorie Jarmel, pub relations head of N. Y. Philharmonic-Symphony.

Legit Bits

The what-Jose Ferrer-will-do-next sweepstakes got a new stimulus this week with a report from London, where the star is appearing in John Huston's film, "Moulin Rouge," that he will partner with Jack Hylyon in the West End productions of "Stalag 17," "The Shrike" and "Cabin in the Sky." However, he will first return to New York to stage Kermit Bloomgarden's touring edition of "The Shrike," with Van Heflin in the male lead which he (Ferrer) created last season on Broadway. Ferrer is also still talking about starring in "Musical Comedy Man," a song and dance show using unpublished George M. Cohan tunes.

John T. Sloper will be stage manager of the Cornelia Otis Skinner show, "Paris '90," on tour.

Dorothy Heyward, co-author with her late husband, DuBose, of the book of "Porgy and Bess," sails Friday (19) with her daughter to attend the London opening of the opera. David Kanter is general stage manager and J. Myles Fulman stage manager of "Buttrio Square." Celia Johnson has taken over as femme lead of the original London production of "Deep Blue Sea," succeeding Peggy Ashcroft, who withdrew to take a rest. Oscar Hammerstein, 2d has revised the second act of his and Richard Rodgers' "Allegro," and the new version is being presented this week at the Lambertville (N.J.) Music Circus.

Hugo Schaaf is company manager, Robert Downing stage manager, and Sheldon Vile assistant on "Seagulls Over Sorrento." Stanley Gilkey is general partner with Guthrie McClintic for the production of "Bernardine" and for the U. S. tour of the Greek National Theatre. Sam Byrd, who appeared last season in "The Chase," has acquired the right to "The Perfectionist," Reginald Denham-Conrad Sutton thriller adapted from a Margaret St. Clair story, and plans a London production followed by a Broadway presentation. The play was formerly under option to pressagent George Ross. Anthony Buttrill, p.a. for the San Francisco Civic Light Opera, will go ahead of Danny Kaye on the latter's tour of the northwest, so he's postponed his trip to Italy until winter.

"Trio," the Dorothy and Howard Baker play which provoked a censorship furore when presented on Broadway in 1944-45 with a cast including Lydia St. Clair, Lois Wheeler and Richard Widmark, opens at the Arts, a private club theatre in London, tonight (Wed.) under the title, "Two Loves I Have," with a cast including Sonia Dresdel, Elisabeth Henson, Michael Gwynne, Christine Silver, Mark Dignan, David Carr and Ann Elsdon. Roger Stevens, a member of the Playwrights Co., and Bill Fields, the firm's pressagent, planned Monday (15) to Chicago to hype the ballyhoo for the touring "Fourposter," which opens next Monday (2) at the Blackstone there with Jessica Tandy and Hume Cronyn costarred. They're due back in New York tonight (Wed.), however, for the premiere of "Mr. Pickwick," newest Playwrights offering. Victor Samrock, general manager for the two shows, will go to Chi this weekend for the "Fourposter" opening.

Al Goldin will be general manager for Joseph M. Hyman and Bernard Hart on the Moss Hart play, "Climate of Eden," taking a leave of absence as company manager of "New Faces," but continuing as g.m. of the latter show. Alan Schneider returned last week after summering in England and on the Continent. He staged an early Thornton Wilder play, "Pullman Car Hiawatha," for the British Drama League. He leaves shortly to direct "Desire Under the Elms" for the Arena Theatre in Washington. Bruce Milholland, who authored the original script from which Ben Hecht and Charles MacArthur adapted "Twentieth Century," has written a new play, "Passage to India," which he will send to Samuel French. He recently returned to Vienna after a visit to Italy and Tangier.

Audrey Hepburn is due back from Europe about Oct. 1 for a reopening a week or two later of "Gigi" at an unspecified Broadway theatre. Producer Gilbert Miller is also due back about Oct. 1 from England. Publishers of Chicago Stagebill, legit theatre program in the Loop, are sending opening night editions of the publication to all New York critics. Perry Brusklin will be stage manager and Howard Graham assistant on "Two's Company," for which Bill Ross is already set as production stage manager. Ted Harris will direct "Those Familiar Spirits," Kermit Bloom-

garden's production of the new Arthur Miller play.

Nat Karson, who returned recently after producing a season of revues at a London variety house, will remain in New York about a month before going back to England. Robert Alda and Ben Segal have postponed the start of rehearsals of their production of the musical, "Herald Square." Ned Armstrong will pressagent the tour of "The Shrike," opening Oct. 16 in New Haven. Jack Schissel, business manager for Kermit Bloomgarden, was in Pittsburgh this week for a board meeting of the Pittsburgh Civic Light Opera Assn., for which he was general manager last summer. Alexander H. Cohen, whose production of "Be Your Age," in partnership with Joseph Kipness, goes into rehearsal Dec. 4, goes to London in October to attend the premiere of "The Man Upstairs," the Patrick Hamilton melodrama which he will present on Broadway next spring in association with Rita Allen.

Geraldine Brooks will have a featured part in "Time of the Cuckoo," starring Shirley Booth. Bruce Becker, production assistant of Joshua Logan, vacationing in Quebec province with his actress-wife, Honey Waldman, a member of the resident company this summer at the Theatre-by-the-Sea, Matunuck, R. I. Edmond O'Brien and Viveca Lindfors will co-star in John Van Druten's new play, "I've Got Sixpence." Legit-TV actress Patricia Jenkins playing an airline hostess this week in a training film being produced by Henry Strauss for Pan-American Airways.

S. N. Behrman is reportedly set to do the American adaptation of "Cuisine des Anges" ("Angels Cooking"), current Paris hit to be presented on Broadway this season by Saint Subber. Paul Groll is company manager of "Buttrio Square." Paul Beisman, manager of the American, St. Louis, in town this week to line up bookings for his theatre. Ruth Mundy and Mona Gross have optioned "Deedee and the Brave," comedy by Lionel Stander, for production on Broadway this winter. Author is featured in the cast of "Pal Joey." Walter Gould, formerly with the James A. Davidson agency, has joined the Entertainment Management Corp., as assistant to Walter P. Chrysler, Jr., executive vice-pres. Kermit Bloomgarden's production of "Those Familiar Spirits," the new

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POSTER' OKAY \$25,800 IN SEATTLE STANZA

Seattle, Sept. 16. "The Fourposter," with Jessica Tandy and Hume Cronyn, grossed on okay \$25,800 here Tuesday through Sunday (9-14) at the Metropolitan. The 1,500-seater was scaled from \$3.75.

Advance sale on "South Pacific" is heavy, with sellout indicated for the six-day engagement at the 6,000-seater Civic Aud.

'Pacific' Whopping \$59,625 For Week in San Diego

San Diego, Sept. 16. "South Pacific" grossed a whopping \$59,625 for a week at the 2,401-seat Russ Auditorium. Stand was the first in a series of dates in smaller Pacific Coast towns which the musical will play for the next six weeks, before starting back east. House was scaled at \$4.80.

Show moved from here over the weekend to the Pasadena Civic Aud. for a week.

'Camera' Capacity \$26,700 In Second Detroit Week

Detroit, Sept. 16. "I Am A Camera" did a capacity \$26,700 at the Cass under Theatre Guild subscription rates last week, in the final week of a fortnight here, to open the Detroit legit season.

The first week gross at the 1,452-seater was \$22,800.

'Ladies' 16G, Philly

Philadelphia, Sept. 16. "Good Night, Ladies" clocked up a strong \$16,000 in its first week at the Erlanger, flooding the town with twofers plus a heavy ad campaign.

Despite critical panning, the Jules Pfeiffer production drew big audience response in the 1,880-seat house. Boxoffice is also getting plenty of customers paying a straight \$3.80 top.

'Madam' Bright \$41,200 In Denver, Salt Lake

Denver, Sept. 16. "Call Me Madam," brought to Denver by A. M. Oberfelder, packed the Auditorium to a near-capacity crowd for three nights and a matinee, doing a big \$26,400 for the 3,000-seater at a price range from \$1.80 to \$4.20. Only a few of the lower-priced seats remained empty.

Oberfelder next brings in "Bell, Book and Candle," Oct. 24-25.

\$14,800 For 3 In Salt Lake

Salt Lake City, Sept. 16. In two evenings and a matinee last Monday-Tuesday (8-9) at the 1,400-seat Paramount here, "Call Me Madam" grossed a hefty \$14,800.

'Girl' 17½G, Frisco, 'Lady' \$16,500

San Francisco, Sept. 16. "Moon Is Blue," with David Niven, Diana Lynn and Murray Hamilton, returns to the United Nations-Alcazar Sept. 22 for two stanzas.

"Bell, Book and Candle," with Joan Bennett and Zachary Scott, follows "Country Girl" into the Geary Sept. 29. The Drama Quartet's "Don Juan in Hell" is pencilled in at the Curran for two weeks, starting Sep. 22.

Estimates for Last Week

"Country Girl," Geary (D-\$4.20; 1,550) (Robert Young, Dane Clark, Nancy Kelly). A neat \$17,500. "Lady's Not For Burning," United Nations-Alcazar (D-\$3.60; 1,157) (Vincent Price, Marsha Hunt, Beulah Bondi). Held to a steady \$16,500.

'BAGELS' OKAY \$21,000 IN FIRST BOSTON WEEK

Boston, Sept. 16. "Bagels and Yox," making its second trip here this year, pulled an okay \$21,000 for its initial week at the 1,700-seat Shubert. Originally skedded for a week's stand at the Shubert, then moving to the Majestic for a second, revue is continuing at the Shubert, due to cancelling of "Buttrio Square," with the original two-week Hub booking extended to three. House is scaled at a \$3.60 top.

Legit season picks up tempo next Monday (22), when the Uta Hagen starrer, "In Any Language," bows into the Plymouth, and the new Mary Chase comedy, "Bernardine," preems at the Wilbur. Both plays are slated for two weeks.

'Bell' \$20,300, Portland; Extra \$1,500 in Seattle

Portland, Ore., Sept. 16. Joan Bennett and Zachary Scott in "Bell, Book and Candle" wound up a five-day engagement at the 1,500-seat Mayfair Theatre here last Friday (12) with a fine \$20,300.

Show played five evening performances and two matinees, with the house scaled at \$4.20.

For the second time in two weeks, the cast limped into opening night and proved that each is a real trouper. The company entrained at Seattle early Monday (8) expecting to arrive here about five hours before curtain time. Train was delayed indefinitely at Chehalis, Wash., halfway between the two cities. Manager transferred the troupe to a bus and got to the theatre at 8:10 p.m. The curtain went up after only a five-minute delay at 8:45 p.m., with the cast eating on the run. The company had a similar experience about two weeks before en route to Vancouver, when a bridge washed out at White Rock, B.C.

"Bell" picked up \$1,500 for an extra performance in Seattle the previous Sunday (7), for a week's total of \$21,800.

Hub Strawhatters Fold; 'Time' \$9,000, 'Song' \$8,500

Boston, Sept. 16. Hub's strawhatters folded last week, with Boston Summer Theatre winding its 13th season with the Denise Darcel starrer, "The Happy Time," which grabbed a fair \$9,000.

"Desert Song," which rang down the curtain on the first season of the County Playhouse, the Lee Falk-Al Capp ozoner in Framingham, wound with a so-so \$8,500.

B'way Perks; 'Wish' \$51,300 Tops List, 'Seagulls' \$4,500 in 4, Hayes \$21,300, 'Banana' \$34,400, 'King' \$45,500 for 7

'Toes' Winds Olney Season With Solid \$8,000 Take

Olney, Md., Sept. 16. Strawhat version of "On Your Toes" brought the Olney Theatre season to an end with a solid \$8,000 for the week's run. With a critical score of three to one in its favor plus added factor of no competition from D. C. or Baltimore legit, musical built to a near-capacity weekend after a slow start. Take leaves a comfortable margin of profit for management.

Maryland barn, midway between Baltimore and Washington, had an unusually spotty season, but winds up in the black. Bolstered by two record breakers, Faye Emerson in "Dangerous Corner" and "An Evening With Bea Lillie," ledger was more than repaid for three or four poor weeks.

'Jollyanna' \$48,800, 'Moon' \$13,700, L.A.

Los Angeles, Sept. 16. A new weekend heat wave seared local legit after a few mild days last week and both offerings wound up below hopes.

"The Moon Is Blue" finalized with \$13,700 for its fifth frame at the 1,636-seat Biltmore, tally giving it \$94,900 for the run, repping an operating profit of around \$25,000. "Bell, Book and Candle," starring Joan Bennett, rekindled the UBO house last night (Mon.) for a fortnight.

"Jollyanna," last of the Civic Light Opera musicals for this season, drew \$48,800 in its first frame at the 2,670-seat Philharmonic Aud., in the lowest opening week of the season. Take was virtually all from season tickets.

'OKLA.' \$28,400 IN SEVEN FOR THREE-CITY SPLIT

Springfield, Mass., Sept. 16. "Oklahoma," playing seven performances in three different stands, piled up a total gross of nearly \$28,400 last week. Theatre Guild production nabbed over \$11,300 in two shows Monday-Tuesday at the Lincoln, Trenton; added \$7,200 in two more performances Wednesday - Thursday (10-11) at the Majestic, Perth Amboy, and finalized with \$9,900 for two evenings and a matinee Friday-Saturday (12-13) at the Court Square here.

Rodgers-Hammerstein musical is playing the Royal Alexandra, Toronto, all this week.

Conv. Hypo Chi; 'Dolls' 37G, 'Stalag' \$23,400

Chicago, Sept. 16.

With 30,000 engineers here for a national convention and about 15,000 various delegates at other confabs, legit boxoffice took an upward swing. Although still on its second subscription week, "Stalag 17" jumped up. "Guys and Dolls" also took on a better hue. "Dolls" is dropping Wednesday matinees Oct. 5 and adding Sunday performances. While the midweek matinees were big during the summer, they have slackened off the last few weeks.

"I Am Camera" had a healthy advance for its opening yesterday (15) at the Harris. "Fourposter" also looks good, with mail orders coming in already, although it's boxed in by the other openings. "Poster" starts a 10-week run at the Blackstone Sept. 22.

Estimates for Last Week "Stalag 17," Erlanger (2d week) (\$4.40; 1,334). Farce is hitting hard with \$23,400 take.

"Guys and Dolls," Shubert (30th week) (\$6; 2,100). Back in the profit ledger with \$37,000.

Rev. Vincent J. Brosnan has been appointed chaplain of the Catholic Actors Guild of America. Rev. Francis M. Costello, who had been acting-chaplain, will continue as the Guild's treasurer.

Business spurted again last week on Broadway. The improvement was general, all shows profiting a bit and the overall total registering a healthy boost. Attendance picked up Monday night (8) and held the pace all week. Indications are that conditions will continue healthy this week and, with minor exceptions, through the fall period.

The total gross for all 13 shows last week was \$382,300, or 82% of capacity. Week before last the total for all 11 current offerings was \$342,000, or 80% of capacity, compared with the previous week's \$321,500, or 83% for 10 shows.

A year ago last week the total for all 14 shows was \$440,900, or 87% of capacity, a rise of 5% over the week before.

With "King and I" playing only seven performances (the Tuesday night show was cancelled in deference to the memory of Gertrude Lawrence, whose funeral was that day), "Wish You Were Here" became the top grosser last week, hitting a new high for the run.

"Seagulls Over Sorrento," last week's sole opening, drew a generally poor press and slim business. Helen Hayes, resuming "Mrs. McThing," started at a lively b.o. clip, while "Top Banana" another recent returnee, made a substantial jump over the preceding week.

This week's only opening is "Mr. Pickwick."

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter," Barrymore (47th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Over \$15,600 (previous week, \$15,000).

"Guys and Dolls," 46th St. (95th wk) (MC-\$6.60; 1,319; \$43,904). As usual \$44,400.

"King and I," St. James (77th wk) (MC-\$7.20; 1,571; \$51,717). With the Tuesday night (9) showing cancelled in memory of Gertrude Lawrence, the gross was nearly \$44,500, or about capacity, for seven performances (previous week, \$51,300).

"Male Animal," Music Box (20th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Same as previous week, nearly \$18,300.

"Moon Is Blue," Miller (80th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly \$11,300 (previous week, \$10,500).

"Mrs. McThing," Morosco (23d wk) (C-\$4.80; 912; \$26,800) (Helen Hayes). First week of the resumed run almost \$21,300.

"New Faces," Royale (18th wk) (R-\$6; 1,035; \$30,600). Nearly \$29,600 (previous week, \$26,600).

"Pal Joey," Broadhurst (37th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Over \$39,000 (previous week, \$37,800).

"Point of No Return," Alvin (35th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Almost \$23,500 (previous week, \$20,900).

"Seagulls Over Sorrento," Golden (1st wk) (C-\$4.80; 776; \$19,195). Opened Thursday night to three mildly favorable notices (Coleman, Mirror; Hawkins, World-Telegram & Sun; Pollock, Compass) and five pans (Atkinson, Times; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); first four performances grossed around \$4,500.

"South Pacific," Majestic (178th wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$44,500 (previous week, \$42,100).

"Top Banana," Winter Garden (42d wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Approached \$34,400 (previous week, \$27,100).

"Wish You Were Here," Imperial (12th wk) (MC-\$7.20; 1,400; \$51,881). Reached another new high for the run and topped the town at almost \$51,300 (previous week, \$47,900).

OPENING THIS WEEK "Mr. Pickwick," Plymouth (CD-\$4.80; 1,063; \$29,019). Playwrights Co. production of play by Stanley Young, based on the Dickens novel; opens tonight (Wed.); production financed for \$80,000, cost about \$45,000-\$50,000 (excluding \$10,000 in bonds and about \$10,000 loss on the London tryout) and can break even at a gross in the neighborhood of \$16,500.

Plays Abroad

The Glorious Days

Glasgow, Sept. 12.
Tom Arnold production of musical play staged by Robert Nesbitt. Stars Anna Neagle; features James Carney, Olaf Olsen, Patrick Holt, Peter Graves. Book by Harold Pinter; Robert Nesbitt. Additional scenes by Miles Mollison; music by Harry Part. Lyrics: lyrics. Harold Pinter; dances and ensembles by Frank Stallone. Set design by Harry Acres. Settings by Brian Buchel, Doris Zinkeisen, Tanya Moisewitsch. At King's Theatre, Glasgow, Sept. 9, '52.

Anna Neagle	James Carney
Olaf Olsen	Patrick Holt
Henry	Peter Graves
John Beaumont	Lesley Osmond
Susan	Sergeant Jackson
John Hamilton	Michael Anthony
Lady Drayton	Janel Barrow
Parker	Albert Chevalier
Al-Raid	Warden
Edwin Ellis	John Strauss, Jr.
Robert Algar	Soldier
Land Girl	Julia Hand
Private Jackson	Journalist James Perry
Michael Anthony	Carol Beaumont at 8
Beryl Marsden	Carol Beaumont at 12
Christina Lubiez	

New Tom Arnold musical strikes an English patriotic note, being aimed at London's Coronation Year next season. In its present form, the production is intricate, confusing and involved, and will require much simplification and pruning en route to London. Leisurely route is being taken via Glasgow, Edinburgh and English provincial cities, thus giving scope for changes.

Flashback technique is widely used. Anna Neagle enters as a wartime ambulance driver, Carol Beaumont. Blast from a bomb makes her forget her whereabouts and whisks her back to become, in turn, the actress Nell Gwynn, Queen Victoria of England, and Lillian Gray, an actress.

In their turn, the other principals range through the years, from modern Army and Air Force types to gay Bohemians in mid-Victorian days. Charles (James Carney), a typical old-school-tie Royal Air Force character, is transformed into Charles II of England, having a sly affair with Nell Gwynn, then into Charles, a mid-Victorian masher. Susan, the girl who shares a flat with ambulance driver Carol, becomes Nell Gwynn's maid, then a mid-Victorian soubrette.

Scene changes are numerous and employ much engineering ingenuity. There are 17 different settings, plus flashbacks to the Lion public-house in modern Chelsea, and revolving and moving stages are always in use. Probably too much use is made of scene changes, and fewer settings would aid the continuity.

Settings are colorful. They include the bedroom of Nell Gwynn's house in Chelsea, outside and stage of historic Drury Lane Theatre, a view of Chelsea Hospital, Windsor Castle, and oldtime English music-hall, and a modern airfield near London.

Costumes are equally bright, those of Miss Neagle being especially eye-catching. Latter has so many quick changes that she uses three dressers in the wings.

Miss Neagle is the engaging star of the evening, a good-looking English gal who ranges patriotically over the historic years. At times she does not catch the "wicked lady" shade of character of Nell Gwynn, being more at home as the virtuous English maid. Star copes heroically with exceptionally heavy demands on character-building and

costumes-changing and merits cordial mitting at curtain fall.

Third act includes a lengthy "Impressions of the Theatre" scene, dating from 1913 to 1937, and being useful excuse for a cavalcade of musical memories through the years. It tells the story of show-business couple Lillian Gray (Carol Beaumont's mother) and John Beaumont, the latter leaving the London theatre to carve out fame in Hollywood as talkies arrive. Plot is conventional, showing a broken and re-united romance, and the ambulance driver's daughter carrying on the show biz tradition by leaving for the east to entertain troops. Dialog given Peter Graves as the male star is often stilted and corny. He carries it off well.

Standout support is given by a large team of singers and dancers, especially the latter. Grouping and ensembles are slick and reminiscent of recent American musicals in style.

The music, unfortunately, is pleasant but not catching, and absence of one memorable number to link the oft-confusing cavalcade is noticed.

The four leading men, James Carney, Olaf Olsen, Patrick Holt and Peter Graves, give good support to the femm. star, with Lesley Osmond contributing a gay, vivacious performance as the star's maid and confidante. Elderly J. Hubert Leslie's portrayals of a Chelsea pensioner and of Nell Gwynn's gardener are a standout.

Production, one of biggest in Britain for years, should raise an abundance of patriotic mitting in London at Coronation Year. New songs, fewer scene changes and greater mastery of the stage mechanics will be required to make it a long-running success. *Gord.*

Porgy and Bess

Vienna, Sept. 9.
Bleving Davis & Robert Breen presentation of opera in three acts by Dubose Heyward; music by George Gershwin. Lyrics by Heyward and Ira Gershwin. Staged by Breen; musical direction, Alexander Smallens; James Robins. Book costumes, Fred Maccheroni. Choral direction, Eva Jessye. At Volksoper, Vienna, Sept. 7, '52.

Clara	Helen Colbert
Clara	Henry Laws
Sportin' Life	Cab Calloway
Serenade	Helen Thigpen
Jack	Howard Roberts
Robbie	Leslie Scott
Jim	Joseph Crawford
Peter	George Burke
Maria	William Warfield
Porgy	John McCurry
Crown	Catherine Ayers
Bess	Leontyne Price
Policeman	Sam Kasakoff
Nelson	Kenneth Herbert
Detective	Walter Riemer
Undertaker	William Vessey
Frazier	Aloes Lahart
Ruby	Elizabeth Foster
Strawberry Woman	Helen Dowdy
Crabman	Ray Yeates
Coroner	Sam Kasakoff

Nothing like "Porgy and Bess" has ever struck Middle Europe. And Middle Europe loves it. This is the very first of the new generation musicals—whether opera or musical comedy—to hit musically-cultured Vienna, where they revere Mozart, worship Verdi and are inclined to sneer at anything later than Honegger. Gershwin, plus a sockeroo interpretation by a top-flight Negro cast and staging such as no European impresario is capable of, left the opening-night crowd yelling for more after 14 curtains.

Critics followed up with smash reviews, even the Commie press admitting the Amis have something here, although pointing out that one mustn't think because a few Negroes had it good in "Porgy's" cast that the Yanks aren't persecuting their black minority.

From opening curtain to finish the present "Porgy" production has a lift, swing and motion that insure never a dull second. Director Robert Breen, conductor Alexander Smallens, who performed prodigies with big '57 men, pit orchestra recruited from State Opera and Philharmonic men unused to modern rhythms, and smash performances from all onstage combined into a rare, historic occasion. William Warfield and Leontyne Price, in tit roles, and Cab Calloway, less noisy and scatty than usual in the Sportin'

Life role, deserve a lot of credit too.

Seen from the European standpoint, "Porgy" is first-rate opera at which it seems unnecessary for an audience to understand every word. German-speaking viewers readily caught such Americanisms as the "crap games" and even roared at some of the more physical humor. They thrilled to the vibrant and colorful motion, dancing and singing, and applauded to the echo, in the tradition of their own classical opera, the bigger aria.

Remembering back to the 1935 "Porgy and Bess" in N. Y. this 1952 version seems to be a lot faster and more brilliant. And it's certainly not behind the previous incarnation in individual talents. In small details it's far ahead. As in, for example, the Eva Jessye choir work, the Berlin-built setting, the lighting, and such stage bits as the strawberry woman of Helen Dowdy and crabman of Ray Yeates. But it's the sheer musical ability of the top-rank players, especially Warfield (alternating with the equally effective LeVern Hutcherson and Miss Price (her alternate is Urylee Leonardos), that makes a hit here. Their singing, as well as that of Helen Colbert, Helen Thigpen and others, leaves nothing to be desired in the home grounds of Schubert, Beethoven and Brahms. This is the best cultural export the U. S. has sent to Europe since the war—if not in: all time. *Isra.*

Romeo and Juliet

Edinburgh, Sept. 4.
Old Vic Trust, Ltd., presentation of Old Vic Co. in dramatic revival by William Shakespeare. Staged by Hugh Hunt. Sets and costumes, Roger Furse. Music composed by Clifton Parker and directed by Christopher Whelen. Flights arranged by Laurence Harvey. Assembly Hall, Edinburgh, Sept. 3, '52.

Sampson	Wolfe Morris
Gregory	George Murcell
Romeo	John Bredin
Balthasar	John Bredin
Tybalt	Laurence Payne
Montague	William Squire
Lady Montague	Daphne Heard
Capulet	John Phillips
Lady Capulet	Yvonne Arl
Escalus	William Devlin
Mercutio	Peter Finch
Paris	John Warner
Abraham	Rupert Harve
Peter	Newton Blick
Nurse	Athene Seyler
Juliet	Claire Bloom
Old Capulet	Robert Welles
Friar Laurence	Lewis Casson
Apothecary	Wolfe Morris
Friar John	Robert Welles

Shakespeare classic gets a polished performance at hands of Britain's Old Vic players. Novel feature here is the apron stage presentation, with audience seated round three sides and players making their entrances in full view of stubholders, mainly down the aisles.

This is occasioned through stage being that of the dignified Church of Scotland Assembly Hall. Actors speak out the Shakespearean poetry in an area normally reserved for clerics' dissertations. As a result, acoustics of hall are not completely overcome. Pressure on theatre space at Festival time is reason for use of this auditorium.

Claire Bloom, leading lady to Charles Chaplin in his new pic, "Limelight," scores the triumph of the evening as Juliet. Her portrayal is tender, poignant and beautiful, revealing an actress of much capability and sensitivity. It's not her first try at Shakespeare, despite her youthful 21 years. She has had leading parts at the Stratford Festival.

Alan Badel, recently back from filming "Salome" in Hollywood, is well cast as Romeo and earns warm applause. He, too, has had previous experience in Shakespeare, having been the Fool in "King Lear" at Stratford in 1950 and Ariel in "The Tempest" at same location last year. Youthful actor moves with confidence about the stage and brings brisk vigor to the Romeo role.

Athene Seyler's grousing old Nurse is a standout performance in this production, with Peter Finch's swaggering Mercutio also earning due recognition.

Entire cast is sound, with adequate settings by Roger Furse and an imaginative production by Hugh Hunt.

"Romeo" maintains its appeal in current times, despite fault of being slightly on the repetitive side. It could benefit by pruning. Edinburgh Festival production has done much good in revealing on stage the undoubted talents of Miss Bloom. *Gord.*

NEW KIRKWOOD DIRECTOR

St. Louis, Sept. 16.
Lambert Kaiman, program director at WZW, the St. Louis U. station, has been named dramatic director of the Kirkwood Theatre Guild in St. Louis County. Kaiman succeeds Don Lochner, who held the post for several years and who will join the stock company at the Empress Playhouse.

'Gideon' Extends Season For Carolina At Fresco

Greensboro, N.C., Sept. 16.
North Carolina's four summer historical dramas ended their season during the Labor Day holiday, but the outdoor drama season has been extended to October at the Kings Mountain battleground, which is a national military park.

"The Sword of Gideon" opened its second season Sept. 11 and has three performances weekly, Thursday, Friday and Saturday nights, scheduled through Oct. 4.

The drama, about the uprising of Carolina patriots that reached a climax in one of the most important battles of the Revolutionary War in the South, is by Florette Henri. It is presented in an 1,800-seat amphitheatre.

Legit Bits

Continued from page 71

Arthur Miller drama, is budgeted at \$75,000 with provision for 20% overcall.

Kay Brown, head of the Music Corp. of America play department, planned back to New York last weekend from London, having attended the provincial tryout and West End opening of "Hanging Judge," the Raymond Massey dramatization of the Bruce Hamilton book. She also caught up on the other new London shows and took time out for a playgoing visit to Paris.

Joan Newell, English actress who played in the original London production of Agatha Christie's "The Hollow," arrived in N. Y. yesterday (Tues.) to play on Broadway.

Jack Reed, managing director of the Dallas Civic Playhouse, has resigned.

Margo Jones signed Edwin Whitner and Charles Braswell for her Dallas Theatre '52 company. Also signed was Norman Howard as stage manager.

Taylor Holmes, Donald Woods and Joan Blair have been set for featured roles in "Affairs of State," starring Marsha Hunt and Otto Kruger, which launches Henry Duff's new legit production activities at the Carthay Circle Theatre, Los Angeles, Sept. 30.

Martin Schwartz associated with Barry Hyams on publicity for "Mrs. McThing" and "The Time of the Cuckoo."

Current Road Shows

(Sept. 15-27)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Biltmore, L. A. (15-27).

"Bernardine" (Irene Hervey)—Wilbur, Boston (22-27).

"Call Me Madam"—Paramount, Omaha (15-17); KRNT Theatre, Des Moines (18-20); Lyceum, Minneapolis (22-27).

"Country Girl" (Robert Young, Nancy Kelly)—Geary, S. F. (15-27).

"Don Juan in Hell" (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead)—Geary, S. F. (22-27).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Lyceum, Minneapolis (17-20); Blackstone, Chi (22-27).

"Gentlemen Prefer Blondes"—Majestic, Montreal (15-20); Royal Alexandra, Toronto (21-27).

"Good Night Ladies"—Erlanger, Phila. (15-27).

"Guys and Dolls"—Shubert, Chi (15-27).

"I Am a Camera" (Julie Harris)—Harris, Chi (15-27).

"In Any Language" (Uta Hagen)—Shubert, New Haven (18-20); Plymouth, Boston (21-27).

"Jollyanna" (Bobby Clark, Mitzl Gaynor)—Philharmonic, L. A. (15-27).

"Mister Roberts" (Tod Andrews)—New Parsons, Hartford (18-20); State, Portland, Me. (22-24); Palace, Manchester, N. H. (25); Elm St. Theatre, Worcester, Mass. (26-27).

"Moon Is Blue" (David Niven, Diana Lynn, Scott Brady)—Aud., Long Beach, Cal. (15); Fox, San Bernardino (16); Russ Aud., San Diego (17); Memorial Aud., Sacramento (20); United Nations, S. F. (22-27).

"Oklahoma"—Royal Alexandra, Toronto (15-20); Hanna, Cleve. (22-27).

"Paris '90" (Cornelia Otis Skinner)—Erie, Schenectady (20); Her Majesty's, Montreal (21-22).

"South Pacific" (Janet Blair, Webb Tilton)—Municipal Aud., Pasadena (14-20); Memorial Aud., Fresno, Cal. (22-27).

"Stalag 17"—Erlanger, Chi (15-27).

"Time of the Cuckoo" (Shirley Booth)—Playhouse, Wilmington, Del. (25-27).

Twin Cities Legit Drives End Far Ahead of '51-'52, Though Short of Goals

Minneapolis, Sept. 16.
The Council of Living Theatre's Twin Cities campaigns for subscribers to the American Theatre Society-Theatre Guild season of seven Minneapolis and five St. Paul offerings were adjudged by its sponsors "highly successful," although in both instances the drives fell considerably short of announced goals.

In Minneapolis, 3,375 subscribers were obtained at \$27 top per season ticket. This compares to 914 subscribers last season.

St. Paul wound up with 1,800, or more than two times the 750 which comprised last season's ATS-Guild subscription list.

The Minneapolis goal had been 6,000 subscribers; that of St. Paul, 3,000. For COLT Sam McDowell handled the campaign here and Guy Richards in St. Paul. Prior to the drives' start Guild executive secretary Warren Caro and COLT pressagent Willard Keefe were also on the ground. McDowell and Richards enlisted the cooperation of civic, business and social leaders, with large committees carrying on the actual solicitation. Prominent men and women headed the committees. Also, the campaigns had excellent newspaper support, being plugged generously editorially and in news columns.

The initial subscription season offerings here are "The Fourposter," which passes up St. Paul, and "Call Me Madam," this week and next. "Call Me Madam" tees off for St. Paul. "Bell, Book and Candle" already has played here, but not under Guild sponsorship. Playing its Twin Cities engagement exclusively in Minneapolis, it grossed \$22,300 for six nights and two matinees at the Lyceum last month. "The Shrike," as a Guild attraction, is definitely set for both Minneapolis and St. Paul in February.

Lindsay Tees Off Pitt's Guild-ATS Play Drive

Pittsburgh, Sept. 16.
Council of Living Theatre brought Howard Lindsay here yesterday (15) for a kickoff luncheon in the annual Theatre Guild-American Theatre Society subscription drive. Get-together had originally been planned for last week, but was postponed until a top-line figure was available for a pep talk.

Subscription list will begin week of Oct. 13 with Joan Blondell in "A Tree Grows in Brooklyn," and is to include "Paint Your Wagon," "I Am a Camera," "Jane," "The Country Girl," "The Furposter," "Constant Wife" and "The Shrike." Several other attractions, including "Stalag 17" and a Gilbert & Sullivan cycle, with Martyn Green, will also be offered regular subscribers. Ralph Lycett is in charge of the new campaign. He also ran the first one.

Eugene Ormandy, conductor of the Philadelphia Orchestra, at request of the U. S. State Dept., will conduct the RIAS Symphony Orchestra in Berlin's Titania Palast Sept. 24.

Theatrical Producer Wants
additional apprentice office help. Messenger girls or boys, young, well-educated, neat, attractive, alert, seeking future in legitimate theatre production work. State background, education, salary desired and if possible enclose photograph. Box V-916, Variety, 154 W. 46th St., New York 36.

PETERSON

The administrator of the estate of RALPH A. PETERSON, deceased, is seeking the whereabouts of the deceased's daughter, PAULINE PETERSON, whose mother's name was Elizabeth Peterson. Please contact Robert C. Allan, 303 South Main Street, Wichita 2, Kansas.



CAB CALLOWAY

Sportin' Life

"PORGIE AND BESS"

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NOW BOOKING FOR

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MONTREAL

Literati

N. Y. Post's Circulation Builder
Dorothy Schiff's N. Y. Post seems to have struck a circulation-building pattern, by latching onto "Broadway figures," that is unique, and paying off. It started with Walter Winchell "expose" series, then "Confidential—Lait & Mortimer."

Latterly it has been a two-ply campaign focused first on the Post and Barry Gray versus Winchell (and vice versa), and the other is a sort of "inside Billy Rose" series. Latter is heightened by the rather unique procedure where the "expose" does a footnote rebuttal the next day. Running so close—24 hours—behind, the suspicion might be that the paper even gives Rose advance galley, because the context admits that this "series" has been several months in the making.

In between, the Post's managing editor, James A. Wechsler, who renounced his Commie ties in his youth, has been the pet target, along with Gray, of Winchell in the N. Y. Daily Mirror. WW's Wechsler raps have been keyed to the Red angle. Wechsler in turn has been editorializing and doing an "inside Winchell." While readers nationally may wonder at this local hassle, and many may not even know what the Barry Gray disk jockey business is all about, it is selling papers for the Post—and the Mirror.

N.H. Libel Claims

Concord Monitor, Concord, N.H., and its publisher, James M. Langley, have been named in a \$250,000 libel suit brought by Dr. Robert F. Lincoln of Medford Mass., in Merrimack County (N.H.) Superior Court.

Action is based on an editorial allegedly published by the Monitor a year ago in connection with treatments developed by Dr. Lincoln for cancer and other diseases.

Same editorial also resulted in two other \$250,000 suits against the newspaper and its publisher, brought by Charles W. Tobey, Jr., son of the U.S. Senator, and the Lincoln Foundation trustees. Cases are due to come up at the October term of Superior Court.

Post Fight Story Suit

Samuel Becker, Cincinnati clothing dealer, has filed suit in U.S. District Court, Philadelphia, seeking \$250,000 from the Curtis Publishing Co. over alleged libelous statements in an article, "The Strange Case of Ezzard Charles," by W. C. Heinz, in the Satepost of June 7.

Article allegedly accused Becker of promoting a fight between the former world's champion and Oakland Billy Smith, in Cincy Sept. 23, 1946. In addition to being financially interested in the bout, Becker was also accused of serving as judge and having a piece of Charles.

Plaintiff states that at no time was he ever interested financially in Charles, never held the position of judge and never talked to the author of the article, who quotes him liberally. Becker is represented by the William A. Gray office of Philadelphia.

Too Confidential?

"Chicago Confidential," by Jack Lait and Lee Mortimer, and Ralph Ingersoll's "Wine of Violence" are listed among the more than 100 books which have just been banned by the Irish Censorship Board on allegations that they contain "indecent or obscene" material.

Five pulp magazines and one English periodical also got the nix in the latest list.

'Karen' Into Third Edition

Marie Killilea's book about "Karen," her cerebral palsy-afflicted child, in its third edition, 35,000 copies in all. Her Ladies Home Journal mag piece sparked doing the book for Prentice-Hall. Leonard Goldenson, prez of United Paramount Theatres and head of the United Cerebral Palsy Assn., has been working on the book's sales, as he has with the authoress in the CP work in which the film exec is prominent.

Art Buchwald's Apology

Art Buchwald, who does a "Par-is—And People" column for the European edition of the N.Y. Herald Tribune, published the following forthright apology—so captioned—a day after he did an interview with Fleur Cowles: "Occasionally someone says something and when it comes out in print it takes on a different meaning. This experience happened yesterday (Aug. 18) when we quoted Mrs. Fleur Cowles on Korea. We're

sorry if a wrong impression was given about Mrs. Cowles' feelings on war. She assures us she was misquoted and was not 'enchanted' by what she saw in Korea, and when describing the beauties of Panmunjon she did so only to point out how ironic it was that one of the most serious peace negotiations of our time was going on in such a beautiful setting."

Buchwald's interview touched on Mrs. Cowles' book, "Ye Bloody Precedent" (about Juan and Eva Peron); her activities as associate editor of her husband Gardner (Mike) Cowles' Look and Quick; the revival of "Flair" as an annual \$10 hardcover edition via Random House; her observations on the Far East trip she just made with her husband; and her plans to do a book on the Far East.

Rinehart's Hemingway Analysis

Rinehart will publish "Ernest Hemingway," critical analysis of Hemingway's works from his early stories and poems to his just-released "Old Man and the Sea," by Philip Young next February.

Young, as associate professor at New York U., differentiates between the hero who lives up to The Code and the Hemingway Hero, who would like to live up to The Code but cannot.

New Lorain, O., Daily

New daily will be published in Lorain, O., a one-daily city for the last 20 years, before the end of this year, according to Edward J. Kiser, president of the Lorain Typographical Union, AFL. New daily will employ most of the printers and compositors who have been on strike against the Lorain Journal for the last three years.

The Lorain Journal is owned by Isadore and Samuel Horvitz, of Cleveland. Lorain paper, and another in Mansfield, also owned by the Horvitz interests, have been defendants in suits by the anti-trust division of the U. S. Dept. of Justice because they allegedly discriminated against advertisers who used local radio stations.

Lowdown on Wear

Television, film and theatre costumers and dress designers now have at their fingertips a veritable gold mine of documentation in a \$7.50 tome just brought out by Viking Press called "What People Wore: A Visual History of Dress from Ancient Times to 20th Century America." Written and illustrated by Douglas W. Gorsline, it is perhaps the most exhaustive anthology treating with costuming to be put between covers. It's a natural for all the show biz facets concerned with the world of costume designing.

The book is unique in that the author uses his own drawings rather than photographs. By eliminating all background, he concentrates more on detail and clarity and also suggests the mannerisms and characters of the era. The text is at a minimum, yet valuable and directive, attempting by its arrangement to point out sociologically the evolution of the costumes. It is a very terse, concise documentation as exemplified by the convention of clothing.

Although of greatest value to anyone in the theatre interested in professional costuming, it should also prove of interest to the layman, with its nearly 1,800 detailed illustrations correlated with history and progress. Emphasis is placed on 19th Century America, with direct tieup of environment upon character and clothing sharply pointed up in both the written word and the sketches. Rose.

Japs Buy Blast Pix

Hottest thing in Japanese publishing circles at present are the atom bomb attacks on Hiroshima and Nagasaki. With end of U. S. occupation control, pictures and books about the blasts and their effect have been flooding the market.

Most sensational sales have been recorded by Asahi Graph. Life-like weekly picture mag of Asahi newspaper. A special issue containing heretofore repressed pix, hit Tokyo streets Aug. 6, seventh anniversary of the Hiroshima blast, and sold out in a matter of hours. Two subsequent re-runs of the mag by popular demand brought total sales to more than 500,000, an unprecedented success for this type of publication.

Asahi's stills come from the Asahi Newsreel release No. 363, now playing at hundreds of theatres throughout the country. Film was made immediately after the

Hiroshima blast but has been repressed to now.

Other literary and artistic efforts based on the bombs and having increasing sales include "Atom Bombed Children," a collection of writings by young sufferers from the blasts; "Streets of Corpses," a work of fiction by Mrs. Yokota; "Pictures of the Atom Bomb Blast," photographic reproductions in color of paintings by Sado Maruki and his wife Toshiko Akamatsu; "Hiroshima," Iwanami Photographic Library's collection of stills; "Atom-Bombed Nagasaki," a Dai Ichi Shuppan collection of pix from that city, and Asahi Shuppan's "Atomic Bomb No. 1," another collection of pix from Hiroshima.

Miss Caldwell's Opinion

Taylor Caldwell was asked by the N. Y. Daily News Inquiring Photographer, via a question submitted by a reader, "Financially, what does a best seller mean to an author?" Miss Caldwell replied:

"It means nothing except, of course, 10 to 40 years of rejection slips, education, hope, prayer, despair and ultimate poverty. It means working for nothing for a whole lifetime and then, suddenly, the bonanza. It means having the Internal Revenue Bureau treat your years of struggling, without an income, as a daily wage when you get the bonanza. Your royalties, after barren years, are computed as a daily wage and all is taken from you."

"It means endless loneliness and work, for, to pay the taxes on the bonanza, you must immediately whip your exhausted mind and body into a fresh effort, which may or may not pay off. It means smiling and smiling, when meeting the public, when you are really terrified as to your future. It means wishing you had taken up dishwashing or factory work or brick-laying as a career. Then at least, you know you will eat—at the expense of somebody else. Why, then, do we write? God only knows."

Literary Note

Editor, VARIETY:

Wizard, my longtime Seeing Eye boxer, got to be somewhat attached to show business and would have liked, I know, to have his passing recorded in VARIETY. The poor guy passed away last Wednesday, the diagnosis being a kidney condition. He was the subject of the book, "My Eyes Have a Cold Nose." We were a team eight years. He was 10 when he died. He went through psychoanalysis with me and always felt it helped him a lot.

Wiz was a great guy, always friendly, never forgot a face and always held to the philosophy that the show must go on.

Hector Chevigny.

CHATTER

Alan Hynd's "Murder" due from Duell, Sloan & Pearce Oct. 2.

Wallis E. Howe, v.p. and director of sales for Pocket Books, switched to Avon Publishing.

Lester Alexander in Hollywood to interview film folk for the Shreveport (La.) Times.

Willard Crosby resigned his post of article ed for Collier's this week. No replacement has been set yet.

Quentin Reynolds' "Courtroom" in the Popular Library Giant edition (35c) goes on sale Friday (19).

Lou Berg, film editor of This Week mag, to the Coast Monday (15) on four-week trip to line up stories.

Woodrow Hyate in Hollywood to round up a special story on film production for the London Daily Express.

Walter Pitkin, Jr., has been elected exec v.p., and Sidney B. Kramer upped to vicepres of Bantam Books, Inc.

George Sidney wrote an article, "Why You Can't Get That Tune Out of Your Head," for the January issue of Pageant mag.

Estelle Slater, former singer and comedy writer, has authored her first novel, "The Strong Don't Cry," to be published Sept. 25 by Liveright.

Dial Press and Doubleday posting annual awards of \$100 and \$200, respectively, for the best work of young writers at the New School for Social Research, N. Y.

Louis (Satchmo) Armstrong plans finishing his autobiog for Prentice-Hall this fall, before he takes off for his European tour in October. It will list for fall '53 publication.

"Put Me, y in My Purse," thespier Michael MacLiammoir's diary of the Orson Welles' production of "Othello," in which MacLiammoir played Iago, has just been published in London by Methuen. An Irish language edition has also been published in Dublin.

SCULLY'S SCRAPBOOK

By Frank Scully

Chapel Hill, Desert Springs.

Two young press agents, fired with idealism and the possibilities of snaking a vagrant buck, chased me for three days to ask me what I thought of a great idea which had just struck them and had left them quaking as if they had just seen a meteor knock out an atomic bomb.

They were so glad, they told me, they had got me at night because that way they wouldn't be using the boss's time to further their own ambitions. It seems they had come on some memorabilia of Al Jolson, and it fired them into thinking what the picture industry needed more than anything else was a museum.

They went on to explain that they figured they could rent an empty store in the neighborhood of Grauman's Chinese, or maybe the Egyptian would be better, and fill it with exhibits which stars and studios would lend them from time to time. Of course, they would charge a small fee, just enough to take care of the overhead.

They explained that being outsiders they could do the thing better than the studios as the issue of jealousy would not rear its ugly head.

I had to point out in all honesty that the studios were having a tough time making both ends of their billion-dollar biz meet these days and if there were a loose buck lying around, whether fast or slow, my young idealists would have a hard time getting it away from older hands in the field. If their idea prospered, the nearby picture houses would be sure to look upon them as opposition. If it didn't, exhibitors would look upon their cultural project as just one more shooting gallery designed to lower the level of the boulevard.

They wondered if in that connection they couldn't get aid and support from the chamber of commerce in the hope of adding civic pride to the glamor and culture they hoped to put on display. In fact, they were so tenacious that there was nothing left for me to do except throw the Sunday punch.

I filled them in with some melancholy background. Years ago, I told them, Commodore J. Stuart Blackton laid out a blueprint on the floor of Bedside Manor. He not only planned for a museum but figured he could save the studios a lot of money by detouring visiting firemen from the working lots to such a museum. He figured to ask the studios to give him one-day loanouts of contracted players to go through the motions of making a picture at such a museum. He would also run off a full-length picture giving the history of pictures, from Edison's, black box to clips from the latest Academy winner, with cultured commentary by himself no less.

The Commodore Tangles With a Landlubber

He carried the dream around with him for some time. He even spiced a sample seven-reeler from his own library to show the general idea. I saw it and thought it was most promising. But apparently nobody else did, and before he could leap off a water tower in despair with the intention of ending it all, a typical L.A. driver clipped him while he was crossing Pico Blvd. and landed him among the obits.

Then some years later some front-runners for Mervyn Le Roy lured me to luncheon at the Hillcrest Country Club so that I could be the first to hear the great director's dream. It turned out that he, too, wanted to build a museum of the movies. He even had the lot picked out for it. It was pretty impressive acreage in Beverly Hills, which it seems he owned or had optioned.

Here then was a solvent director-producer, not a has-been, wanting to repay an industry which had paid him well. But the next thing I knew he was off to Italy to direct "Quo Vadis" and I doubt if he has given the great dream a second thought.

I went on to explain to my young idealists that there was something about Hollywood that seemed to pipe all idealism into racetracks, niteries, yachts and cuties. Many men have made millions out of Hollywood but not quite in the sustained way men have made it out of automobiles, steel or dynamite. To the best of my knowledge and belief none had founded a college or even endowed a chair in a seat of learning.

No Hollywood Carnegie had emerged to perpetuate his name on libraries. No Nobel had set up \$40,000 prizes for men who had helped mankind in the arts and sciences. No Mellon had collected masterpieces all over the world and set them up in well-endowed art galleries. No Ford had financed a peace foundation. No Rockefeller had financed a medical foundation. In fact, no producer or group of producers had done anything except outbid each other in the hope of landing a thoroughbred that would win next year's Kentucky Derby.

Until this happened I could see no future for even the most modest of museums to lend a cultural note to the marquee of Hollywood Blvd. Will Rogers had willed a ranch of his to the sovereign state of California and his widow had left it much as it was when he lived there. Hardly enough peasants had made the pilgrimage in the years between to pay the state for a caretaker.

Of course, the place is pretty much off the beaten path, far out on Sunset Blvd., and most trippers scoot by it in the hope of getting to Santa Monica beach before earlier opportunists grab off all available parking space. But it has a good road up to it, and any who make the trip can't help but feel more than rewarded. The state charges a modest two-bit fee for parking and peeking, but I have never seen a crowd there.

The trouble is that California itself, viewed in the long perspective of history, has no more stability than its desert flowers, which come in all colors and in billions in May and die like flies in June. The mental attitude of picture people, is no different than that of other carpet-baggers. They are all one-suitcase political economists who hope to fill their bags with gold and get out before the whole thing becomes a ghost town.

Few settle down to found dynasties. They build homes, yes, but with an idea of selling them for more than it cost to build them, not with the idea of leaving them in perpetuity to their children and their children's children like castles in Spain. Heavy industries moved in with the war, and in 10 years turned the playground into a land of smog, fog and grog, the Pittsburgh of the west.

Like Munsey And the Museum of Art

It may well happen that out of one of these latter-day tycoons will come the dream of setting up a non-profit organization to endow a Museum of Motion Pictures. Probably some character who had never been inside a studio in his life. Henry Kaiser, who has already set up a hospital for polio victims, might do it. If his steel mill and his cars keep making more money than his heirs can possibly spend, he might find solace in preserving the most outstanding wonder of the first half of the 20th century.

But picture people don't have a product as stable as cars or steel. Their product is on film, a stuff that tends to deteriorate in quality and value almost from the moment it is developed and printed. To believe that any of it can be preserved for centuries is to have more faith in preservatives than the facts indicate. I can see archeologists digging for dinosaurs centuries hence but not for the bones of Cecil B. DeMille, one of the most cultured, incidentally, of the current crop of Hollywood producers.

In fact, I have more faith that a chapel the Scully Circus spent the last year in building at Desert Springs will endure longer than a Hollywood museum's oddities. Indeed, it has a cloth of gold which has already gone through 200 years of wars and rumors of wars. Its chalice and candelabras might disintegrate under atomic fission but I doubt that anybody would waste a bomb on Desert Springs. The town has only 1901 souls. The overhead would be too high for such a small return. But Los Angeles or Hollywood would make a nice splash of destruction. I leave my young idealists with that melancholy thought.

Broadway

Don Weiss, Metro director, in town lensing special scenes for "Remains to Be Seen."

Fritz Reiter, chief Metropolitan Opera conductor, in from Europe Monday (15) on the Constitution.

Harry Horner, stage designer and film director, engaged to wed Joan Ruth Frankel of Toronto on Oct. 3.

The Pierre (St. Regis) Bultincks' daughter, Diane, engaged to Frank Dunne, Jr., of Garden City, a Wall Streeter.

Arthur Rubinstein leaves today (Wed.) for Paris, where he will play the first concert of a 10-week European tour.

Effie Ashton (Mrs. Robert) Milford with Eleanor Holm (Mrs. Billy) Rose to Florida to holiday with the ex-Mrs. Jeff Bernie.

Joe Laurie, Jr., recovering from a five-week lay-up because his trick right knee started kicking up; it's the result of a mugging experience five years ago.

Actress Patsy Miller, daughter of MCA veep Charlie Miller, to marry Howard M. Stein Oct. 14 at her parents' Park Ave. home. Groom-to-be is a metals concern exec.

Leonard Bernstein has given up all conducting assignments this season, to devote his time to composing. He's working on another Broadway musical (he did "On the Town" music), another opera, and a violin concerto.

Ginger Rogers returned from a European junket Monday (15) on the Queen Elizabeth, enroute to the Coast to report to Paramount for "Reaching for the Stars," in which she's teamed with William Holden and Paul Douglas.

Frank W. Regan, has appointed George Bognon banquet manager for the Biltmore, Barclay and Park Lane Hotels. Until recently he was chief of the banquet staff at Sherry's and formerly maitre'd at the Everglades Club, Palm Beach.

Indian summer vagary ascribed "The Creole Fashion Plate" (Karyl Norman) billing to Francis Renault, also a female impersonator, who joined a floral business in N. Y.

His legal chores for Loew's and 20th-Fox, in London, in pretty good shape, Julian T. Abeles to Paris this weekend with the Ben Goetzes and Jack Hyttons and hopes to sail for home Sept. 24.

RKO prexy Ned Depinet to chairman jubilee dinner of the Motion Picture Pioneers, which will honor Universal's board chairman Nate J. Blumberg. George Jessel is set as toastmaster for Nov. 25 event at the Hotel Astor.

Betty Hutton wined in the Coast yesterday (Tues.) to appear at a USO Camp Shows luncheon in her honor today in recognition of her recent Korean tour. Miss Hutton planes to London shortly for a Palladium date.

Howard Strickling, Metro's studio publicity chief, will accompany production head Dore Schary here from the Coast Sept. 26. They'll huddle with ad-pub. v.p. Howard Dietz on the New England preem of "Plymouth Adventure."

George Jessel just made a plane directly after his inaugural "All Star Revue" NBC telecast from Hollywood Saturday to fulfill a previously booked Philadelphia banquet-benefit for Manie (RCA veep) Sacks. After a day's business in New York he flew back to the Coast.

William H. Goodheart, Jr.'s nervous collapse may cause him to exit as prez of Official Films, of which I. B. (Ike) Levy is board chairman. Goodheart is recuperating at his Indiana farm, and Levy now occupies the Hotel Carlyle penthouse gotten for Goodheart when he returned to activity, after retiring from MCA to work his large farm.

Self-conscious about those non-glo omnibuses which transported the critics from the Stork Club to Jones Beach this summer, Mike Todd has sent out wires to the press for a cocktail party next June 25, to precede "Night in Venice," adding that "cool, cool limousines will be provided" and "don't tell us you have made previous engagement."

Miami Beach

By Lary Solloway

Jane Froman and husband, Capt. John Burns, at the Saxony.

Winn Seeley added to Nautilus Hotel show with June Gardner held over.

Ben Thaw, operator of Dream Bar in Johnina Hotel, in N. Y. setting talent for upcoming season.

Charlie Farrell, with Park Avenue Club for eight years, will be featured at Brook Club this season.

Mother Kelly's up for sale. If not sold, present owners may change name and show policy to Caribbean type.

Ben Gaines, quondam nitery and

hotel op. off to gander Las Vegas with wife, former muscomedy thrush Joan Abbott.

The Jack Goldmans headed for New York, Las Vegas and California on combined vacash-booking trip (for his Clover Club).

Stan Kenton orch, King Cole and Sarah Vaughan unit set for matinee and evening concerts at Beach and Dade auditoriums, Sept. 28.

El Mamba owner Label Speigel decided to reopen earlier than anticipated and tees off his Latino shows first week in October.

"Silver Dollar" Jake Schreiber, retired midwest exhibitor who spends time here working on recruiting for armed forces and raising donors for blood banks, subject for pic layout by Keystone pix.

Washington

By Florence S. Lowe

Ted Lewis preems fall season at Hotel Statler's plush Embassy Room with a three-weeks run, third stint of the Lewis show here in two years.

Aren., town's theatre-in-the-round, reopening Oct. 7 with "Desire Under the Elms" after a three-week hiatus for vacationing and some facelifting.

Lt. Col. Lester W. Lindow, in civilian life general manager of WFDE, Flint, Mich., currently on temporary active duty with the radio-TV branch, Office of Chief of Information of the Army.

U. S. Dept. of Agriculture offering graduate course in audio-visual aids, with emphasis on motion pictures and video, to be taught jointly by R. L. Webster, USDA director of information, and Seerley Reid, chief of visual education for U. S. Office of Education.

Philadelphia

By Jerry Gaghan

New club of defunct New Look. Agent Bernie Rothbard into partnership with Eddie Suez Agency as Suez & Rothbard.

Ed Sullivan will emcee the Automotive Industries banquet at Bellevue-Stratford Hotel today (Wed.).

Tony Canzoneri and Lou Nelson headlined fall opening show at Club Shagure, Camden Airport spot.

Norman Granz's Jazz at the Philharmonic will be season's first attraction at the Academy of Music, Sept. 20.

Comedian Guy Marks doubled at two niteries (Palumbo's and Ciro's) three nights last week, due to booking mixup.

Arnold Orsatti's Somers Point (N. J.) cafe is remaining open until Oct. 5 due to heavy play from Atlantic City racetrack crowds.

Bill Hopkins plans to revive his Hopkins Rathskeller in Hotel Majestic. Spot figured prominently in the after-dark setup before the war.

Jeanne Adair, lead danseuse at Big Bill's, arrived three days late, for engagement due to inability to raise bail following an auto crash in Pawtucket, R. I.

Dinner dancing, discontinued at the Warwick while the hotel's Embassy Room was being done over, was resumed last week with Joseph Sady's orch.

Honolulu

Arthur Walsh is drawing repeat trade to Lau Yee Chai.

Helen Humes replaced Mary Ann McCall as Brown Derby headliner. Don Quinn, "Halls of Ivy" writer, sailed back to Coast after Hawaiian holiday.

Sunday afternoon jam sessions, with local and visiting musicians sitting in, drawing crowds to Woodland, miles out past Waikiki.

John Wayne's Honolulu-filmed "Big Jim McLain" proved a hold-over bonanza for Consolidated's Kubio Theatre. Audience reaction is spotty, however.

Memphis

By Matty Brescia

Daryl Harpa and show at Hotel Claridge.

Chuck Foster orch to Hotel Peabody's Skyway.

"South Pacific" booked for Robinson's Auditorium, Little Rock, Dec. 1-6.

Monte Blue skedded to emcee Sportsman's Show at Mid-South Fair here, Sept. 18-27.

Sportspieler George Mooney signed for all U. of Tenn. broadcasts over Southern Vol network.

Former vaude performer Bobby Stuart now here operating the Silver Slipper, town's No. 1 nitery.

Olivia Brown, woman's director of WMC, shuttled from here to N.Y. where she fed local NBC outlet special interview with Maj. Gen. Charles E. Thomas, Jr., commanding general of 14th Air Force.

London

Leslie Grade on two-week trip to Spain.

The Alfred Markses (Paddie O'Neill) on two-weeks honeymoon in the south of France.

Frank Crawshaw sailed for Quebec last Thursday (11) for a one-man tour across Canada.

Kirsten Flagstad headlined a Bach program in Bernard Miles' backgarden Mermaid Theatre.

Archie Robbins delaying his trip to Germany to emcee Richard Afton's TV "Music Hall" for the third time.

Lucienne, Bob and Ashour booked at Lou Walter's Latin Quarter in Miami late in December for eight weeks.

Leonard Percy Jackson, one of the Bagatelle execs, has acquired Barnett Hutton, Ltd., owners of 90 gown shops.

Don Angel in town on a quickie from Germany where he has been auditioning talent to entertain the American troops.

Elizabeth Ward, who had held an executive post in the Board of Trade Films Division, joined Sir Alexander Korda's London Films International.

Film rights of "The Moonraker," play written by British film censor Arthur T. L. Watkins, have been bought by Associated British. Play folded after a few days in the West End recently.

SRO notices for Frankie Laine's farewell concert at the Granada, Tooting, on Oct. 5 were posted 36 hours after the boxoffice opened. Show will be backgrounded by the Palladium Skyrockets band.

Alan Ladd came in before the weekend with his family to take up the starring role in "The Red Beret," which is to be lensed in Technicolor for Columbia release. Unit left last Monday for Wales.

Actor Eric Berry signed with Nora Swinburne and Esmond Knight for five plays to be produced by Hal Burton for the Bermuda Festival of British entertainment near the end of this month.

Recording by Mrs. Grace Kahn, widow of Gus Kahn, made during a recent visit to London, was used by the British Broadcasting Corp. last Sunday to provide narration for an excerpt of "I'll See You in My Dreams."

Three Beverley Sisters plane to N. Y. Sept. 23 after two weeks at London Palladium and two disks for Columbia which will include "String Along With Me" (American) and three of their own numbers. They will later record the old number "Wyoming," which they tried out in London recently.

San Francisco

By Ted Friend

Red Norvo at the Blackhawk. Helen Deutsch visiting the Bill Goetz's.

Kid Ory inked into Club Hangover Oct. 6.

Joe DiMaggio and Marilyn Monroe in for repeat family visit.

Dorothy Shay set for Sept. 23 opening at Peacock Court of Mark Hopkins.

Billy Eckstine, George Shearing and Count Basie pacted for Bay area concerts within the week.

Audrey Totter up from L.A. for "Assignment Paris," ditto Margaret Sheridan for "One Minute To Zero."

Dr. "Mom" Chung hosting Chinatown soiree for the Danny Kaye and Ed Dukoff with Lily Pons and the Robert Youngs joining in the eggrolls.

Paris

John Battles signing until next June with Lido show.

Italo "Two Penny's Worth of Hope" doing sock biz here in subtitled version.

M. Ricart is building a film studio on his property in south France near Marseille.

"Manon" finally getting permission to play in Buenos Aires and doing solid biz.

George Reich and Paul Goube forming new ballet troupe to play swank Marigny Theatre.

Lacy Kastner, Columbia rep here, receiving a citation as a Chevalier in Legion of Honor.

Thor Heyerdahl, producer of "Kon-Tiki," elected head of International Documentary Film Foundation here.

Pranz Planier, cameraman on "Roman Holiday" in Rome, goes back to Hollywood for Stanley Kramer's next one.

"An American in Paris" (M-G) and new French pic, "Adorable Creatures," the two big film hits on Champs-Elysees.

Bill Marshall readying his production of "Camille" to start late in September with Micheline Presle as the ill-fated courtesan.

Abe Burrows here to catch local color for his next show, "Can-Can,"

has inked Lilo, revue looker of "Singer of Mexico" at the Chatelet.

Frankie Laine sandwiching a visit in between British dates to do 15-minute recorded program for French radio's "Dinner Time" broadcast.

Andre Roussin's new play for the Madelaine will be adaptation of John Erskine's "Private Life of Helen of Troy." Sophie Desmarests and Pierre Dux cast in leads.

Gerard Philippe to Belgium to set up production facilities for exteriors on his pic, "Til Eulenspiegel," which he will produce and star. Christian-Jaque is director.

Portland, Ore.

By Ray Feves

Paul Gilbert held for a third inning at Clover Club.

Walter Hoffman, Paramount field man, here for couple of days.

"Royal Hawaiian Revue" held for second week at Amato's Supper Club.

Phil Downing, AGVA rep for the Pacific N.W., in town for couple of days.

William Duggan has inked "South Pacific" with Martha Wright for a week at the Auditorium the middle of October.

Billy Eckstine, George Shearing quintet, and Count Basie set to do a one-niter at the Auditorium on Saturday (20).

Gloria Greenwood visiting her home here for two weeks before returning to Hollywood for work on the remake of "One Night of Love."

Joan Bennett and Zachary Scott in "Bell, Book, and Candle" wound up five-day date at Mayfair Theatre (12), with Edward Everett Horton in "Nina" to open Sept. 22.

Mayfair Theatre manager Herb Royster recovering from a serious operation at Physicians and Surgeons Hospital and Paramount manager Oscar Nyberg mending from foot surgery.

Rome

By Helen McGill Tubbs

Linda Darnell vacationing and reading Italian film scripts in Capri.

Herbert Yates and his wife, the former Vera Ralston, in from a Capri holiday.

Lois Maxwell back from London where she did femme lead in film with Paul Henreid.

Italo basso Virgilio Azzari will retire to Rome after 50 years of singing at N.Y. Met.

Robert Swink here from Hollywood to edit "Roman Holiday," now nearly finished.

Greta Garbo is a vacationer in the Alps but will be back in Capri after the tourist season ends.

"Agamemnon of Aeschylus," ancient Roman classical theatre, has opened at the Roman Theatre in Ostia, the historical ruins just outside Rome.

Cleveland

By Glenn C. Pullen

Ted King, ex-maestro, new office manager of Decca Records here.

Benno Frank to direct "Finian's Rainbow" for Play House in November.

Monica Lewis due here Nov. 3 to plug Metro's "Everything I Have Is Yours."

Duke Ellington orch currently teeing off fall season for Towne Casino on a one-weeker.

Brammer Carlson, who directed Lakewood Civic Players, gave up stage for TV job on WXEL staff.

Both Sam Borsellino's Tropicana and Sammy's Club have adopted show policy of femme impersonators.

Four Aces doing repeat at Moe's Main Street Club where John DuBois, local operetta singer, clicked on cafe bow.

Carroll & Gorman back at Vogue Room for third visit, with Michael Selker's band replacing George Sterner crew.

Guitarist George Gobel, songstress Jan Welles and Bob Whalen, local singer who won first prize in Arthur Godfrey's TV show, make up Sky-Way Club's new bill.

Ireland

By Maxwell Sweeney

Michael MacLiammoir to London for TV shot.

Betty Hutton inked for week of Nov. 17 at Theatre Royal, Dublin.

Halle Orch. pacted for concerts at Cork, Limerick and Dublin next month.

Longhair batoneer Eimear O'Brien leaves next month for year's stint as deputy conductor at Munich State Opera House.

Alec Clunes, director Arts Theatre, London, in to take quick look-see at current Abbey production, Walter Macken's "Home is the Hero," now in seventh week.

Hollywood

Paul Henreid returned from London.

Greer Garson vacationing in Del Mar.

Jesse L. Lasky returned from Honolulu.

Fernando Lamas divorced in Las Vegas.

Rod Cameron out of the hospital after a checkup.

Arthur Sheekman east on a three-week vacation.

Marlon Brando back to work after a short siege of flu.

Lloyd Nolan to San Francisco in behalf of the City of Hope.

Robert Mitchum in town after a 4,000-mile vacation in a trailer.

Frederick Brisson and Rosalind Russell to Coronado on vacation.

I. H. Prizzmetal in town after London holidays with Sam Spiegel.

Dick Lane hospitalized after a fall from a ladder in his back yard.

Margaret Sheridan to San Francisco to plug "One Minute to Zero."

William Holden in town after three weeks of entertaining in Korea.

Buddy Rogers leading a troupe of entertainers to Korea this Saturday (20).

Mickey Rooney put on a show at the Marine Corps Recruit Depot, San Diego.

Lana Turner in from Lake Tahoe where she established residence for divorce.

Hoot Gibson opened the Silver Spurs cocktail lounge in San Fernando Valley.

L. K. Sidney returned to his Metro desk after three weeks of fishing in Oregon.

Carol Ann Beery back from a European tour to resume her screen career.

William C. McMillen, Jr., in from the east on his semi-annual visit to Pathe lab.

Dore Schary reelected chairman of the board of overseers of the Univ. of Judaism.

Marshall Neilan, Jr., won a Christopher Short Story award for his "Mother Superior."

Houston Branch in from Rome where he scripted "Follow Your Star" for Republic.

Dr. Miklos Rozsa teaching a course in screen music at Univ. of Southern California.

Art Arthur back at his Motion Picture Industry Council desk after a two-week vacation.

Chicago

Walter Robinson has joined the Shaw booking office.

John van Druten in for the opening (15) of his "I Am Camera" at the Harris.

John Auer, Republic producer, and writer Steve Fisher setting up locations for "City That Never Sleeps."

Danny Newman back from the two-month swing of South America to start publicity on Allied Artists attractions.

Bryan Foy in for testimony about "Miracle of Our Lady of Fatima," for which Warners is asking an extended run in Chicago.

Milton Baron and other Broadway front-office legiters flew in for wedding of Mary Statz, legit actress, to Ben Rosenberg, company manager of "Stalag 17," last week.

Pittsburgh

By Hal Cohen

Four Lads booked into Bill Green's for week of Sept. 29.

Eileen Wilson set to headline at Lenny Litman's Copa week after next.

Willie Shore follows Maureen Cannon into Carousel next Monday (22).

Jack Palmer has resigned as treasurer of "Ice Capades" after three years.

Jane Van Duser, local actress, signed for Mary Chase's new play, "Bernardine."

Gaylord Hawkins named technical director of Fort Wayne, Ind. Civic Theatre.

Tony Pudlows (Arabella, the one-woman band) celebrated their 10th wedding anni.

Tommy Lane back into Casino as house singer; Vinnie Faye was there first two weeks.

Comedian Rummy Bishop has hit the road again, with first stop at the Pier, Jamestown, N. Y.

Bill McDonald, who danced in Playhouse musicals, going on tour with "Gentlemen Prefer Blondes."

Al Checcho's mother, here from N. Y. for a visit, heads for Boston and tryout of "Puttito Square," in which he has a role.

Maurice Myself driving to N. Y. to bring his two songwriting brothers, Sammy and George, home for Jewish holidays.

Michael Siyy, who studied acting at Tech, set for new Reginald Denham-Mary Orr comedy, "Be Your Age," with Conrad Nagel.

OBITUARIES

R. H. BURNSIDE

R. H. Burnside, 82, veteran producer and stage director, died Sept. 14 in Metuchen, N.J. He also was a playwright, lyricist and librettist and for many years was general director of the old Hippodrome, N.Y.

Burnside got started on his show biz career as a call boy for the Gilbert & Sullivan shows at the Savoy Theatre, London. He made stage debut in the guise of a dog in "The Bohemian Girl." He came to the U.S. in 1894 as a stage director for Lillian Russell and subsequently turned to playwrighting with "Sergeant Kitty" (1903), "The Tourist" (1906) and "A Trip To Japan" (1909).

He was associated with the Hippodrome from 1909 to 1923. When Charles Dillingham took over the theatre in 1915, Burnside staged and wrote many of the plays that were produced there. Among them were "Hip-Hip Hooray!" "Cheer Up," "Happy Days," "Good Times," "Get Together" and "Better Times." Burnside produced spectacles of the Hippodrome type in other cities. He staged the pageant "Freedom" at the Philadelphia Sesqui-centennial in 1926. He wrote and staged Fred Stone's shows, including "Chin Chin," "Jack O'Lantern," "Tip Top," "Stepping Stones," "Three Cheers" and "Criss Cross." His song output includes "Ladder of Roses," "Nice To Have A Sweetheart," "You Can't Beat The Luck of The Irish," and with John Golden and Ray Hubbard, "Poor Butterfly." He was a charter member of ASCAP.

In the 1940s, Burnside reverted to Gilbert & Sullivan, organizing several troupes of players that presented operettas in summer stock. In 1939 he staged a cowboy spectacle at the N.Y. World's Fair. He was Shepherd of the Lambs from 1918 to 1921 and staged many of its public and private gambols. Two daughters survive.

ADAM A. ADAMS

Adam A. Adams, 66, pioneer film showman, died Sept. 15 in St. Michael's Hospital, Newark, after a brief illness. He was the owner of the Paramount and Adams Theatres, Newark, and Park Lane, Palisades Park, N.J.

The Adams was known country-wide during the swing craze, and a decade ago, when its stage shows were a top showcase for talent. Previous to that the theatre had been the Shubert, a prime stop for roadshows. The Minsky interests are seeking the house to revive burlesque.

Adams began as a shoe shine boy after arriving from Greece at age 15. He entered the nickelodeon business in Jersey City in 1908, soon removing to Paterson where he eventually owned a chain of theatres. He had owned the Newark Paramount since 1921.

He is survived by three sons, two of whom, Thomas and Emanuel, are carrying on the theatre interests; his wife, a daughter (Mrs. Dorothea Carol Pantages) and five grandchildren.

JOSEPH ALLEN

Joseph Allen, 80, veteran legit actor, died Sept. 9 in Newton, Mass. He was associated with George M. Cohan for 18 years appearing in such productions as "The Tavern," "Seven Keys to Baldpate," "Hit the Trail Holiday" and "The Baby Cyclone."

Allen began his stage career in 1896 with the Castle Square Opera Co. in Boston. He came to New York a few years later for a supporting role in the Eddie Foy starrer, "The Wild Rose." Subsequently he appeared in "The Song and Dance Man," "To Rather Be Right," "Reunion in Vienna," "Bulls, Bears and Asses," "Village Green." In 1941, was his last Broadway appearance.

Surviving are a daughter, a son, actor Joseph Allen, Jr., and a sister.

GERTRUDE COGHLAN

Gertrude Coghlan, 73, former legit actress, died Sept. 11 in New York. She was the wife of Augustus Pitou, theatrical producer, and the daughter of the late Charles Coghlan, actor and playwright.

Miss Coghlan made her Broadway debut in 1897 in "The Royal Box," with her father, author and star of the play. In 1901 she starred in her father's "Becky Sharp," and subsequently appeared in "The Sword of Justice," "The Sorceress" and "The Travelling Salesman." Her last appearance on Broadway was in 1936 in the Arthur Hopkins production of "Plumes in the Dust."

daughters and two sons survive. She was niece of actress Rose Coghlan.

JOSE FORNS

Jose Fornas, 56, composer and playwright, died of a heart failure in Geneva while on his way back to Spain from the copyright convention where he represented his country. A doctor in medicine and in law, Fornas became one of the leading composers of light music in Spain, a journalist and a playwright. As a screen writer, he founded the cinema section of the Spanish Society of Authors & Composers in 1938 and had been its general secretary ever since.

As representative of Spain he had been present at every authors congress held in Europe since the war.

DR. MAURICE G. RICKER

Dr. Maurice G. Ricker, 83, retired motion picture director for the U.S. Dept. of Agriculture, died Sept. 9 in Washington. After World War I, he was in charge of motion picture laboratory for the War Work Council of the YMCA in Europe. Until 1929 he was director of motion pictures for the Interior Dept. Subsequently he was in private motion picture work for a number of years until he joined the D. of A. in 1937.

During 1945-46, Dr. Ricker did film work for the Army.

WILLIAM R. HAYES

William R. Hayes, 73, operator of the DuQuoin, Ill., State Fair, died in DuQuoin, Sept. 11. He was one of the first such operators to book big names for his eight-day show. This year the headliner was Milton Berle. In the '20s and '30s, Hayes also operated 30 theatres but he sold them and devoted his time to the fair.

Survived by his wife and two sons, who will continue to run the exposition.

ARTHUR ZELLNER

Arthur Zellner, 59, film publicist, died Sept. 9 at his home in Burbank, Cal., after a long illness. Zellner moved to Hollywood from N. Y. in 1922 as publicity director for Mary Pickford and Douglas Fairbanks and later was associated with Warners and Metro. He had served on the charter board of the Motion Picture Relief Fund.

His wife and two daughters survive.

SAMUEL BERKOWITZ

Samuel Berkowitz, 70, one of the oldest active projectionists in the Pittsburgh area, died in that city Sept. 9. A member of Local 171 of the Motion Picture Operators Union, he had been affiliated with Warner Bros. for more than 25 years, working at the nabe Manor Theatre during most of that time.

His wife, five sons and three daughters survive.

HOLBROOK C. BISSELL

Holbrook C. Bissell, 60, former Columbia Pictures manager in Albany and a film salesman there and in other exchange districts for 30 years, died Aug. 30 in Albany. He had been in a screen advertising business since 1947, except for a period with the Warner Albany branch last winter.

Wife, son, brother and sister survive.

W. B. (Pop) KNEEDLER

W. B. (Pop) Kneeder, 66, a pioneer film exhib in southern Illinois, died at his home in Sullivan, Ill., Sept. 7. During a theatrical career that began in 1912, Kneeder constructed and operated houses in Collinsville, Litchfield, Mattoon and Effingham, Ill. He also had served as mayor of Litchfield.

After disposing of his houses, Kneeder became a breeder, trainer and racer of trotting horses.

ERIC TAYLOR

Eric Taylor, 55, screen writer, died of a heart attack Sept. 8 while on vacation in San Francisco. Among his screen credits were "Heart of the Rockies," "South of Caliente" and "Pals of the Golden West" at Republic. His most recent film was "Big Jim McLain" at Warners.

His wife survives.

FRANK WILLIAMS

Frank Williams, 67, Warner Theatre booker, died in Chicago Sept. 11.

Williams had been with the WB circuit for 30 years.

JOHNNIE STANLEY

Johnnie Stanley, 75, music-comedy performer, died Sept. 3 in New

York. Stanley, who began his stage career in vaude, played in many of Gus Edwards' acts.

He appeared in several editions of the "Ziegfeld Follies," in "Hit the Deck" and in an Irving Berlin "Music Box Review."

His wife survives.

NATHAN F. TALBOT

Nathan F. Talbot, 60, retired showman, died in Dallas Sept. 5. He was a former blackface comedian and baritone soloist with the "Lasses White Minstrels" for years, and later worked with the Honey Boys troupe.

Survived by his wife, daughter and sister.

DAN A. CASTE

Dan A. Caste, 49, music film editor of Columbia Pictures, died Sept. 6 in Hollywood after a heart attack.

He was a member of the board of directors of Film Editors, Local 776, for seven years.

JAMES ATROY

James Atroy, 79, owner of the Picturedrome, Lancaster, England, died in that city Aug. 30. He showed films in early pioneer days.

As a vaude artist, he was once billed in North and South America as the Great Atroy.

DR. ARTHUR N. W. COLAHAN

Dr. Arthur Nicholas Whistler Colahan, 67, composer of "Galway Bay," died Sept. 10 in Leicester, England.

He had been a practicing neurologist in England for many years.

Leland H. Swain, 65, film projectionist for 30 years, died in Calcutta, O., Sept. 8. He was prexy of the Stagehands and Motion Picture Operators' Union at East Liverpool. Wife survives.

Alexander Stewart, one of the earliest film distributors in Scotland and who established Scottish Exclusives, Ltd., died in Glasgow Aug. 21.

Foster Decker, 50, v.p. of the Altamont (N. Y.) Fair and former sheriff of Albany County, died Sept. 10 while playing a violin for square dancing at a Grange supper-dance in Dormansville, N. Y.

Dan L. Coghlan, 81, legit actor, who often impersonated Abraham Lincoln, died in Palatine, Ill., Sept. 13.

Richard J. Riley, 39, electrician at Columbia Pictures for 18 years, died Sept. 8 at the Motion Picture Country Home on the Coast.

Nalbro Bartley Clark, 64, novelist, died Sept. 7 in San Francisco. One of her novels, "Head Over Heels," was adapted into a musical comedy.

Charles House, part owner of the State Theatre, Rockford, Ill., died in Rockford, Sept. 10.

Mrs. Tryphosa Bates-Batcheller, 76, singer and novelist, died Sept. 9 in Goshen, N. Y.

Dr. Jessamine T. Hawley, mother of Paramount cameraman James Hawley, died Sept. 6 in Hollywood.

W. T. Gent, 68, Yorkshire screen director, died in Buxton, England, Aug. 27.

Mother, 82, of writer-director F. Hugh Herbert died Sept. 8 in Hollywood.

Catskill's

Continued from page 1

hotels in the Adirondacks, the Poconos and the White Mts.

Weekends in the mountains brought Broadway to more than 2,000,000 vacationers, as key hotels were able to shell out fancy prices for acts that can command plush salaries on both side of the Atlantic. The \$2,500-\$3,000 figures lured such headliners during the past season as Tony Martin, Sophie Tucker, Sam Levenson and Joe E. Lewis to the Concord.

With a seasonal nut of about \$80,000 for outside talent, the Concord was by far the biggest exploiter of name shows in its adherence to a policy of the "gigantic," the "colossal," the "stupendous" in every facet of its operation.

Grossinger's Started It

Also important as a key purveyor of talent is Grossinger's at Fernside, N. Y., initiator of bigtime shows in the Catskills, which it started in the early '30s. Grossinger's had approximately a third of the talent expenditure of the Concord during the past summer, but

only because it has long since established a policy of never allowing its show biz entertainment to exceed the more basic resort amusements.

There are probably 50 other hotels whose talent expenditures are of a somewhat lesser category than Concord and Grossinger's, and after that several hundred others are in the modestly budgeted orbit.

In the old days burlesque and vaudeville were known as the greatest sources of new talent, but with those fields stripped of their former glory, it has been the summer hotels to which young performers have turned for experience. It is now traditional that Danny Kaye, Robert Merrill, Jack Carter, Jan Murray, Van Johnson, Robert Alda, et al., gained their greatest experience in the Catskills. Top execs and playwrights like Dore Schary, Moss Hart, Arthur Kober, Sylvia Fine, Don Hartman, Max Liebman, et al., also got started in the borscht belt.

Last summer there were new names spawned in the hills—names such as Dick Shawn, Bobby Ramen, Arne Sulton, Mel Leonard, Emil Cohen—none of them known to Broadway but rated by the bookers as likely prospects for the presentation houses and the nation's top cafes in another year or so. They are getting the same sort of experience gained by Red Butons, who snared \$35 before the war doing an act of song parodies and character delineations. Since emerging from the Army, Butons has been in the \$500 class on the hotel route, and on Oct. 14 reaches his peak with his own TV show for the Columbia Broadcasting System. It was in the mountains that he tried out the sort of material and performance that will be integrated into his new video revue.

Changing Tastes

Entertainment tastes have changed considerably on the circuit. It wouldn't have been countenanced a few years ago, but a harpist, Robert Maxwell, played the rounds during the last summer to click results. Grossinger's played him as a test booking—and the others followed. It was the first harp to click in the mountains since Morton Downey.

The hotels also dipped more and more into the Broadway legits for their talent, hiring many stars of top musicals on their night off for special Sunday entertainments. In addition to which there were the midweek shows at most of the hotels, shows that may not have been as high-priced as the weekend performances, but were still a good source of coin for many concert-type acts.

Anything and everything can happen on the summer circuit—and it did! It was nothing for one small hotel to book five singing acts on a single bill, and still think it had a varied layout because it comprised a prima donna, a dance team with a singer, the Ben Yost Singers, a sister singing team and a blues warbler.

And there was the hotelkeeper who called a booker and asked that a dog act that played basketball be cancelled because of a conflict in the weekend booking schedule. His explanation: "We had basketball last night."

MARRIAGES

Mrs. Marcella Howard to Leslie Fenton, Carmel, Cal., Sept. 12. He's a screen director.

Shirley Gross to Sandy Spillman, San Francisco, Sept. 14. Groom is program director of KPIX there.

Helene Lane to Albert Alpern, Los Angeles, Sept. 14. Bride is a film flack.

Mary Statz to Ben Rosenberg, Chicago, Sept. 14. Bride is legit actress; groom is Chi company manager of "Stalag 17."

Dorothy Ann Panosky to Joseph F. Bugala, Latrobe, Pa., Aug. 29. Bride was shorts booker for Manos Theatres; groom is city manager in Uniontown, Pa., for circuit.

Una Lenehan to Henry Michael Sheehy, Dublin, Sept. 6. Bride is news gabber with Radio Eireann.

Margaret Glynn to Seamus Ennis, Douras, County Kerry, Sept. 11. Groom is BBC's Irish folklore authority.

Laura Gunall to Don A. Davis, New York, Sept. 13. Bride is a model; he's N. Y. office manager for the Sam A. Jaffe agency.

Gilda Golderos to Mal Braveman, New York, Sept. 2. Groom is a publicist.

Joan Marlowe to Roderic W. Rahe, Sept. 13, Darien, Conn. Bride is co-publisher of the Theatre Information Bulletin.

Elrita Bartholomew to St. John Terrell, Lambertville, N.J., Sept. 15. Groom is founder and operator of the Music Circus there.

Film Stars

Continued from page 1

people on this last trip, that the whole star system will collapse unless Hollywood takes steps to again insure the illusion. I don't believe stars or even lesser players should be over-exposed, no matter what the gain. Only in matters of welfare or to entertain troops and veterans in hospitals, should our stars be asked to come face to face with the public.

Nixes Personals of Stars

Gregory said his trip had decided him against permitting radio, television or other appearances by Power, Massey and Mss Anderson during the "John Brown's Body" tour. A similar rule will apply to Charles Boyer, Charles Laughton, Sir Cedric Hardwicke and Agnes Moorehead when they take off next week on their fifth national tour in Gregory's production of Shaw's "Don Juan in Hell," under the banner of the First Drama Quartet, and to Elsa Lanchester's forthcoming "Private Music Hall" trek.

"We must return to the golden age of illusion," he emphasized, "in which the motion picture medium enjoyed its greatest prosperity—but we seem bent on ripping illusion away by sending our stars out to do the work that advance men should do."

"Before World War II," he concluded, "we knew that illusion was indispensable to a healthy boxoffice. Now stars open meat markets, appear at chiropractors' conventions, endorse vacuum cleaners and diet pills—all for the sake of the almighty plug. It's become such an unquestioned practice that any organization president can pick up the telephone and wheedle a studio into sending a star to give away the door prizes at club function."

BIRTHS

Mr. and Mrs. Irving Rochlin, son, Chicago, Sept. 6. Mother is Lila Leeds, former film actress now a nitery singer; father is her piano accompanist.

Mr. and Mrs. William Corcoran, daughter, Santa Monica, Cal., Sept. 8. Father is a technician at Metro whose two other daughters, Donna and Noreen, are screen moppets.

Mr. and Mrs. Omar F. Elder, Jr., daughter, New York, Sept. 8. Father is attorney with ABC network.

Mr. and Mrs. John A. Gambling, daughter, New York, Sept. 6. Father broadcasts via WOR, N. Y.

Mr. and Mrs. William Talman, daughter, Hollywood, Sept. 7. Father is film actor.

Mr. and Mrs. Bruce Kelly, son, Houston, recently. Father is public service director for KPRC-TV there.

Mr. and Mrs. Art Carney, son, New York, Sept. 6. Father is publicity staffer at WGN there.

Mr. and Mrs. Jack Franklin, son, Pittsburgh, Aug. 29. Father is ex-Luis Morales drummer now in service playing with air base band at Sampson, N. Y.

Mr. and Mrs. James Balmer, II son, Detroit, Sept. 8. Father is the son of James G. Balmer, general manager of Harris Amus. Co. in Pitt.

Mr. and Mrs. Jack Buck, daughter, Sept. 3, Columbus. Father is sports director of WBNS-TV there.

Mr. and Mrs. Victor Newman, daughter, Hollywood, Sept. 9. Child is the granddaughter of Jim and Marian Jordan ("Fibber" & McGee Molly"), veteran radio performers.

Mr. and Mrs. William Friedman, son, Hollywood, Sept. 6. Father is with Lefkowitz & Bekke.

Mr. and Mrs. William Magginnetti, daughter, Glendale, Cal., Sept. 11. Father is film production manager.

Mr. and Mrs. Dwight Hauser, son, Van Nuys, Cal., Sept. 10. Father is a radio director for ABC.

Mr. and Mrs. James Lawler, son, Hollywood, Sept. 10. Father is an accountant at Monogram-Allied Artists.

Mr. and Mrs. Walter Shenson, son, Hollywood, Sept. 10. Father is a Columbia pix publicist.

Mr. and Mrs. Richard Shapiro, daughter, Sept. 11, Chicago. Father is assistant chief engineer at TV station WBKB there.

Mr. and Mrs. Robert Rosenberg, daughter, Sept. 5, Chicago. Father is member of WBKB sales staff there.

Mr. and Mrs. Milt Brown, son, Sept. 13, New York. Father is column editor for NBC press department.

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VARIETY

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DAYTIME TV—NO. 1 DILEMMA

New Howls on Legit Tix Famine As Bette, Hepburn, Sullivan Shows Due

Broadway appears likely to be in for another of its periodic hubbubs over dearth of tickets at the boxoffice for new shows. At least three incoming productions, all with top-draw femme stars and heavy theatre party bookings, are expected to set off the howls this time.

Most extreme case may be "The Millionaire," Theatre Guild production of a Shaw comedy, with Katharine Hepburn starred. Not only is the actress a proven b.o. magnet, but the show is in for a scheduled 10-week run, approximately three weeks of which will include Guild subscription. Theatre parties and initial response to a mail order ad that appeared Aug. 24 will probably use up the ticket supply for virtually the entire run.

In this case, there will likely be a bitter squawk from the brokers, who may be limited pretty much to what they can get from "diggers" or a few returned seats from parties. It's assumed that if Miss Hepburn gets good notices (as she did in London, where the play itself was more or less dismissed), she may consent to extend the run a few weeks, but not much beyond that. The show opens Oct. 17 at the Shubert.

Bette's Song & Dance Bow
Another entry figured likely to cue letters to the editors and general uproar is "Two's Company," the James Russo-Michael Ellis re-ve in which film star Bette Davis will make her song-and-dance debut on the stage. This production, due Dec. 4 at the Alvin, has scheduled 35 parties, including five matinees, through Feb. 11. Not a single evening show is available for boxoffice sale before Dec. 20, a Saturday. Approximately two weeks are open after that (presumably they will be snapped up by mail orders) and then a similar situation.

(Continued on page 20)

B'way Has 1st Hit—From Faraway Bali; Its Dancers Take Play Away From Legit

Broadway has its first hit this season, from the most unexpected of sources—faraway Bali. The Dancers of Bali, group of dancers and musicians imported from Indonesia for what looked like a prestige, limited-draw engagement, opened at the Fulton, N. Y., last Tuesday (18), and the novelty of the season has turned into a smash hit. Troupe had a \$50,000 advance sale, unusual in itself. It got rave notices Wednesday, with long lines at the boxoffice the next two days as result. Wednesday night the house had the limit in standees, and that has been the rule since. As of Monday morning (22), the five-week engagement was practically sold out, except for a few scattered locations. Upstairs is all gone.

Company of 45 was imported by (Continued on page 20)

Father Jordan's Tour

Chicago, Sept. 23. Max Jordan, who quit broadcasting a few years back to enter the priesthood, is due in this country next week to begin a nationwide lecture tour. He starts in Chicago Oct. 5. Father Jordan was NBC's correspondent in Austria prior to the war. Later he was brought in to the New York headquarters to supervise religious broadcasts. After the war he returned to Europe to enter a monastery.

Hal Roach Warns Majors: 'Now Or Never' in Vidpix

By BERT BRILLER

The big motion picture studios should get into vidpix production "now or never," says Hal Roach, Sr., film pioneer whose lot is now the most active telefilm factory. He urges the majors to make vidpix as well as theatrical features: "They will lose money unless they go into TV films as a means of bringing in new income."

"The importance of TV films is that they will tap coin which is not coming from the amusement dollar," Roach said in New York this week. "The main problem, of course, is exhibitors' objections. But this is actually shortsighted. Seeing stars on tele can be the biggest inducement to bring new audiences into the theatres. Further, the savings made by the studios through their addition of vidpix will be passed on to the exhibitors."

Doing some arithmetic, Roach figured that the average star gets \$100,000 for a pic and does two a (Continued on page 20)

WORST OF TV INROADS ON B.O. OVER—ZUKOR

The "worst" of TV's boxoffice inroads is over, in the opinion of Adolph Zukor, who now views video's effect on films as being dominantly a weekend affair. "And since pictures do their best boxoffice anyway on weekends," observes the veteran film topper, "the damage is little, if any, since we turn them away regardless."

"There are better pictures around, and more of them," he continues, "whereas last year TV was still a new appeal. And let us be honest, the pictures weren't as good then as they are today. I have never seen such a good crop of product from all companies as there is now."

NETWORKS MULL ULTIMATE PAYOFF

By GEORGE ROSEN

The future of daytime television remains a source of considerable concern to the networks. So far it's been going nowhere fast, either in terms of program feats or on commercial returns.

The decision of NBC to finish up the year by slotting low-cost or no-cost "fillers" between 10 a.m. and 1 p.m. and letting the affiliates shift for themselves straight through to 3 p.m. (the 1 to 3 p.m. segments have always been designated as "station time"), stems from the webs' failure to sell these hours.

On ABC and DuMont it's open house, cross-the-board, name your own time and day.

CBS-TV has been somewhat more successful than the other webs, sponsor-wise, but encased in a program straightjacket that finds virtually every daytime entry a video adaptation of a radio show, clear through from Arthur Godfrey in the morning to "Strike It Rich," "Bride and Groom," "Guided (Continued on page 56)

MIT Discovery Spurs Int'l Tele

Washington, Sept. 23.

The State Department has confirmed the development of a new electronic technique which could make possible international TV. It said that the Voice of America is considering the new discovery for eventual beaming of TV to overseas points, but added that international TV is still a long way off because "considerable research" is still required and financing is lacking.

New technique was developed for VOA by the Massachusetts Institute of Technology. State Department said that the development seems to make possible long-distance communication "not subject to fading and disappearing." Discovery may revolutionize long-distance communication and perhaps lead the way to international tele, the department announced.

DEFER PICTURE SALE OF GERTIE LAWRENCE BIOG

Screen rights to "A Star Danced," the Gertrude Lawrence autobiog published in 1946, will not be sold for an indefinite period. Although the actress' recent death stirred renewed studio interest in the property, her executors feel that a film biog just now would be in questionable taste.

The book was originally sold to John Sutro, indie British producer, shortly after publication. A down payment was made, but although (Continued on page 56)

Holliday, Ives, Levenson, Loeb Deny Commy Taint in 2d McCarran Report

Washington, Sept. 23.

No Mex Standoff

Birmingham, Sept. 23.

With all radio and TV blacked out in the U. S. on the Jersey Joe Walcott-Rocky Marciano fight scheduled for tonight (Tues.) except for theatre video, WILD, Mutual station here, figured a plan to broadcast the fight anyway.

Station set a deal to pick up the Mexican broadcast of the bout, with a Spanish teacher from the U. of Alabama doing a translation for local sportscaster Gabby Bell.

Walcott-Marciano In 350G SRO For 50-Theatre Tele

Potential of large-screen theatre TV was forcefully demonstrated last night (Tues.) as 50 theatres in 30 cities from coast to coast carried the Joe Walcott-Rocky Marciano heavyweight title bout from Philadelphia's Municipal Stadium. Although all the returns are not in yet, conservative estimates, based on boxoffice sales up to fight time yesterday, indicate that the fight, which received record-breaking theatre TV coverage, grossed between \$350,000 and \$400,000 and had an audience of approximately 125,000 for theatre video.

Most houses which signed for the exclusive telecast with Theatre Network Television reported virtual sellouts and many hung out the SRO sign. Tickets, depending on the location of the theatre, sold for between \$2.50 and \$5, with \$3.80 the average. Many theatres, (Continued on page 18)

SAROYAN'S TV DEBUT AS ACTOR, SCRIPTER

Playwright-author William Saroyan will make his television debut as both a performer and scripter with a series of six short plays he has written specifically for CBS-TV's upcoming "Omnibus," hour-and-a-half show to be financed by the Ford Foundation.

Saroyan's plays will vary in length from 25 to 35 minutes, and will form the chief component of the program each time out. Exact dates when they'll be aired, casts and other details will be revealed later. In addition to scripting the shows, Saroyan will also be on camera each time as narrator. Since the program is to originate live in N. Y., that means he will trek in from the Coast for each stanza.

"Omnibus" kicks off Nov. 9, holding down the Sunday afternoon 4:30 to 6 period.

Four well-known show biz figures—Judy Holliday, Burl Ives, Sam Levenson and Philip Loeb—have told the Senate Internal Security Sub-Committee that they have never belonged to the Communist Party, and that they oppose Communist philosophy.

Their testimony, given in executive session last spring, has just been released as Part 2 of the committee hearings into subversive infiltration of radio, television and the entertainment industry.

The four, whose records showed that they either entertained before or belonged to numerous "front" organizations, said that at that time they were unaware of the true nature of these organizations. In many instances also, they testified, their names were used as sponsors of "front" affairs without either their permission or knowledge.

All stated that they have become hep to the facts of Communism, especially since the Soviet aggressions of the past couple of years.

Miss Holliday, who appeared in Washington last March 26, said her maiden name was Judy Tuvim and that 20th-Fox gave her the name of Holliday when she signed a contract with that studio about 1944. Her married name is Mrs. David Oppenheim.

Appearing with her attorney, former U. S. District Judge Simon H. Rifkind, she said she was born in Manhattan and that after leaving high school at 16, she began to work in night clubs. She said she belongs to Equity, Screen Actors Guild, American Federation of Radio Artists and had formerly been a member of American Guild of Variety Artists.

Richard Arens, committee staff director, who did most of the questioning, asked if she had been a member of the Revuers. She said she started with the unit about 1938 and that the other members were Betty Comden, Adolph Green, Alvin Hammer and John Frank. She was with them about six years until she went to the Coast for 20th.

She said she didn't remember whether the Revuers entertained (Continued on page 40)

Would Revive Quartet Of Goodman, Hampton, Wilson, Krupa for Disks

Bandleader Lionel Hampton is discussing with Benny Goodman the revival of the old Goodman quartet in an independent disk project to cut the top jazz tunes of the past 25 years. Together with Goodman and Hampton, Gene Krupa and Teddy Wilson comprised the quartet.

Chief hurdle is in getting contract clearances from the various disk companies for which each of the instrumentalists is now cutting.

Needs Rest, So No Acting Chores

For Olivia; Looks for '53 Legiter

Hollywood, Sept. 23.

Olivia de Havilland, appearing in final retakes, publicity stills, etc., for the 20th-Fox film version of Daphne du Maurier's "My Cousin Rachel," has no legit plans for this season. She hopes to return to the Broadway stage a year hence, however. Except for an appearance in the Council for the Living Theatre's promotional film, "Main Street to Broadway," she has no acting commitments, but intends to take a long rest.

Actress, who appeared in New York last spring in Thomas Hammond's revival of Shaw's "Candida" after a nationwide tour, would prefer a new play, either an adaptation of a novel or an original script with a modern setting, rather than another revival. "Classic theatre interests me very much," she explains, "but I believe a new play is the most attractive idea at present."

Miss de Havilland says that although she is on the friendliest terms with Hammond and would be happy to appear in another

(Continued on page 22)

IREENE WICKER BACK

IN TV WITH OWN SHOW

Irene Wicker, who was cancelled off her "Singing Lady" show over ABC-TV two years ago when the Red Channels fracas first hit the broadcast industry, returns to video Sunday noon (28) via DuMont's WABD, N. Y., in a new moppet-slanted program. Miss Wicker vehemently denied during the Red Channels outburst any left-wing activities and, according to DuMont execs, that incident never came up during negotiations for the new show.

WABD program is to be titled "Little Lady Party," with Helene Pessl, manufacturers of children's toiletries, sponsoring. Show is packaged by Ray Nelson, vet indie TV package producer.

'Not a Bad Little Garage'

—Hope on SRO Scot Hall

Dundee, Scotland, Sept. 16.

Bob Hope played to two capacity houses at the 3,000-seat Caird Hall here last night. He described the auditorium as "not a bad little garage."

Between shows comedian was rushed by car to the Playhouse cinema, where he appeared on the stage and boosted the Paramount pic, "Son of Paleface," due here next week (22). Hope did a snappy Highland Fling dance from his latest film, "Road to Bali." One-nighter at Caird Hall, where Danny Kaye played recently, was under auspices of British impresario Harold Fielding.

Hope has been playing a lot of golf at Gleneagles in Central Scotland, motoring to his one-night stands.

Chevalier With Hylton

London, Sept. 23.

Jack Hylton, who has previously presented Maurice Chevalier in concert here and in the Norse countries, has signed the French star to an exclusive two-year management contract for theatres, radio, TV and pictures.

He plans to set up U. S. dates shortly.

3/24

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154 West 46th Street New York 36, N. Y.

Entertainers to Select

Most Beautiful Blind Girl

Showbizites are among the judges who will choose the most beautiful blind girl in America. Contest is being sponsored by the Associated Blind, Inc., with \$5,000 in prizes to be awarded.

Judges include Arlene Francis, John Robert Powers, Mr. John, Nancy, Craig, Murray Korman, Mrs. Corneliuss Vanderbilt Whitney, Elizabeth Ra' LaMont and Arthur Murray.

Ethel Barrymore Washed

Up in '37? Govt. Thought So in 7½ Tax Settlement

Washington, Sept. 23.

The Bureau of Internal Revenue was convinced back in 1937 that Ethel Barrymore was finished as an actress and that it had better accept a \$7,500 compromise settlement against an income tax claim of \$98,660.38.

Files in the case, showing how badly the Bureau guessed, have just been opened. Bureau claimed \$44,854.19 in taxes and \$53,806.19 in interest for the period 1921-29. During those years the income of Miss Barrymore ranged between \$17,000 and \$64,000 annually.

Government agents, working on the claim in 1937, found that the actress had only a few hundred dollars in cash; and said she had been paid \$57,500 for her work in the Metro film, "Rasputin," but had incurred expenses of \$65,482 in connection with that pic. Then the revenue agents wrote in the report:

"It is generally known that her popularity has been on the decline for the past several years. At the present time there is practically no demand for her services. . . . She has no future on the stage." Bureau wondered if it should even take the \$7,500 away from her but commented that if the money were not accepted, "she would in all probability squander that in the same manner as she has vastly greater amounts in the past."

Piaf & Peals 'Duck' Guests

In Quickie Wedding Party

Wedding reception of Edith Piaf and Jacques Peals, who were married Saturday (20) at St. Vincent de Paul Roman Catholic Church, N. Y., was one of the shortest in theatrical annals. Reception at the Versailles, where Miss Piaf is appearing, was slated for noon, but ceremony was over before 11 and the couple arrived at the cafe more than an hour before the non-churchgoing guests were asked to come. By 12:30, the couple, who had gotten little sleep because of bride's singing chores at the Versailles and groom's at La Vie en Rose, retired to the nearby Beverly Hotel. The party went on without them.

Nick Prounis, co-owner of the Versailles with Arnold Rossfield, was best man, and Marlene Dietrich was matron of honor.



FRANK LIBUSE

NOW STARRING WITH MARGOT BRANDER Club Lido

Champs Elysees, Paris, France SEVENTEENTH WEEK

It's a career, and in Paris, too! Personal Management AL GROSSMAN

1270 Sixth Ave., New York

Terrific Talent Array

For 'Masquers Revel'

For Pic Relief Fund

Hollywood, Sept. 23.

Show business, from the medicine show to television, will be saluted at the gigantic "Masquers Revel" at the RKO Pantages Theatre tomorrow night (Wed.) with one of the greatest arrays of talent ever assembled. Some studio ticket-sellers have yet to turn in their final tally, but a capacity gross of for the 2,812-seat house is believed to be a certainty. Tickets are scaled from \$2, in the far reaches of the balcony, to \$50 in the "Golden Circle" of the orchestra section. All proceeds will go to the Motion Picture Relief Fund. "Revel" has been in the making for several months with Jack L. Warner and Motion Picture Relief Fund prexy Jean Hersholt co-chairmaning the campaign to raise funds for the film industry's own

(Continued on page 63)

'FOX' YANKED IN VIENNA

AFTER 4 DAYS OF RIOTS

Vienna, Sept. 23.

After four days of Commie demonstrations against the 20th-Fox film, "Desert Fox," pic about late Nazi general Erwin Rommel, was cancelled out of the Gartenbau Kino here.

Although pic had been playing to packed houses, damage caused by rioters forced management to stop further showings. Rioters had hurled stones at theatre, breaking windows and damaging several neighboring stores. Critical reception for pic was lukewarm, with only the Commie press rapping its political content.

Roy Rogers & Dale Evans

Go Gospel in Memphis

Memphis, Sept. 23.

Roy Rogers and Dale Evans drew an SRO crowd of 9,000 in a gospel rally here last Thursday (18) at Memphis Auditorium.

Cowboy star Rogers and Miss Evans (Mrs. Rogers) appeared gratis at the opening of a 23-day church meeting under sponsorship of the Memphis Youth for Christ movement. They paid their own traveling expenses. Affair was originally skedded for outdoor Crump Stadium, which was set to handle a crowd of nearly 28,000 when heavy rains forced the switch indoors to the auditorium.

Rogers and his wife sang several hymns and religious songs for the packed crowd, which was invited free, but a collection was taken up during the proceedings. They scored heavily with their familiar theme, "Happy Trails."

Several other sagebrush performers appeared with Rogers and Miss Evans, including Cindy Walker and Redd Harper, costars of the "Mr. Texas" religious western produced by the Billy Graham team; Georgia Lee, singer; Darlene Jensen and Tim Spencer; Jimmy Stroud of the Memphis Union Mission was chairman of the event, which also attracted Gov.-Elect Francis Cherry of Arkansas and other midsouth figures.

This Week's Football

*****By HARRY WISMER*****			
College EAST		SELECTION	*PTS.
Boston U-Syracuse (Fri. nite).....		Boston U.....	6
Beantowners much improved.			
Princeton-Columbia.....		Princeton.....	14
Caldwell and Princeton still loaded with talent.			
Notre Dame-Pennsylvania.....		Notre Dame.....	10
Leahy's Fighting Irish on way back.			
Colgate-Cornell.....		Cornell.....	18
The Big Red strong again this year.			
Holy Cross-Dartmouth.....		Holy Cross.....	6
Dr. Eddie Anderson can turn the trick.			
South Carolina-Army.....		Army.....	17
Red Blaik has the machinery operating once more.			
Purdue-Penn State.....		Purdue.....	14
The Boilermakers will uphold prestige of Big Ten.			
Yale-Navy (at Baltimore).....		Navy.....	7
Well-conditioned Navy has too much			
SOUTH			
Duke-So. Methodist (Fri. nite).....		Duke.....	3
Mustangs will sorely miss Fred Benners.			
VMI-Miami (Fri. nite).....		Miami.....	14
Gustafson has made Miami a powerhouse.			
Miss. State-Tennessee (at Memphis).....		Tennessee.....	10
General Neyland will start all over.			
Alabama-LSU (nite).....		Alabama.....	6
Crimson Tide has the horses.			
Texas A & M-Okla. A & M (at Dallas, nite).....		Texas A & M.....	19
Texas Aggies has what it takes.			
Vanderbilt-Virginia.....		Vanderbilt.....	6
Vandy will bounce back from its Georgia defeat.			
Florida-Georgia Tech.....		Georgia Tech.....	20
Dodds' team has speed to burn.			
Mississippi-Kentucky.....		Mississippi.....	6
Ole Miss will make it two in a row.			
Georgia-Tulane.....		Georgia.....	7
Butts has the Bulldogs ready.			
Maryland-Auburn (at Birmingham).....		Maryland.....	20
Tatum's team will fly.			
Wake Forest-William & Mary.....		Wake Forest.....	3
Two evenly match teams.			
Texas-North Carolina.....		Texas.....	14
The Longhorns strong in every department.			
Texas Tech-Rice (nite).....		Rice.....	7
The Owls will be wide-awake.			
Villanova-Clemson (nite).....		Villanova.....	6
Filipski could be the difference.			
MIDWEST			
Oklahoma-Colorado.....		Oklahoma.....	21
Wilkinson is really ready this year.			
Indiana-Ohio State.....		Ohio State.....	3
The Buckeyes should squeak by here.			
Iowa State-Illinois.....		Illinois.....	14
Ray Elliott's Rose Bowl team still powerful.			
Iowa-Pittsburgh.....		Pittsburgh.....	3
New Pitt Coach—Red Dawson—could turn tide.			
Santa Clara-Kansas.....		Kansas.....	7
Gil Reich will spark the Jayhawks.			
Michigan State-Michigan.....		Mich. State.....	10
The Spartans have learned how to beat Michigan.			
Nebraska-Oregon (at Portland).....		Nebraska.....	6
The Corn-huskers have plenty of offense.			
Marquette-Wisconsin.....		Wisconsin.....	14
The Badgers one of the powers of the Big Ten.			
FAR WEST			
Northwestern-Southern Cal. (Fri. nite).....		Southern Cal.....	3
The Trojans will have the edge at home.			
Missouri-California.....		California.....	20
Waldorf's Golden Bears are rugged.			
Stanford-Washington State.....		Stanford.....	7
Indians still have enough to get by here.			
Texas Christian-UCLA.....		UCLA.....	7
Red Sanders' team can score.			
Minnesota-Washington.....		Minnesota.....	6
Fesler's Gophers improve every year.			
Professional			
Bears-Packers.....		Bears.....	14
Great Rivals, but Halas has it in '52.			
Lions-'49-ers.....		Lions.....	6
Lions haven't forgotten last year's setback.			
Rams-Browns.....		Browns.....	7
Browns will return the compliment of last Dec.			
Giants-Dallas Texans.....		Giants.....	17
Rote and Benners will have chance to strut their stuff.			
Eagles-Steelers.....		Eagles.....	10
Trimble is re-building the former champions.			
Redskins-Cardinals.....		Cardinals.....	20
Charlie Trippi has mastered the T.			

Arrest Buck & Bubbles

In Toronto on Dope Rap

Toronto, Sept. 23.

Buck & Bubbles (John Sublett and Ford Lee Washington), who have been together as an act for some 35 years, were arrested here by the narcotic squad and are in jail with no one prepared to post the necessary \$5,000 cash bail. Pair were playing Bassell's, one of Toronto's top niteries, when mounties raided their hotel room.

Also picked up were Mrs. Sublett and Benny Winestone, former saxist with Benny Goodman's orch and now heading a trio here. Unable to post \$5,000 cash bail, Winestone is also in jail but magistrates' court has released Mrs. Sublett in custody.

Apart from black eye to nitery's reputation, Bassell's will not go bail because finding of drugs automatically means a minimum six months' jail term in Canada and usually 18 months for possession. Hearing comes up Friday (26th).

Rushed in to replace the team at Bassell's tonight (Tues.) were Four Jacks & A Jill.

GUEST TV PANELISTS

RESENT BRUSHEROO

Plethora of panel shows now riding the video airwaves may soon find it difficult to get guest celebs to appear. Number of VIPs and top-name personalities from within and outside show biz, not only resent what they call a "racket benefitting only the sponsor," but also complain of being pushed-around on these shows once they accept.

Chief beef is that celebs are often talked into appearing on these shows as a favor to the producer or someone else connected with the package. Then, when they appear at the studio, they're given little chance to be properly made up and the cameramen consistently give them the most unflattering lens angles. Most of the time, of course, the celebs appear gratis, with whatever token fee is involved being turned over to a charity of their choice.

NEW RKO TO SPEED PRODUCTION

N.Y. Times Backs Chaplin

Charles Chaplin over the weekend found himself with an ally in the powerful New York Times after Attorney General James P. McGranery announced that the comedian-producer was open to suspicion on his background and qualifications to return to the U. S.

Long ago, recalled the daily in a Sunday (21) editorial, the French called him "Charlot," and it was from this angle that the Times labeled its editorial, "Is 'Charlot' A Menace?"

The Times touched briefly upon Chaplin's cinematic background, looking back to his arrival in Hollywood 40 years ago, when "he fitted exactly into the technique of the silent film, though he later managed to adapt himself to films that made noises."

The Times thereupon comments upon the AG's unrest concerning Chaplin's known or unintentional identity with Communist fronts, and concludes: "But those who have followed him through the years cannot easily regard him as a dangerous person. No political situation, no international menace, can destroy the fact that he is a great artist who has given infinite pleasure to many millions, not in one country but in all countries. Unless there is far more evidence against him than is at the moment visible, the Department of State will not dignify itself or increase the national security if it sends him into exile."

'Limelight' Plans Unaltered By UA Despite Government Vs. Chaplin

United Artists will go ahead with distribution plans as originally set for Charles Chaplin's "Limelight," the film to bow at New York's Astor Theatre in addition to a simultaneous two-a-day engagement at a Gotham art house in mid-October.

Indie distrib which, of course, is in no way involved in Attorney General James P. McGranery's blast at Chaplin, intends to handle the pic as though there were no hassle existing.

UA actually has found itself in the middle of the controversy over Chaplin's background and impending U. S. investigation of his qualifications to return to the United States from his current trip to Europe. UA toppers have had no direct word from Chaplin about how the new film should be handled in light of the new developments, and for this reason are following plans drawn before the AG's crackdown.

Chaplin, interviewed by reporters upon his arrival in Cherbourg Monday (22), said he failed to understand the motivation for the AG's decision. He added that he planned to return to the U. S. in six months and that his re-entry permit is in order. Over the past weekend, immediately following McGranery's statement, newspapers in England made it clear that Chaplin, who has remained a British subject, would be welcome to that country.

WALLIS-HAZEN SLATED FOR NEW PAR CONTRACT

New releasing agreement between Hal Wallis Productions and Paramount appeared in prospect this week with the New York arrival of Wallis and Joseph Hazen, president of the producing unit, from the Coast.

Wallis has three completed pix awaiting release by Par and these wind up his commitment with the company. Films are "The Stooge," "Come Back, Little Sheba" and "Scared Stiff." Deal now concluding covers a total of 12 productions and likelihood is that a new pact with Par will be entered before Wallis maps any new production sked.

Jessel's Pic Via RKO?

George Jessel, who is east on further financing for his indie film setup, may wind up releasing through RKO under its new ownership.

His pic, "Rip Van Winkle," with Jimmy Durante, Helen Traubel and Jan Peerce, may get its major bankrolling from Radio Corp. of America in exchange for the TV residuals.

RCA-NBC Talent Coordinator
Manie Sacks
details some fresh perspectives on
Talent Relations
* * *
one of the many byline pieces
in the special
RCA VICTOR NUMBER
in
VARIETY
OUT NEXT WEEK

Goldwyn Would 'Go Along' With New RKO Mgt.

Samuel Goldwyn put in a plug for RKO's "fine management" at a press meeting in New York yesterday (Tues.). And he believes the new controlling stockholder group "will not be silly enough to let any people go."

Goldwyn, who returned Monday from six weeks in Europe, feels his distribution deal with the company is unaffected by the buyout of Howard Hughes. He put it this way: "If they (the Ralph Stolkin group) do a good job with 'Hans Christian Andersen' there is no reason why I will not go along. I am sure they are not going to remake 'Andersen.' They're probably a group who will try to work hard to make a success of RKO."

Goldwyn, who says he refuses to rest on his laurels, is set to launch a new pic next May 1. He's calling it "No. 89" for the time being ("Andersen" is his 88th indie production). New film will be in color, and music will have an important role, but beyond that the filmmaker offered little comment on it.

Producer, who's staying in Gotham a few days for confabs with writers and composers, covered a wide range of subjects for the benefit of reporters.

Re Charles Chaplin: "I consider Charles to be the greatest comedian to come along in my time. He is a great artist and he has made great contributions to the business. I sincerely hope that what I read in the papers is not proven to be fact. We need great artists."

Re "Andersen." "Exhibitors all seem to think we should charge advanced admission prices, and I don't see any other way I can get my money back." Goldwyn commented that he'll require a gross of \$8,000,000 to break even.

Re arbitration: "If exhibitors were to spend more time at their (Continued on page 20)

DISAVOW SALE OF BACKLOG TO VIDEO

Hollywood, Sept. 23. New management at RKO will embark on an early and full-scale production program, putting to a quick end the lensing hiatus at the studio over the past six weeks. It's stressed the new purchasing group headed by Ralph Stolkin, 33-year-old Chicago business man, aims to make more pix for more exhibs and has no intentions of liquidating any of the assets.

Film-making will be guided by

Unusual Signing

Hollywood, Sept. 23. Background of the deal under which Howard Hughes sold out his stock in RKO Pictures had a spectacular twist. At 5 p.m. yesterday (Mon.) Hughes was up in an airplane. His attorney, Thomas Slack, radioed that the sale idea would be scuttled unless a pact was signed by midnight. Hughes came in at 9:30 p.m., summoned all parties to his bungalow at the Beverly Hills Hotel 20 minutes later, and the signing took place at 11 p.m.

Edward "Buzz" Burk, incidentally, wasn't too optimistic regarding the conclusion. He wagered \$150 to \$100 that the deal wouldn't go through. Another Ralph Stolkin associate, Ray Ryan, accepted and collected.

a yet to be named top producer. Sherrill Corwin, Southern California exhib and member of the buying syndicate, is slated to take over studio management.

Officially, the new management doesn't take over for two weeks but it's hoped to get the cameras turning before then with the long delayed "Split Second" and Jerry Wald's "Size 12" listed as probable first starters.

The buyers "absolutely and unequivocally" denied reports they planned to liquidate the studio. Instead they emphasized the intention to "vigorously make pictures and operate the studio for the benefit of stockholders, employees and exhibitors." Eventually, it's planned, RKO will have a separate (Continued on page 22)

Hughes Lends \$8,000,000 to New Owners in Selling RKO Control

RCA Victor Recording Director

Dave Kapp

has a savvy piece on

Recording Pops

* * *

an interesting editorial feature

in the special

RCA VICTOR NUMBER

in

VARIETY

OUT NEXT WEEK

Nix Top Pix For Pre-Xmas Skeds; 'Gr. Show' Yanked

Indicating that the distribs may hold back on important product during the traditional pre-Christmas b.o. lull, Paramount is withdrawing its big money-maker, "The Greatest Show on Earth," from release during that time.

There's some exhib. fear that other outfits will put off the release of new, big pix until after Christmas week.

Par field men have been instructed to nix any engagements of "Greatest Show" from Dec. 6 to Dec. 24. Cecil B. DeMille epic has been drawing great coin across the country and Par apparently is fearful that its value in new engagements would be somewhat dissipated if licensed to play during the pre-holiday slump period.

Krim Back From Europe

Arthur B. Krim, president of United Artists, returned to New York on Monday (22) after several weeks abroad.

Distrib chief exec had looked in on indie production in London, Paris and Rome.

Hollywood, Sept. 23. While selling out his controlling RKO Picture stock to a syndicate headed by Ralph Stolkin, Howard Hughes at the same time entered into an agreement providing the new owners with a revolving credit of \$8,000,000 to provide the new controlling group with sufficient capital to finance its ambitious production program. (See separate story on this page.)

Stolkin's syndicate bought out Hughes' 1,014,000 shares of common stock at \$7 per share. Prexy Ned E. Depinet's holdings of 36,000 shares also are involved in the deal, making a total of 1,050,000 shares acquired by Stolkin and his associates for \$7,350,000.

Agreement provides for an immediate payment of \$1,250,000, a second payment of the same amount on Jan. 1 and timed subsequent payments for a two-year period beyond that date.

Deal was set up by Fred Levy, Jr., son of the Louisville realtor and theatre operator, and owner of the Los Angeles Rams pro football team. Ed Pauley, oilman, and an associate, Daniel Reeves, originally were the prospective buyers—with plans to liquidate the film outfit—but Pauley backed away before anything definite was set.

Payoff to Levy is a 2½% brokerage fee from each side. Mendel Silberberg, chief outside counsel for RKO, is to receive a \$40,000 fee. Attorneys Arnold Grant, Greg Bautzer and Sidney Korshak are to be paid a separate fee for repping the buying group. Thomas Slack was counsel for Hughes.

Of the new owners, Stolkin, A. L. Koolish, Stolkin's father-in-law, and oilman Ray Ryan own 90% of (Continued on page 22)

Balaban Easts

Hollywood, Sept. 23. Barney Balaban, Paramount president, has planned back to N.Y. after 10 days of studio huddles with Frank Freeman, Don Hartman and Russell Holman.

Huddles were on Par's production sked.

National Boxoffice Survey

New Product Helps Biz; 'Quiet Man' New Champ, 'Widow' 2d, 'Fear' 3d, 'House' 4th, 'Noon' 5th

Launching of new, sturdy product which is panning out nicely at the wickets is giving first-run trade this session a nice hypo. Reports from key cities covered by VARIETY currently indicate a very healthy undertone despite the national election, launching of new TV shows, interest in waning baseball season and changeable weather conditions.

"The Quiet Man" (Rep) is easily taking over national leadership, although this is its first week out on release to any extent. Great showing is being made despite current playing in just eight key spots. It is the first time in many months that a Republic pic has been national champ. "Merry Widow" (M-G), first last stanza, is winding up second.

"Sudden Fear" (RKO) again is finishing in third position, same as last week. "O'Henry's Full House" (20th) is edging up to fourth spot although playing extensively for first time this session.

"High Noon" (UA) is climbing from eighth of last week to fifth place, with "One Minute to Zero" (RKO) in sixth. "Just for You" (Par) is showing enough to cop seventh money while "Miracle of Fatima" (WB) will be eighth.

"Affair in Trinidad" (Col), "Don't Bother to Knock" (20th), "Big Sky" (RKO) and "Carrie" (Par) complete the Big 12 list in that sequence. "Son of Paleface" (Par)

and "Dreamboat" (20th) are the runner-up pix in that order.

"Snows of Killmanjaro" (20th) looms as outstanding newcomer this week with a near-record week and terrific takings at N. Y. Rivoli.

"The Ring" (UA) shapes smart in L. A. "Bonzo to College" (U), also new, looks solid in Chi and strong in Providence. "Monkey Business" (20th), just getting out in keys, is fine in Portland, Ore., good in Philly and okay in N. Y.

"Rose Bowl Story" (Mono), another new pic, is rated big in Denver. "Golden Hawk" (Col) is oke in Boston. "Devil Makes Three" (M-G) continues a major disappointment, best showing being an okay round in Cincy.

"Les Miserables" (20th) will add some nice coin currently, top date being a fine session in Toronto. "Tales of Hoffmann" (UA) is big in St. Louis. "Crimson Pirate" (WB) looks okay in Pittsburgh.

"Greatest Show" (Par) is good in Portland. "Will Rogers" (WB) shapes okay in Detroit. "Untamed Frontier" (U) is doing likewise in Louisville.

"Son of Ali Baba" (U) is rated fair in Frisco. "Fearless Fagan" (M-G) looms fair to mild currently.

"Jim McLain" (WB) looms fine in N.Y. at Paramount. "Untamed Women" (UA) shapes solid in Denver.

(Complete Boxoffice Reports on Pages 9-11)

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Film Prexies Will Have to Convene Again On Revised Arbitration Plan

Past week's developments in the struggle to establish an industry arbitration system clearly indicated that the film company presidents again will convene on the matter in an effort to hit upon a newly revised plan which would hasten exhibitor approval.

Changes in the projected system, as advocated by the chief execs 10 days ago, have resulted in a decided snag in arbitration's progress, and this can be removed only by a new meeting of the chief execs.

System as advanced by an exhibitor committee had been approved for the most part by the prexies. However, they voted some revision of provisions relating to damages which may be awarded to exhibits with beefs over clearances.

Although distrib reps claimed the changes were insignificant, new meetings with exhibs in Washington the latter part of last week failed to achieve the hoped-for degree of accord. Particularly critical of the departures from the original arbitration plan was Abram F. Myers, Allied States Assn. board chairman. "I do not know exactly what the next step will be," Myers declared. "But I'm not encouraged to believe that there will be an arbitration system for many months, if ever."

Alfred Starr, new president of Theatre Owners of America, pointedly disagreed with Myers, expressing the belief that the system is on the brink of adoption by the industry. While action at the TOA convention in D. C. indicated that outfit will give early approval to the new plan, the fact that Myers is raising objections can be the roadblock preventing arbitration's progress, say observers.

As a result, a meeting among the company presidents will be called with the aim of further modifying the proposed arbitration plan to satisfy all exhibs.

Studio Unions Fight WB's Bite for Ike As 'Pressured' Donations

Hollywood, Sept. 23. Hollywood AFL Film Council is preparing to take action on complaints from Warners studio workers, who demand repayment of money collected by the management to promote the cause of Eisenhower and Nixon in the presidential campaign.

Cause in the union contracts with major studios provides that all grievances be brought before a grievance board for settlement. Employers are represented on the board by Charles Boren and employees by Roy M. Brewer. If these two fail to agree the problem will be settled by an arbitrator. Most of the studio workers are Democrats, and the Council is expected to use all its influence to stop what it calls "pressured" contributions.

Similar action was taken by the Publicists Guild, a non-member of the council. A spokesman for the Guild declared Warners was asking \$15 from seniors, \$10 from juniors and \$5 from apprentices. Brewer said: "We consider this action by the Warners management a direct violation of our contractual relations." In reply, the studio declared:

"We, the Warner Bros., have always exercised our American right to campaign for the persons and party of our choice. We intend to continue to exercise that right. We shall campaign as volunteers for Dwight D. Eisenhower in the current campaign and we shall ask friends and employees who feel as we do to join us in helping to elect this great American to the Presidency of the United States. Those who do not agree are perfectly free to vote and campaign as they see fit."

NBC Gabber Cues Beefs

Hollywood, Sept. 23. Complaints have been filed against Jay Sims, NBC film commentator, charging him with distorting and exaggerating items and creating an erroneous and harmful view of the motion picture industry.

Association of Motion Picture Producers has sent the complaints to the N. Y. office for investigation.

Welles' Tax Appeal

Washington, Sept. 23.

Orson Welles appealed to the U. S. Tax Court last week from a Bureau of Internal Revenue ruling that he owes an additional \$24,302 in taxes on his 1947 income tax return.

Bureau said Welles took excessive deductions on the film, "The Strangers," made in 1946. Welles and Rita Hayworth, then his wife, owned the corporation which produced the pic. Welles dissolved the company in October, 1946. He claimed this brought him no real income.

Government has also reimbursed Welles to the tune of \$935 he overpaid on his 1946 income tax return.

AFL Supports Pic Companies In Govt. 16m Suit

Additional support against the Government's 16m antitrust suit against the major film companies came Monday (22) from the American Federation of Labor, which at its national convention in New York passed a resolution condemning the Dept. of Justice action. Resolution was sponsored by the International Alliance of Theatrical Stage Employees, the Screen Actors Guild and the California State Federation of Labor.

Declaring that if the suit were successful in forcing the sale of films to TV, the AFL said that "a great many of the 22,000 American picture theatres would be forced to close, with the result that film producers then would not have enough monetary returns to finance the making of quality theatrical pictures in which hundreds and sometimes thousands of American workmen are employed."

The resolution further stated that "the capricious and unreasonable" suit by the Dept. of Justice jeopardizes the livelihood of many of the 250,000 workers in the film industry, who for the most part are organized in AFL unions.

The resolution instructed the top AFL executive council "to investigate all factors in the bringing of this unfair suit . . ."

16m Dealers Sue Majors, Others in B'klyn Court

Fisher Studio, Inc. and Robert V. Fisher, 16m dealers and roadshow men, brought a \$1,050,000 treble-damage antitrust suit in Brooklyn Federal Court Monday (22) against seven majors and a number of other defendants. According to the plaintiffs' attorneys, Malkin & Isacson, the action is the first in the New York area which charges violations of the antitrust laws in distribution of 16m films.

It's claimed that the defendant distributors damaged the Fishers by incorporating "hamstringing" clauses in licensing contracts, such as preventing screening of 16m films to the aged and crippled "shut-ins" who were housed in institutions within 10 miles of an established theatre. Complaint also cites a number of practices which were found to be unlawful in the U. S. vs. Paramount, et al., case. These "abuses" include blockbooking, price-fixing and unreasonable clearances.

Darnell, 20th Wash Up

Hollywood, Sept. 23.

Linda Darnell and 20th-Fox agreed to wash up their association dating back to 1939.

Actress in recent years has been on a one-a-year pact, so cancellation actually only involves one remaining film under the contract. She starred in 28 pix at the studio. Actress intends to make pix in Europe.

594G Aug. Divvies

Washington, Sept. 23.

Film industry dividends for August amounted to \$594,000, a substantial increase over the \$505,000 for the same month of 1951, reports the U. S. Department of Commerce. Biggest item this year was the unusually large \$480,000 Universal melon. This more than offset the fact that Stanley Co. of America, a WB subsidiary, which paid its stockholders \$272,000 in August, 1951, did not report any dividend this August.

Commerce Department reminds that in any industry the publicly reported dividends generally amount to about 60 or 65% of all dividends paid in that industry.

M-G Sues Lanza For \$5,195,888

Los Angeles, Sept. 23.

Metro filed a breach-of-contract suit in U. S. District Court against Mario Lanza, asking damages amounting to \$5,195,888 and an injunction restraining the singer from professional entertainment until his studio contract runs out. Understood his pact has about 15 months to go.

Plaintiff wants \$895,888 in special damages and \$4,500,000 to cover prospective losses to the studio through the cancellation of "The Student Prince." Production was cancelled on Sept. 4 after Lanza had repeatedly failed to report for work.

The injunction, if granted, will restrain the tenor from appearing in concerts or singing on radio or making any further musical recordings for the duration of his contract.

Still Submit Newsreels To Ohio Censors Pending Study of Legal Aspects

Toledo, Sept. 23.

Film industry is still submitting newsreels to the Ohio censor board despite a favorable decision in Toledo Municipal Court declaring the pre-censorship of reels "unconstitutional." Although the industry feels it has won a clear-cut victory, delay in bypassing the scissors-wielders is being caused by a prolonged study of the legal aspects of the ruling. Film attorneys have been conferring with the Ohio attorney general to determine whether or not the state plans to appeal the decision.

Immediately after Judge Frank W. Wiley issued his decision striking down the "pre-restraint" of newsreels, Dr. Clyde Hissong, Ohio film censor chief, declared that an appeal would be filed. However, Hissong made his statement before consulting with the attorney general.

Strong doubt now exists whether such an appeal is legal under Ohio law, and it is the study of this aspect of the case which is delaying the industry decision not to submit the reels to the censor board. Newsreel outfits have no idea of sending reels into Ohio furtively, but will make a public announcement that it's bypassing the censor board when they feel they have complete legal backing. Decision will not be made on an individual basis, but will be presented as an all-industry pronouncement following a meeting of filmery toppers and Eric Johnston, prexy of the Motion Picture Assn. of America.

Mono Meet Opens

Chicago, Sept. 23.

First Monogram-Allied Artists national sales convention in six years opens here today (Tues.) at the Blackstone Hotel with Steve Broidy, president, and 200 executives, bookers, exchange managers and salesmen in attendance. Conclave is for three days.

N. Y. to L. A.

Herbert Kenwith
Abe Lastfogel
John Fearnley
John Gibbs
Oscar Hammerstein 2d
Bill Walters
Mae West

Par Points to 10-Year TV Ties as Key To 'Model' Conduct in FCC Findings

Essaness' Chi Victory

Chicago, Sept. 23.

'Essaness Theatres last week gained a victory when the Illinois Supreme Court denied the plea of Metropolis Corp. for an accounting of the books of the Oriental Theatre from 1946 to 1950, when house was operated by the Essaness circuit.

Metropolis, group of shareholders in the ground lease of the building, claimed that excessive management fees were charged during the period that the indie chain operated the house. Suit previously had been in Chi Federal Court but was discharged for lack of jurisdiction.

Soviet Nixes U.S. On Return of Pix Seized in Europe

Soviet Union has officially nixed a State Department request for the return of film prints seized in Eastern Germany several years ago.

Note from the Soviet Foreign Office, transmitted via the American Embassy in Moscow, states that the prints were "acquired as trophies by soldiers of the Soviet army after defeat of the German-Fascist troops at Berlin in 1945. Consequently, the request made to transfer the indicated motion picture films to American motion picture companies is unfounded." Involved are "Meet John Doe," "Viva Villa," "Mr. Smith Goes to Washington," "Three Musketeers" and "Mr. Deeds Goes to Town."

While the Russian note refers to only these, the Motion Picture Export Assn. claims that at least four other Hollywood films have been grabbed as "war booty." They are "Romeo and Juliet," "The Crowd Roars," "Man in the Iron Mask" and "The Story of Louis Pasteur." According to MPEA, two of the films have been distorted for anti-American propaganda purposes and all are being widely released throughout Russia.

State Dept. protests were begun over a year ago at the request of Eric Johnston, MPEA prez. The Soviet note, disclosed this week, was the first time a reply had been received.

Air Force Lenses Study H'wood Technique

Hollywood, Sept. 23.

Film studios are playing host to 500 members of the U. S. Air Pictorial Service, who are picking up technical pointers from studio pros before going overseas to shoot pictures for the Air Force.

Crews, stationed at the Burbank Air Force base, are studying the mysteries of camera work, both in pictures and television.

L. A. to N. Y.

Bob Aldrich
Barney Balaban
Dave Barber
Roy Brewer
Alfred E. Daff
Allan Davis
Joe DiMaggio
Mildred Dunnock
Carlos Castel
Cedric Gibbons
L. Wolfe Gilbert
Joseph Hazen
Arthur Hornblow
Barry Jones
Gene Markey
Groucho Marx
Lauritz Melchior
Carmen Miranda
Bill Morrow
Elena Nikolaidi
Charles O'Curran
Jerry Paris
Everett Riskin
Arthur Schwartz
David O. Selznick
Don Weis

Washington, Sept. 23. From a monopoly standpoint, the Federal Communications Commission should have no concern in qualifying Paramount Pictures as a broadcast licensee, the company will say in findings being filed with the FCC in connection with the Par package proceedings.

"The Commission does not need to speculate as to what Paramount will do in broadcast operations," company brief declares. "Paramount has been engaged in broadcast questions for more than a decade. During all that time there has not been the slightest suggestion of any conduct or action which is inconsistent with the antitrust laws or the public interest. On the contrary, the record affirmatively shows a record of operation which has consistently been on the highest level of public service."

Further, Paramount points out, even where antitrust practices arise in the broadcast field, the Commission does not cancel licenses but develops procedures for eliminating such practices.

"Thus, when it appeared to the Commission that certain practices of the networks constituted unreasonable restrictions on competition and were against public interest, the Commission instituted the chain broadcasting investigation," and when the networks complied with the regulations instituted as a result of this inquiry, "the Commission did not cancel (Continued on page 20)

Pic's N.Y. Preem May Be Accomped by Suit For 16G by Marshall

Impending preem of the foreign-made "Captain Black Jack" at the Palace Theatre, N. Y., may be accompanied by trial of a \$16,000 suit brought in N. Y. Supreme Court by actor Herbert Marshall against the picture's producers, Alsa Films, Inc., and Miguel Salkind. Marshall, who costars in the import with Patricia Roc, George Sanders and Agnes Moorehead, filed his action to recover salary allegedly due.

Answering Marshall's suit, Alsa contends the actor was guilty of "misconduct" while the film was in production on the Mediterranean island of Majorca, off the coast of Spain. However, Justice Irving Saypol ruled last week that Marshall need not give evidence as to the alleged misconduct since Alsa had failed to supply a bill of particulars.

Somewhat ahead of Marshall in the legal battle is Miss Moorehead. (Continued on page 63)

N. Y. to Europe

G. A. Biondo
Ariana Bronne
Kirk Douglas
Edward Dmytryk
Frank M. Folsom
Ruth Gordon
Edward Galtie
Mitchell Hamblin
Rita Hayworth
Betty Hutton
Garson Kanin
Buster Keaton
Jed Mace
Anthony Marlowe
Bronislava Nijinska
Terence Rattigan
Silas F. Seadler
Paul Stewart
Robert Surtees
Milly Vitale

Europe to N. Y.

Julian T. Abeles
John Barrymore, Jr.
Millicent Brower
Clarence Brown
Dorothy Caruso
Constance Collier
Delmar Daves
Lillian Gish
Samuel Goldwyn
Rex Harrison
Katharine Hepburn
Sol Hurok
Arthur Krim
Esmond Knight
Jill Kraft
Joshua Logan
Raymond Massey
George Pabst
Seymour Segel
Lew Wasserman
Parker Wheatley

EXHIBS' NEW 'PROMISED LAND'

Universal Soaring to \$2.50 Per Share on '52 Earnings

With its third-quarter world earnings comparing favorably with last year's income for the same period, and its current billings averaging about \$800,000 a week, it's figured in Wall St. that Universal's earnings per share should hit about \$2.50 when all returns are in at the end of the fiscal year. Last year the company's shares earned \$2.10.

Although the report filed with the Securities & Exchange Commission last week for the 13 weeks ending Aug. 2 showed a drop of \$78.873 from the same period a year ago, U's overall income for 39 weeks of 1952 was \$1,797,893 ahead of '51. Consolidated world gross for the third quarter totalled \$15,454,260 as compared with \$15,533,133 for the same time a year ago. For 39 weeks of 1952, U chalked up \$45,831,682 as compared to \$44,033,789 for '51.

Slight drop in the recently concluded third quarter is attributed to a mild decline in biz during May and June. However, biz perked up considerably during July and by the end of the month the overall third-quarter total almost equaled last year's sum for the quarter. Upbeat continued during August and on the basis of early returns it's figured that the fourth quarter should equal or surpass the \$21,138,000 earned a year ago.

Surprising aspect of U's current solid weekly earnings is that only one of the pictures currently in release has received more than passing mention. Of the six pix making the rounds, only one—"World in His Arms"—could be termed a "biggie." The others follow the U cornball-action formula, making frequent use of color. They include "Has Anybody Seen My Gal," "Francis Goes to West Point," "Untamed Frontier," "Lost in Alaska" and "Duel at Silver Creek."

MPAA Shows Pixites How TV Can Be Used To Sell Films in Theatres

Perhaps backing up prexy Eric Johnston's statement before the Theatre Owners of America convention Thursday (17) that video will be used to sell pix in theatres, the Motion Picture Assn. of America is showing industry toppers a 45-minute vidpic being used by the British Broadcasting Co. in England to plug theatrical films. Film, "Current Releases," is presently being distributed by the MPAA as part of its informational service and is being observed by sales and pub-ad executives.

Film, a regular program on the British tele network, opens with an m.c. describing what films will be shown and discussed. Program follows with seven or eight-minute trailers of four films currently in release. Trailers are not the ordinary footage usually associated with "coming attractions," but are carefully integrated actual scenes from the pictures pointing up the highly dramatic or suspense elements of the films. Footage builds up to a climax and then stops abruptly much in the manner of a (Continued on page 20)

'FIRE' SANS COLOR IS ALSO SANS PICKFORD

Hollywood, Sept. 23. Mary Pickford has bowed out of her comeback role as star of Stanley Kramer's "Circle of Fire." She was disappointed because the picture was to be made in black-and-white instead of Technicolor. She had rehearsed one day on the Columbia lot.

Kramer explained that there was no Technicolor commitment available at present and that he could not postpone the picture because of his crowded schedule. He said he is going ahead with plans to produce "Circle" with another actress in the top role.

RKO, Selznick Divvy Jointly-Controlled Pix

Hollywood, Sept. 23. Seven picture properties controlled jointly by David O. Selznick and RKO were divided, with Selznick getting complete distribution rights to three and the studio to four.

Producer gained control of "The Farmer's Daughter," "Notorious" and "The Spiral Staircase." RKO retains "The Bachelor and the Bobby-Soxer," "Till the End of Time," "Walk Softly, Stranger" and "Mr. Blandings Builds a Dream House."

Johnston Defers Paris Trip; Pact With France Off

Despite the impasse in negotiating a new film agreement with the French government, Eric Johnston, prexy of the Motion Picture Export Assn., has no immediate plans to go to Paris to resume the talks. Consequently, the Franco-American accord is expected to remain up in the air until Johnston goes abroad.

MPEA board of directors, consisting of prexies and foreign managers of the major companies, voted two weeks ago to send Johnston to Paris to attempt to renegotiate the deal.

MPEA topper's delay in taking off is an indication that the French are maintaining their adamant position and are not prepared as yet to work out a compromise deal with the Yank distributors. Another factor, perhaps holding off Johnston's departure, is the desire of the Society of Independent Motion Picture Producers for fuller participation in the talks by the State Dept.

French pact is technically an agreement between governments. The original 1947 deal was worked out by James F. Byrnes, then Secretary of State, and Leon Blum, then French Foreign Minister.

Meanwhile, American films already in France will be released as heretofore. However, the French have made no plans to pick up new U. S. films. Theodore Smith, MPEA rep in France, has been holding daily confabs with French officials, mostly on day to day business, but he has also been sounding them out on their attitude for resuming the talks. Fayette W. Allport, MPEA's British rep, who has participated in the French negotiations, is currently in U. S. on a vacation and is expected to remain here for several more weeks. "He had come over to take part in the recently-concluded renewal of the British film agreement."

Judge Allows Release Of Nasser Pix to TV

Hollywood, Sept. 23. Release of four pix produced by James and George Nasser to television has been okayed by Federal Judge Harry C. Westover in an opinion which, in effect, reversed a previous ruling.

Pix have already been shown on video but United Artists had appealed the decision permitting the telecasting by bankruptcy referee Benno M. Brink.

On July 31 Judge Westover upheld an appeal but the Nassers' attorney, George T. Goggin, asked a rehearing two weeks later, asserting the decision was based on clauses not actually in the UA-Nasser contract.

VIDEO, DRIVE-INS 'KEY TO FUTURE'

Washington, Sept. 23. The new promised land for exhibitors is a place of drive-ins, bigger concession stands, theatre TV and owned-and-operated video stations. It's the answer to the long-range economic headaches, and it makes showmen forget the immediate, unsolved problems of arbitration and the 16m suit.

That's the way it looks in the wake of last week's convention here of the Theatre Owners of America.

TOA sent the 16m hot-potato back to the local member units for further instructions, and ran into an Allied States Assn. roadblock which stymied the hoped-for quick action to realize industry arbitration. Nevertheless, many TOA members left Washington convinced that the best is still ahead for the exhibitor who's willing to take a chance.

1. They were quoted figures to show that the drive-in attracts an almost entirely different audience than frequents the conventional, in-town theatre, and urged to build their own drive-ins to profit from this vast new audience. Jack Brunagel, chairman of the TOA drive-in committee, painted a glowing picture of the profitable future in ozoners. Nathan D. Golden, director of the motion-picture-photographic products division of National Production Authority, urged exhibitors to start making their drive-in plans immediately to be ready for the lifting of the construction ban. He predicted 5,000 (Continued on page 18)

Telemeter, Eyeing The Future, Casting For Name President

Telemeter Corp. TV subscription outfit, is on the prowl for a "name" president in the belief that the company will play an important part in the electronics future and will require weighty-nomenclature on its personnel roster. It's apparent that the company intends to name a chief exec before Telemeter tests its home machine device shortly after Jan. 1 on the Coast.

Paramount v.p. Paul Raibourn took over board chairmanship of Telemeter upon Par's acquisition of 50% of the outfit's stock. David Loew at that time was named vice-chairman and Carl Leserman was set as exec v.p. Loew and Leserman, including their respective families, own a total of about 44% of the stock, and the New York banking firm of Lehman Bros. owns 5%. Paul MacNamara, former public relations director for David O. Selznick, owns 1%.

SHOW CAUSE ORDER IN COL MINORITY SUIT

A dissenter who opposed a proposed settlement of a minority stockholder suit brought in N. Y. Supreme Court against Columbia Pictures was ordered by Justice Morris Eder on Monday (22) to show cause by tomorrow (Thurs.) why he thinks a different arrangement should be made. Objection was raised at a hearing to confirm recommendations of Referee Arthur G. Klein that the settlement be adopted as "fair and equitable."

Filed in March, 1949, by David Cohn (no relation to Col prez Harry Cohn) and other shareholders against Columbia and its directors, the action challenged the board's approval of prexy Cohn's new February, 1949, employment contract which handed him \$3,500 weekly, \$300 weekly expenses, an insurance policy plus a \$40,000 fee to attorney Arnold Grant for negotiating his new ticket.

Under the proposed settlement, Harry Cohn would pay back \$20,000 of Grant's retainer to the Columbia treasury as well as make several minor revisions in his employment agreement.

Exhibs Unruffled About Vidfilms; Selling Theatrical Pix to TV Riles 'Em

Sam Shain Joins COMPO as Special Rep

Sam Shain, onetime exhibitor relations contact for 20th-Fox, joined the Council of Motion Picture Organizations this week as special representative.

He will serve mainly in the field and will assist in implementing various COMPO projects.

'Little Sacrifice' By Yank Cos. In Anglo Film Deal

New film deal with England, whereby the American companies agreed to waive the right to transfer British earnings in the amount of \$5,900,000 over the next year, appeared to represent little sacrifice by the Yank outfits, according to foreign market observers.

Intricate formulae are involved, but the important consideration is that the U. S. distributors, for the most part, already have overdrawn the amount of convertible dollars permitted under the previous trade pact.

Companies were allowed to convert a basic \$17,000,000, plus amounts equal to one-third of production investments in Britain and additional sums under the so-called Eady Plan. Last is the arrangement whereby increases in theatre admission scales are shared by the British government, exhibs and the producer-distributors. In addition to production expenditures the U. S. outfits were allowed numerous "other uses" for their blocked sterling.

Net result of remittances of earnings to date and investments in England is that the American companies have virtually no revenue blocked in the United Kingdom and, with the possible exception of Paramount, their accounts (Continued on page 22)

Anglo-Am. Pix Industry Honors Metro's Eckman

London, Sept. 23. Leaders of the Anglo-American film industry and prominent Americans in London, supported by the top brass of the army and navy, turned out to honor Sam Eckman, Jr., at a Savoy Hotel dinner tonight (Tues.) on his 25th anni as managing director for Metro in London.

The dinner was organized by the Kinematograph Renters Assn. and was supported by all sections of the industry. David E. Griffiths, KRS prexy, presided. Speakers included toppers of the trade organizations, national press editors and the head of the Trades Union Congress.

During his prolonged stay here, Eckman has become an elder statesman of the American picture industry. For three years, 1931-34, he was the KRS prexy. He is now the only American member of the government's Films Council. Five years ago he was made a Commander of the British Empire for his services for the Royal Naval Film Corp.

Pink Quits Oboler

Hollywood, Sept. 23. Sid Pink resigned as sales manager of Arch Oboler Productions and moved into Motion Picture Centre to set up headquarters for Sid Pink Associates, Inc. New firm is designed to finance, exploit and sell films made by indie producers. Pink, former theatre operator and distributor of foreign films, will retain his interest in the Oboler company.

Motion Picture Assn. of America prexy Eric Johnston's blunt statement to the Theatre Owners of America convention last week—that "this industry is going to make films especially for television"—caused less concern among theatremen than was generally expected. Taking the attitude that the move was "inevitable," exhibs indicated that they resented less the making of special films for TV than the selling of theatrical pix for video showing.

Exhibs queried pointed out they would continue to fight any attempt of the majors to saddle played-out feature pix. Feeling among the theatremen is that they helped amortize the pix and they could see no good reason why it should be sold to a competitor who would show them free.

Continuing in the "inevitable" vein, exhibs conceded that production costs and the present market conditions could force the majors into making vidpix. That was all right with them, they said, as long as the producers don't neglect "in any shape or form the theatrical pictures."

Johnston, in his TOA speech, prefaced his announcement by observing "there will be a marriage of motion pictures and electronics—a natural marriage." On his statement of the majors' eventual intention to start turning out product for TV, Johnston told the delegates not to be startled.

"It won't hurt you," he said. It will help exhibitors. Television has a most insatiable appetite. Television will be predominantly on films, no matter who makes them. If we don't make them, somebody else will."

He reasoned further that telepix production by the majors will provide extra revenue that will enable producers to make better theatrical pix.

Starr in Huddles On TOA Operations With His Chief Aides

Alfred Starr, newly elected president of Theatre Owners of America, is expected in New York early next week to work out a plan of operations under TOA's new personnel setup. Starr will huddle with Herman Levy, counsel; Dick Pitts, public relations, chief, and Walter Reade, Jr., exec. v.p. and chairman of the org's chairman of the org's exec committee.

Levy and Pitts for the most part will absorb the job of exec director, which was vacated last week by Gael Sullivan. Additionally, Reade doubtless will have a more active role in TOA's affairs in view of his upped status as exec. c.p. Previously, he had functioned as TOA's exhib-distrib relations committee chairman.

Important points given Reade at the convention in Washington last week was interpreted by insiders as indicating he's being groomed for the job of chief exec at a subsequent national conclave.

EXHIBS BD. TO MEET ON RUGOFF SUCCESSOR

Board of directors of the Metropolitan Motion Picture Theatres Assn., New York, will meet late this month to elect a president to succeed Edward N. Rugoff, who died in N. Y. last Wednesday (17) (details on obituary page). Sol M. Strausberg, 1st v.p. of the Gotham exhib organization, appears to be in line for the post.

Rugoff had the job for the past two years and in that capacity was active in building public and trade relations in the N. Y. area. He also had been a strong supporter of the Council of Motion Picture Organizations.

Snows of Kilimanjaro (COLOR)

Rock filmization of Hemingway story. Production scope, star names, engrossing dramatics foretell hefty grosses.

Hollywood, Sept. 19.

20th-Fox release of Darryl F. Zanuck production. Stars Gregory Peck, Susan Hayward, Ava Gardner, Helene Stanley, features Leo G. Carroll, Torin Thatcher, Ava Noring, Helene Stanley, Marcel Dalio, Vicente Gomez, Richard Allan, and a cast of 100. Screenplay by Henry King, Casey Robinson; camera (Technicolor), Leon Shamroy; editor, Barbara McLean; music, Bernard Herrmann. Previewed Sept. 16, '52. Running time, 113 MINS.

A big, broad screen treatment has been given to Ernest Hemingway's "The Snows of Kilimanjaro" to point it for hefty returns in all runs. Under the banner of 20th-Fox and Darryl F. Zanuck, it emerges as an often engrossing dramatic mixture of high adventure, romance and symbolism, with numerous commercial aspects, strong star names and Technicolor as ammunition for hearty selling.

Zanuck's production guidance strengthens the salable values, supplying the film with the material needed to attract the selective ticket-buyers as well as the regular run of filmgoers. He has cast it well, and the color coating used to display the story's varied locales is beautiful. The script by Casey Robinson broadens the 1927 short story considerably without losing the Hemingway penchant for the mysticism behind his virile characters and lusty situations. Robinson's chore is good screenwriting, particularly in the manner in which he uses the flashback device. The direction by Henry King, carefully measures the dramatic worth and gives the tale the vigor it needs to carry it over the 113-minute stretch. He maintains a certain amount of interest even in those sequences that lean heavily toward the allegorical and those not actually necessary to the picture. He had top acting talent to use, and used it well. The names of Gregory Peck, Susan Hayward and Ava Gardner furnish the film with a marquee brightness that strengthens the lure for ticket-buyers.

Miss Gardner has never been better. She makes the part of Cynthia a warm, appealing, alluring stand-out. Peck delivers with gusto the character of the writer who lies dangerously ill on the plain at the base of Kilimanjaro, highest mountain in Africa, and relives what he believes is a misspent life. Miss Hayward is splendid, particularly in the dramatic closing sequence, in the less colorful role of Peck's wife.

The symbol of the Hemingway story is the mountain and the frozen carcass of a tiger that lies in the snow of its summit. The answer to why the tiger ranged so high into the thin cold of the peak sets up a riddle, the answer to which Peck believes will enable him to straighten out his life. Waiting and hoping for a plane to carry him out to civilization and recovery, Peck reviews portions of his life for his wife, sending the film into its flashback sequences logically. When the review is completed one is led to the conclusion that the writer's past was not misspent, as life is in the living and he has been full to the brim with an eager acceptance of any adventure or romance coming his way.

The first flashback briefly covers Peck's venture into writing and big game hunting after a youthful affair with Helene Stanley. Later, in Paris, he meets Miss Gardner, a girl who only wanted to be happy. Their affair leads to his first novel and a successful hunt in Africa, and the loss of Miss Gardner's unborn child by deliberate miscarriage. After an episode in Spain, the lovers separate, and unhappiness and restlessness plague Peck as he searches for new answers to life, this period seeing him through an episode with a strange, Bohemian woman, and then a reunion with Miss Gardner on a Spanish Civil War battlefield as she is dying from wounds received while driving an ambulance. Later, he meets and marries Miss Hayward, because she reminds him of Cynthia, and they go to Africa to try to find where his life had gone astray. Her understanding,

love and courage bring the story to a hopeful, happy conclusion. The location-lensed footage taken in Paris, Africa, the Riviera and Spain add an important dress to the varied sequences. The Paris street and cafe scenes, the music and noise, are alive. The African-lensed backgrounds are brilliant, as are those on the Riviera and in Spain. The location footage heightens the impact and dramatic worth of the studio-made action. Highlights include a jam session in a Paris attic, a rhino hunt, shots of other African fauna, a bullfight and the climactic chiller, the visit of a death-hunting hyena to the tent where Peck lies ill. Throughout, the strong directorial hand of King is felt.

Of the many story sequences in the picture, the only real critical quarrel can be with the Bohemian episode on the Riviera involving Helidegarde Neff. It has an unhealthy feeling and, probably because of the limitations imposed on its presentation, comes off as a conversation piece serving only to lengthen the footage. Miss Neff shows to no advantage.

Featured and supporting roles are most capably filled. Among the many excellent performances are those by Leo G. Carroll, as Peck's uncle; Torin Thatcher, professional hunter; Marcel Dalio, Paris bar-keep; Emmett Smith, native servant; and Paul Thompson, a witch doctor. Vicente Gomez supplies impressive guitar music in the Spanish sequence.

Both the credited camera work of Leon Shamroy and that of the location lenser appear often the work of paint and brush, brilliant with lights and color and adding artistry to the physical values. Bernard Herrmann furnished a fine music score, and the many technical assists aid in giving the production a class polish. *Brog.*

The Thief

Good spy plot, combined with neatly of no dialog. Excellent ballyhoo possibilities and grossing prospects.

Hollywood, Sept. 23.

United Artists release of Clarence Greene (Frank) production, presented by Harry M. Popkin. Stars Ray Milland; features Martin Gabel, Rita Gam, Harry Brown, John McArthur, Rita Vale. Directed by Russell Rouse. Written by Greene and Rouse; camera, Sam Leavitt; editor, Chester Schaeffer; music, Herschel Gilbert. Previewed Sept. 18, '52. Running time, 85 MINS.

An offbeat approach to film story-telling, a good spy plot and a strong performance by Ray Milland provide "The Thief" with the setup for a promotional push that should get it plenty of bookings and word-of-mouth, both pro and con as far as the complete absence of dialog is concerned. The novelty of this device, as well as the overall execution of it, gives the picture stout exploitation pegs that can bring in good returns.

A joint effort by Clarence Greene and Russell Rouse for presentation through United Artists by Harry M. Popkin, the picture spins its melodramatic plot as though generously supplied with words. Actually, dialog would have been superfluous since the action plotted by scripters Greene and Rouse eliminates the need for talk and is articulate enough to tell the story. The absence of dialog is not missed once the film has spun enough footage to cue the plot.

While speechless, the film is not soundless. The busy hum of a city is a cacophonous note, a strident-sounding telephone bell plays an important part and, overall, there's the topnotch musical score used almost too insistently to build a melodramatic mood and in other spots softly emphasizing and making clear the dumb action of the players.

Missed in the story is the reason why Milland, a respected scientist in the field of nuclear physics, should turn traitor to his country and deliver its nuclear secrets to foreign agents. His contact is devious. His phone rings a signal. He leaves his apartment in a Washington suburb. The agent tosses away a crumpled cigar package as the scientist approaches and walks away. Milland retrieves the package and follows the instructions written in it to photograph secret documents and then, just as deviously, drops the micro-film, which is then passed on from agent to agent until safely out of the country.

After the initial shock of the characters' speechlessness, film is holding interest until about the midway mark when an accident reveals to the authorities there is a security leak, and Milland and the

The Magic Box

"The Magic Box," British import which premeed yesterday (Tues.) at the Normandie Theatre, N. Y., was reviewed in VARIETY from London in the issue of Sept. 26, 1951. Produced by the Anglo film industry as its contribution to last year's Festival of Britain, the picture was originally appraised by Myro as a "prestige offering, for the American market."

In bringing the life of British film pioneer William Friese-Green to the screen, "Box" was hailed by the reviewer as a picture of "great sincerity and integrity, superbly acted and intelligently directed." Performance of Robert Donat in the role of the inventor was praised as were the supporting players, who included Sir Laurence Olivier, among others. Mayer & Kingstley is releasing the Technicolor pic in the U. S. with national distribution via Fine Arts Films.

other spies put into being a well-laid plan for flight. At this point Rouse's direction quickens the pace into a gripping chase thriller that follows Milland to New York, a contact in the Empire State Building, the killing of an FBI man who has chased him to the very top of the lofty roof, and the well-done finale when Milland passes up his safe chance to leave the country to give himself up to the FBI.

Milland does a fine job of projecting the scientist's nervousness, fears and inward revulsion against his traitorous deed. In the last half of the film he is particularly outstanding, especially in the emotional breakdown that comes after he has killed a man. Film introduces Rita Gam, N. Y. video actress, and in her three scenes as a temptress she impresses as a personality. Martin Gabel, unfortunately, is allowed by Rouse to be too obviously a sinister spy character, as are the other foreign agents, including Rita Vale. This ten-twenty-third stuff doesn't belong in what is otherwise a worthy effort.

The Greene production supervision makes good use of Washington and New York locales, adding authenticity to the presentation, and Sam Leavitt's first-rate photography displays the settings and players excellently. Chester Schaeffer did the neat editing. *Brog.*

Everything I Have Is Yours (Musical-Color)

Marge and Gower Champion sparking youthful, tinted musical; average b.o.

Hollywood, Sept. 23.

Metro release of George Wells production. Stars Marge and Gower Champion, Dennis O'Keefe; features Monica Lewis, Dean Miller, Edward Franz. Directed by Robert Z. Leonard. Written by Wells; added dialog, Ruth Brooks Flippin; camera (Technicolor), William Skall; editor, Adrienne Fazan; musical direction, David Rose; musical numbers staged by Gower Champion and Nick Castle; songs, Johnny Green, Johnny Mercer, Clifford Grey, Rex Newman, Douglas Furber, Saul Chaplin, Walter Donaldson, Bob Wright, Chet Forrest, Gus Kahn, Richard Priborsky, Burton Lane, Harold Adamson. Previewed Sept. 17, '52. Running time, 91 MINS.

The talents of Marge and Gower Champion, Metro's youthful terp team, get a flashy showcasing in "Everything I Have Is Yours," a tinseltown course but still comes up with enough divertissement to indicate average b.o. possibilities. Costuming, settings, dance numbers and other trappings are decked out in Technicolor to embellish the eye appeal. The star team is extremely likeable and almost generates enough verve and audience response to carry off even the sagging spots.

It's a George Wells production from his own screen story, with added dialog by Ruth Brooks Flippin. Film gets off with an unusual amount of promise, sparking with youthful spirit and sure audience appeal. Wells' writing, though, too soon falls into commonplace film-musical pitfalls, and not even the leads are up to carrying the lag that comes just beyond the midway point. Entertainment sag, however, really hits bottom with the "Serenade For a New Baby" terp-tune. The finale moments are saved only because the writing gets back, during the last 10 minutes, on the re-

freshing course that launched the film.

Eight songs are used for vocal and production efforts during the 91 minutes of footage. The Champions have a way with terps, and in this their dancing is fine, their singing likeable and the troupings acceptable. Marge Champion, particularly continues to show promise as an ingenue who can get by even without a dance or song. Champion gives a very pleasing account of himself and, as a team, the pair scores with "Like Monday Follows Sunday," by Johnny Green, Clifford Grey, Rex Newman and Douglas Furber. The first song-dance number, "My Heart Skips a Beat," by Walter Donaldson, Bob Wright and Chet Forrest, and the reprised tune near the finale are good. Colorful highlight among their work is the well-staged "Casablanca" by Richard Priborsky. Marge Champion does nice solo work on "Derry Down Dilly," by Johnny Green and Johnny Mercer.

Dennis O'Keefe rounds out the starring trio, but he has little to do other than be a principal off whom story points are bounced. Top featured parts are filled by Monica Lewis and Dean Miller. The latter is pleasant in a lightly demanding spot. Miss Lewis is adequate to the vocal requirements of her femme heavy character, but considerably less than that in handling lines. Edward Franz, a wise attorney, and John Gallaudet, a columnist, are capable among the others involved.

Robert Z. Leonard's direction has its problems with the script but, overall, gets all there is to be had from the material. He wallows the plot tedium, which finds the Champions opening to a smash hit on Broadway in an O'Keefe-produced show, only to discover that the gal's dizziness is caused by pregnancy. Forced to retire with only one night in the show, Marge Champion becomes a successful mother for the next few years while Champion continues in show business partnered with Miss Lewis. While the story plays along these lines, it is a lot of entertaining fun, equipped with nifty quips and situations.

The "Serenade" number by Johnny Green, which comes during the script's faltering sequences, is a cloying, uninspired bit of terping to undistinguished cleffing. Other numbers are "Seventeen Thousand Telephone Poles," by Saul Chaplin, and "General Hiram Johnsons Jefferson Brown," by Walter Donaldson and Gus Kahn. David Rose handled the musical direction, while Champion and Nick Castle staged the musical numbers. William V. Skall's photography handsomely displays the physical attributes of the production, and Adrienne Fazan's editing is able. *Brog.*

Apache War Smoke

Routine, small-scale western for programmer bookings in more general market.

Hollywood, Sept. 18.

Metro release of Hayes Goetz production. Features Gilbert Roland, Glenda Farrell, Robert Horton, Barbara Ruick, Gene Lockhart, Henry Morgan. Directed by Harold Kress. Screenplay, Jerry Davis; based on story by Ernest Haycox; camera, John Allen; editor, Newell P. Kimlin. Previewed Sept. 15, '52. Running time, 67 MINS.

A routine, small-scale western, "Apache War Smoke" shapes up for programmer bookings in the lesser situations. The irony of the Ernest Haycox story on which it is based seldom gets a chance to develop under the potboiler presentation, and the entertainment offered is lightweight.

Principal purpose of the small-budgeted production is the showcasing of youthful talent. On that basis it does right well by Robert Horton, although considerably less by Barbara Ruick and Patricia Tiernan. Such oldtimers as Gilbert Roland and Glenda Farrell, plus some supporting character players, carry the major load.

An oddly assorted group is holed up in a desert stage station, awaiting an attack by Apaches who are after one of the group for having killed and robbed several redskins. Suspicion for the killings rests on Roland, a Cisco Kid-type of desert romeo-bandit, but Horton, station manager and the offspring of one of Roland's youthful amatory adventures, will not turn him out to the Indians, even though he has no regard for his colorful father. Principals in the assorted group include Miss Farrell, a gambling

lady; Miss Ruick, a young lady romantically interested in Horton; Gene Lockhart, an officious stage line executive; Miss Tiernan, an old love of Horton's, and Myron Healey, a scout chased into the station by the Indians.

The principals mostly stand around and talk under Harold Kress' direction, which never gains complete control of the situation.

Good supporting performers include Henry Morgan, Hank Worden, Chubby Johnson, Emmett Lynn, Bobby Blake and Douglas Dumbrille. The Hayes Goetz production values reflect the extremely light budget on which the picture was turned out. John Allen's photography manages some interesting desert and Indian attack scenes, and editing by Newell P. Kimlin holds it to a fairly tight 67 minutes. *Brog.*

Horizons West (COLOR)

Formula western with star names to brighten otherwise bleak prospects.

Hollywood, Sept. 19.

Universal release of Albert J. Cohen production. Stars Robert Ryan, Julia Adams, Rock Hudson, features Judith Braun, John McIntire, Raymond Burr, James Arness, Dennis Weaver, Francis Xavier, Tom Powers, Directed by Budd Boetticher. Story and screenplay by Louis Stevens; camera (Technicolor), Charles P. Boyle; editor, Ted J. Kent. Previewed Sept. 16, '52. Running time, 80 MINS.

Star names and Technicolor will see "Horizons West" to fairly satisfactory grosses in the general action film market, though it is an unsatisfactory piece of outdoor screen entertainment. A formula plot that leans too heavily on talk and characters that don't quite achieve credibility are the principal flaws in the Albert J. Cohen production.

Plot is laid in the post-War Between States period, opening with three Texans returning to their home state. Rock Hudson and James Arness welcome a resumption of ranching, but Robert Ryan's ambition is for a quick dollar, no matter what the means of obtaining it. He spurns his place on his father's ranch with Hudson, and turns his attention towards easy money and a desire to build a western empire.

From a rather slow start, footage proceeds at a good, straight-line story pace until Ryan starts to build his empire. It then becomes a session of pretentious, cliché-laden talk that even spurts of hard action fail to enliven. Ryan does what he can with his character but beyond endowing it with a certain ruthless ruggedness can make it believable enough to carry the tale. Hudson turns in a sympathetic performance, and Arness is good as the brothers' soldiering buddy. Julia Adams makes a pretty picture as the widow with an eye for Ryan, even though the latter had shot down her unscrupulous husband, Raymond Burr, who does a secondary, heavy, Judith Braun fails to register.

Good character support is supplied by John McIntire and Francis Xavier as Ryan's parents; Rodolfo Acosta as a colorful, renegade Mexican general; Dennis Weaver, as Ryan's gunman; Tom Powers, John Hubbard, Douglas Fowley, Walter Reed, Mae Clarke and others.

Budd Boetticher's direction of the Louis Stevens screen story manager some good action sequences but could do little with the plot. Lending by Charles P. Boyle was well-handled, providing pictorial beauty. *Brog.*

Europe '51 (ITALIAN)

Venice, Sept. 16. Lux Film release of Ponti-De Laurentiis production. Stars Ingrid Bergman, Ettore Manni, Ettore Manni, Giulietta Masina. Directed by Roberto Rossellini. Screenplay, Rossellini; based on story by Pannofino, Pannofino; camera, Aldo Tonli; music, Renzo Rossellini; sets, Virgilio Maestri; editing, Giovanni Faldut. Venice Film Festival, Venice. Running time, 118 MINS.

Latest Bergman-Rossellini pic has the marquee value of their two names plus that of Alexander Knox as a star. Beyond that, Rossellini's most ambitious undertaking will take plenty of selling in its (Continued on page 20)

YANK PROD. ABROAD AT PEAK

MPEA Rep Again Treks to Tokyo To Unfreeze \$2,500,000 for U. S.

Attempt to unthaw about \$2,500,000 additional American film earnings frozen in Japan from the beginning of the occupation until March 31, 1952, will be made by Richard T. McDonnell, special rep. of the Motion Picture Export Assn., when he returns to Nippon shortly. McDonnell, who returned to the U. S. recently, takes off for the Far East in a week or 10 days.

During his last visit to Japan, McDonnell, who works exclusively on retrieving U. S. coin, succeeded in unthawing more than \$5,000,000, which represented 64% of the earnings which had piled up during the occupation period. Total currently in the deep freezer is \$3,777,777, but \$1,905,116 is to be reserved for taxes.

Maas' Tokyo Huddles

Tokyo, Sept. 13.

Irving Maas, MPEA veepee, is huddling here this week with U. S. and Japanese pix people and Japanese Government reps over two controversial film problems.

First on the agenda is the matter of quotas for the current half of the fiscal year. Majors and Indies are stalled after several huddles over the division of the 74 pix allocated to the U. S. With the Finance Ministry reportedly decided on a 60-14 split, a reduction of three pix to the majors and one less to the Indies than last half year, Maas is stepping in before final official judgment is announced next week.

Other problem Maas will work on is the participation of the major U. S. companies in the planned foreign picture screening board now being formed. Japanese governmental and film officials have already formed screening board with European distributors cooperating. U. S. distributors have so far mixed idea.

Pathe Backs Vid, Feature Filming

Hollywood, Sept. 23.

Pathe Lab has set up a fund, starting with \$500,000 to finance the production of films both for theatres and television. That was the announcement of William C. McMillen, Jr., president of Chesapeake Industries, of which Pathe is a subsidiary.

New project will be in charge of Charles Amory, veepee handling Pathe sales on the West Coast.

Par to Map Policy Of Flock of Big Pix At 3-Day Chi Meet

Sales policy for a flock of importantly-budgeted completed productions will be taken up by Paramount homeoffice and field execs at a three-day meeting opening Oct. 6 in Chicago. Company will have nine top productions ready for handling by Jan. 1 and is bent on determining how best to space them on the releasing schedule.

Group of pix comprises "Shane," "Road to Bali," "Come Back, Little Sheba," "The Stooge," "War of the Worlds," "Stalag 17," "Off Limits," "Roman Holiday" and "Scared Stiff."

H.O. contingent at the Chi conclave will include Al Schwalberg, sales head; Adolph Zukor, board chairman; E. K. O'Shea, assistant sales chief; Jerry Pickman, ad-pub v.p.; Oscar Morgan, short subjects sales chief; Sid Blumenstock, ad manager; Robert J. Rubin, assistant to president Barney Balaban, and Monroe Goodman, exec assistant to Schwalberg.

Also sitting in will be division sales managers J. J. Donohue, A. N. Kane, Howard Minsky, Hugh Owen, George Smith and Gordon Lightstone.

3 TIMES AS MANY AS LAST YEAR

Fanned by the crackling boxoffice heat of "Ivanhoe," "Quo Vadis," "The Quiet Man" and "Robin Hood," among others, Hollywood is moving into overseas production this fall in what is the postwar peak for that type, shooting. Survey this week discloses that major studios have nine films currently rolling abroad compared to only three at the same time last year.

Most active in the global lensing is Metro, which is winding up one in London and Paris, has another set to go before the cameras in Africa in late autumn and is readying a third for filming in Scotland next year. Virtually completed abroad is the Gene Kelly starrer, "Invitation to the Dance." Producer Sam Zimbalist is prepping "Mogambo." With Clark Gable and Ava Gardner as the cast toppers, it's to be a locationer near Nairobi.

Cameraman Robert Surtees, who lensed Metro's highly successful "King Solomon's Mines," leaves for Nairobi Friday (26), with Zimbalist to follow shortly thereafter. Gable is already in Europe, having recently completed a costarring stint with Gene Tierney in the same studio's British-made "Never Let Me Go."

Delmer Daves, who directed "Go," planned into New York yesterday (Tues.) while producer Clarence Brown is scheduled to return the end of the week. Also on Metro's overseas agenda is "Brigadoon," which Arthur Freed may do in Scotland, and a "King Arthur" period yarn that's to be turned out in Britain.

Columbia Pictures lends a topical note for its Stanley Kramer production unit in sending a company of 32 to Israel tomorrow (Thurs.) via chartered plane from New York. Headed by director Edward Dmytryk, the group will wrap up exteriors for Kramer's "The Juggler." Others making the trip are Paul Stewart, Milly Vitale, six additional players plus technicians, etc.

Another Columbia foreign prod. (Continued on page 18)

Par Takes Bows, Cites Other Cos. Films in Upbeat

Paramount is taking the bows for "spearheading" the boxoffice momentum now being experienced but, in an unusual switch, is citing product of other companies as contributing to the upbeat. Trade ads prepared by Par socks across the message that business has taken a happier tone and the company's future lineup of films reflects its optimism and "determination to keep the crowds coming back to the boxoffice."

Ad spread claims that "The Greatest Show on Earth" was in the lead of big b.o. winners. Then sustaining the strong biz was product of various film outfits. Non-Par pix which are mentioned in the company's ad copy are "Quo Vadis," "Ivanhoe," "Where's Charley?," "The World in His Arms," "Affair in Trinidad," "Sudden Fear," "Dreamboat," "High Noon" and "The Quiet Man."

'Snows' Pre-Releases

20th-Fox is getting underway with its plan to "pre-release" Darryl F. Zanuck's production of "Snows of Kilimanjaro."

Film, which premiered at the Rivoli, New York, last Wednesday (17), is set to open at the Paramount, Atlanta, on Oct. 8 and at the Hippodrome, Cleveland, Oct. 9 on the "pre-release" basis.

'Gotta Let Talent Perform On 'Movietime' Tours, Not Just Bow'

Hollywood, Sept. 23.

'Lady Vanishes' Reissue Doing Big Biz for UA

United Artists is picking up some nice extra coin via the 1938 British film, "The Lady Vanishes," which the distrib owns and is now reissuing. On the basis of initial scattered dates, including the Trans-Lux 60th St. Theatre, New York, where it is now in its seventh week, rental revenue figures to be over \$100,000.

"Vanishes" is the Alfred Hitchcock thriller produced by Gaumont British-Gainsborough. Clem Perry, operator of the Sutton, N. Y., art spot, bought the film from J. Arthur Rank and recently, in turn, sold it to UA outright. Purchase price is not revealed.

Wald as Salaried Producer Seen In Accord at Col

Jerry Wald, who bows off the RKO lot at the end of next month, appears likely to join Columbia when the general confusion over RKO is resolved. As part of the pact, Col will buy out the producer's residual rights in six films which his unit lensed at RKO at a reported purchase price of about \$250,000 to \$300,000.

Wald, whose future status has been a subject of speculation for many months, would operate for the most part as a straight salaried producer at Col with his lensing sked to be determined by prexy Harry Cohn. However, Wald would be free to make one pic annually in which he would have an equity.

Holding up the new deal, it's said, was the fact that 20th-Fox production head Darryl F. Zanuck had been out of the country. Wald agreed to consult with Zanuck before aligning himself with any other outfit. Zanuck returned to the states from Europe last Tuesday (18), remained in New York for the following day's preem of his "Snows of Kilimanjaro," at the Rivoli, and winged to the Coast Thursday (18).

Wald left the Coast over the past weekend for a six-day sked of promotional work in Texas in advance of the opening of his newest pic, "The Lusty Men," Oct. 1 in San Antonio. Cohn was in N. Y. for a quickie visit last week. He looked in on homeoffice affairs generally, but beyond this there was nothing particularly significant concerning the visit.

Expand Fund Drive For Saranac Hosp

Based on initial experiments, fund-raising drive for the Will Rogers Memorial Hospital via theatre coinbox collections will be expanded, perhaps enlisting about 5,000 theatres. It's anticipated that at least \$250,000 can be raised annually through this method for the Saranac Lake Sanatorium.

Several months ago, the collection coinbox committee, headed by Loew's exec Joseph R. Vogel, launched an experiment in about 100 theatres in various sections of the country. Small display cards were created with small collection boxes attached. These were placed on candy stands of the cooperating theatres.

Over a three-month test period the theatre collections averaged \$2.50 to \$3.50 per week, with no patron complaints or any unpleasant reaction.

Six little words are robbing the COMPO "Movietime" tours of their maximum effectiveness, according to actor Forrest Tucker, who plans to launch a spirited campaign with the Screen Actors Guild to give performers a better opportunity to aid the public relations campaign.

The six words are: "You are not expected to entertain."

This is the injunction given every performer who goes out on tour. In place of entertainment, Tucker complains, they are handed a fact sheet on Hollywood and told to pick the topics they'd like to talk about to an eager public.

"This is crazy," Tucker protests. "People don't come to hear an actor tell them that the divorce rate in Hollywood is lower than in Peoria—or that more than 60% of people who live in Hollywood go to church regularly. They want a show—and it's up to us to give it to them."

Writers, directors and the occasional executives who accompany these tours can make speeches and get away with it, Tucker contends. But the actor should be able to do more than get up on a platform and tell the audience how happy he is to be in Podunk.

Tucker, who has made many personal appearances with film premieres in the last two years, has tried on his COMPO appearances to utilize the routines he has worked out with Tony Romano. Pair have a song and patter act which neither pretends is sock en-

(Continued on page 18)

Decca Influence Key to U-I Tuners

Hollywood, Sept. 23.

Universal-International has shied away from straight musicals for several years, but now, with Decca Records at the helm, there are signs of a shift to tune-films on a large scale.

Sudio announced a full-fledged musical, "College Showboat," and assigned Oscar Brodney to write the screenplay. Another straight musical on the production program is "Nothin' But the Blues," once slated for Frank Sinatra but now designed as a starrer for Donald O'Connor.

Loew's Sues UA Theatres To End Joint Interest In 8 Houses in 4 States

In an effort to terminate its joint interest in eight Ohio, Kentucky, Maryland and Pennsylvania theatres, Loew's, Inc., brought suit in N. Y. Federal Court Friday (19) against United Artists Theatre Corp., of which George Skouras is prez. Loew's notes in its complaint that although it is required to divest its 50% interest in the eight houses under a 1950 Government consent decree, UATC has refused to work out a plan of divestiture.

Loew's asserts that since the disposal deadline was Thursday (18), it now can no longer hold the "B" stock of Penn Federal Enterprises, Inc. Other half of the outstanding shares is held by UATC as "A" stock. Suit asks that the court appoint a receiver to liquidate and terminate the Loew's holdings via a satisfactory plan.

Penn Federal owns the eight theatres through five holding corporations. Century Parkway Corp. has the Century, Parkway and Valencia, all in Baltimore. Chapel-States Theatres Co. runs the Ohio in Columbus. Loew's-United Artists-Columbus Corp. owns the Broad Theatre in Columbus. Louisville Operating Co. holds the State in Louisville while Penn Federal Corp. controls the Penn and Ritz in Pittsburgh.

SNOWS **OK**

ILIMANJARO
TECHNICOLOR

20th
CENTURY-FOX

**SMASHING ALL-TIME
RECORDS OF "DAVID
AND BATHSHEBA" IN
RIVOLI, N.Y., PREMIERE!**

THERE'S NO BUSINESS LIKE "SNOWS" BUSINESS!

Chi Biz Hurt by G-D Fight on TV;

'Quiet'-Vaude Loud \$50,000; 'Carrie'

Neat 18G, 'Fear' Rousing 25G, 2d

Chicago Sept. 23.

Chicago Loop boxoffice was hit Wednesday (17) by telecast of Graziano-Davey fight but rainy weather Thursday night and the Jewish holidays are helping somewhat. "Quiet Man" at the Chicago what. "Quiet Man" at the Chicago what. "Quiet Man" at the Chicago what.

"Strange World" and "Untamed Women" at United Artists, is okay \$13,000 while "High Treason," a moveover from Esquire, should hit fancy \$5,000 at Surf.

"Sudden Fear" at Oriental is leading the second-weekers with a sock session. "Dreamboat" and "Paula" at Roosevelt loom good while "Bonzo Goes to College" at the Grand still is fine in 5-day second week. "Merry Widow" at the Palace is staying stout in third frame.

Estimates for This Week

Chicago (B&K) (3,900; 99-\$1.25) —"Quiet Man" (Rep) with vaude. Socko \$50,000 expected. Last week, "Somebody Loves Me" (Par) plus Billy Daniels (2d wk), \$40,000.

Grand (RKO) (1,500; 55-98) —"Bonzo Goes to College" (U) and "Son of Ali Baba" (U) (2d wk-5 days). Nice \$7,000. Last week, big \$16,000.

Oriental (Indie) (3,400; 98) —"Sudden Fear" (RKO) (2d wk). Word of mouth is excellent here with sock \$25,000 likely. Last week, nice \$27,500.

Palace (Eitel) (2,500; 98) —"Merry Widow" (M-G) (3d wk). Neat \$12,000. Last week, \$18,000.

Roosevelt (B&K) (1,500; 55-98) —"Dreamboat" (20th) and "Paula" (Col) (2d wk). Good \$9,000. Last week, big \$14,000.

State-Lake (B&K) (2,700; 55-98) —"Carrie" (Par) and "3 For Bedroom C" (WB). Femme trade is heavy here with fine \$18,000 in sight. Last week, "Will Rogers" (WB) and "Captain Pirate" (Col) (2d wk), \$9,000.

Surf (H&E Balaban) (685; 98) —"High Treason" (Indie) (m.o.). Lush \$5,000. Last week, "Encore" (Par) (8th wk), \$3,000.

United Artists (B&K) (1,700; 55-98) —"Strange World" (UA) and "Untamed Women" (UA). Oke \$13,000. Last week, "Les Miserables" (20th) and "Brigand" (Col), \$8,000.

Woods (Essaness) (1,073; 98) —"Jumping Jacks" (Par) (4th wk). Okay \$16,000. Last week, great \$21,000.

World (Indie) (587; 98) —"Eroica" (Indie). Trim \$3,500. Last week, "Young and Damned" (Indie) (8th wk), \$2,700.

'Quiet' Terrific \$24,000, Toronto; 'Affair' Lively

15G, 'House' Hefty 14G

Toronto, Sept. 23.

With all-round biz on upbeat, "The Quiet Man" looms terrific. "Affair in Trinidad" and "Full House" both are big. "Merry Widow" and "Carrie" are also holding very strong in their second stanzas.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) —"Cripple Creek" (Col) and "Sea Tiger" (Mono). Nice \$15,000. Last week, "Fighter" (UA) and "To Have and Have Not" (WB) (re-issue), same.

Eglinton (FP) (1,080; 40-80) —"Les Miserables" (20th). Fine \$7,500. Last week, "Diplomatic Courier" (20th) (3d wk), \$5,000.

Imperial (FP) (3,373; 50-80) —"Quiet Man" (Rep). Terrific \$24,000 or near. Last week, "Son of Paleface" (Par) (3d wk), \$9,000.

Loew's (Loew) (2,748; 50-80) —"Merry Widow" (M-G) (2d wk). Lush \$10,000. Last week, \$16,000.

Odeon (Rank) (2,390; 50-90) —"Full House" (20th). Big \$14,000. Last week, "Captain Pirate" (Col), \$11,000.

Shea's (FP) (2,396; 40-80) —"Affair in Trinidad" (Col). Big \$15,000. Last week, "Where's Charley" (WB) (2d wk), \$10,500.

Tivoli, University (FP) (1,436; 1,538; 40-80) —"Carrie" (Par) (2d wk). Good \$10,500. Last week, \$16,500.

Uptown (Loew) (2,743; 40-80) —"Devil Makes Three" (M-G). Light \$6,000. Last week, "Lost in Alaska" (U), \$7,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Bonzo' Bright

\$9,000 in Prov.

Providence, Sept. 23.

This is a fairly strong week here, with two spots vying for top honors. Strand opened Monday with "Son of Paleface." At the top are Majestic's "Full House" and RKO Albee's "Bonzo Goes to College," both solid. State also is good with holdover of "Merry Widow."

Estimates for This Week

Albee (RKO) (2,200; 44-65) —"Untamed Frontier" (U) and "Bonzo Goes to College" (U). Fine \$9,000. Last week, "Big Sky" (RKO) and "Pirate Submarine" (Lip), \$9,300.

Majestic (Fay) (2,200; 44-65) —"Full House" (20th) and "Sally and Saint Anne" (U). Nice \$9,000. Last week, "Big Jim McLain" (WB) and "Dark Man" (Regal), \$7,000.

State (Loew) (3,200; 44-65) —"Merry Widow" (M-G) (2d wk). Good \$9,000 after hitting nice \$13,000 in first session.

Strand (Silverman) (2,200; 44-65) —"Son of Paleface" (Par). Opened Monday (22). Last week, "Assignment Paris" (Col) and "Capt. Pirate" (Col), weak \$6,500.

'Fear' Sockeroo \$14,000, Cincy; 'Widow' Strong

17½G, 'House' Full 10G

Cincinnati, Sept. 23.

This week's returns are adding to the gratifying string of winning sessions for downtown houses. "Merry Widow" is the current top coltgetter with smart total for the flagship Albee, which is enjoying extra gravy from the TV Walcott-Marciano scrap. Palace also is socko with "Sudden Fear." "Full House" at Capitol and "Devil Makes 3" in Grand also are in pleasing gait.

Estimates for This Week

Albee (RKO) (3,100; 55-75) —"Merry Widow" (M-G). Brisk \$17,500. This is exclusive of sellout prospect for tonight's (Tues.) Walcott-Marciano fight telecast, with all seats \$3 and unreserved. Last week, "Son of Paleface" (Par), \$18,000.

Capitol (RKO) (2,000; 55-75) —"Full House" (20th). Okay \$10,000. Last week, "Carrie" (Par), \$9,000.

Grand (RKO) (1,400; 55-75) —"Devil Makes Three" (M-G) and "Storm Over Tibet" (Indie). Favorable \$8,000. Last week, "Lady in Iron Mask" (20th) and "Girl on Bridge" (20th), ditto.

Lyric (RKO) (1,400; 55-75) —"Son of Paleface" (Par) (m.o.). Solid \$7,500. Last week, "Big Sky" (RKO) (m.o.), \$7,000.

Palace (RKO) (2,600; 55-75) —"Sudden Fear" (RKO). Socko \$14,000. Last week, "One Minute to Zero" (RKO), \$15,500.

'Fatima' Robust \$7,000, Seattle; 'Sky' NSG 9G

Seattle, Sept. 23.

"Miracle of Fatima" is making about best showing here this stanza with big total at small Blue Mouse. "Capt. Pirate" also is rated good at Coliseum. "Full House" shapes modest at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-1.25) —"Miracle of Fatima" (WB). Big \$7,000 or better. Last week, "Jim McLain" (WB) (2d wk-8 days), \$2,800.

Coliseum (Evergreen) (1,829; 65-90) —"Capt. Pirate" (Col) and "Last

(Continued on page 20)

'QUIET MAN' TALL 10G, BALTO; 'DUEL' \$7,000

Baltimore, Sept. 23.

Activity still is fairly steady here with "Quiet Man" doing great at the Mayfair. Favorable weekend trade is reported on "Duel at Silver Creek" at Keith's. "Affair in Trinidad" shapes fine in second Century session.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) —"Affair in Trinidad" (Col) (2d wk). Fine \$7,000 after brisk \$12,700 opener.

Keith's (Schanberger) (2,240; 20-70) —"Duel Silver Creek" (U). Mild \$7,000 after 17 days of "Just For You" (Par) did neat \$22,200.

Mayfair (Hicks) (980; 20-70) —"Quiet Man" (Rep) (2d wk). Starting second round tomorrow (Wed.) after biggest-in-moons opening round terrific \$10,000 or near.

New (Mechanic) (1,800; 20-70) —"Wife's Best Friend" (20th). Mild \$6,000. Last week, "Les Miserables" (20th), \$5,800.

Stanley (WB) (3,280; 25-75) —"Cairo Road" (Equity) plus Walcott-Marciano video. Promising weekend activity indicating \$8,000 with Walcott-Marciano fight airing, set for tonight (Tues.), at a \$3 jolt, bound to add robust additional figure to week's take. Last week, "Son Paleface" (Par) (2d wk), \$6,600 after oke \$10,700 opener.

Town (Rappaport) (1,500; 35-70) —"Merry Widow" (M-G) (3d wk). Okay \$6,000 after previous round hit \$9,200.

'Monkey' Trim 20G In Uneven Philly

Philadelphia, Sept. 23.

The Jewish holidays boosted film biz here Saturday night but apparently strong competition from Martin-Lewis on TV was responsible for sharp dip in trade Sunday night. "One Minute to Zero" opened strongly at Stanley but "Full House" at Goodman and "Monkey Business" at the Fox are heading for comparatively better weeks. "Monkey" was on the disappointing side but will come through with a good session. "House" was bolstered by heavy weekend trade.

Estimates for This Week

Arcadia (S&S) (625; 65-\$1.20) —"Merry Widow" (M-G) (4th wk). Fine \$10,000. Last week, \$12,000.

Boyd (WB) (2,380; 50-99) —"Devil Makes Three" (M-G) (2d wk). Mild \$8,000 in 5 days. Last week, \$11,000.

Fox (20th) (2,500; 50-99) —"Monkey Business" (20th). Good \$20,000 but below hopes. Last week, "Son of Paleface" (Par) (3d wk), \$11,000.

Goldman (Goldman) (1,200; 50-99) —"Sudden Fear" (RKO) (5th wk). Sturdy \$10,000. Last week, \$12,000.

Mastbaum (WB) (4,380; 50-99) —"What Price Glory" (20th) 2d wk. Off to \$11,000. Last week, nice \$20,000.

Midtown (Goldman) (1,000; 50-99) —"Captain Pirate" (Col). Tepid \$6,500. Last week, "Les Miserables" (20th) (2d wk-5 days), \$5,000.

Randolph (Goldman) (2,500; 50-99) —"Full House" (20th). Good \$18,000. Last week, "Affair in Trinidad" (4th wk), \$8,000.

Stanley (WB) (2,900; 50-99) —"One Minute to Zero" (RKO). Okay \$20,000. Last week, "Big Jim McLain" (WB) (3d wk-6 days), \$9,000.

Stanton (WB) (1,473; 50-99) —"Black Swan" (20th) and "Laura" (20th) (reissues). Fair \$8,000. Last week, "Brigand" (Col) (2d wk), \$6,000.

Trans-Lux (T-L) (500; 50-99) —"Dreamboat" (20th) (3d wk). Off to \$5,000. Last week, tidy \$9,500.

World (G&S) (500; 60-99) —"Actors and Sin" (Indie) (2d wk). Nice \$5,000. Last week, \$7,000.

'MONKEY' FAT \$14,000, PORT; 'SHOW' NICE 9G

Portland, Ore., Sept. 23.

Nearly all first runs have strong product this week, with biz still on upgrade despite hot weather. "Just For You" looks disappointing at the United Artists. It is first time the Parker chain has played a Par pic. "Monkey Business" shapes solid in two houses. "Greatest Show," back at pop prices, is good at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Where's Charley" (WB) and "Captive City" (UA). Fair \$7,000. Last week, "Anybody Seen My Gal" (U) and "Just Across Street" (U), \$10,000.

Liberty (Hamrick) (1,850; 65-90)

(Continued on page 20)

B'way Summit Scaled by 'Snows'

For Wow \$83,000, 'McLain'-Carroll

70G, 'Zero' 28G, 'Ivanhoe' Out at 120G

Cooler weather and new, strong product are contributing to the strong Broadway boxoffice setup this week. Unusually big trade Friday and Saturday (20) helped hypo first-runs, latter day being as good or better in many instances as the previous Saturday. Three new bills plus the usual change at the Palace gave the street a break from a solid front of holdovers and extended-runs.

Easily standout among the newcomers is "Snows of Kilimanjaro," which is heading for a terrific \$83,000 at the Rivoli. This is only about \$2,000 short of the record at the Riv held by "David and Bathsheba." "Snows" did landoffice dead Saturday-Sunday, then latter day being virtually as strong as Saturday, which is not usual.

"Big Jim McLain," with Mills Bros., Jean Carroll, Danny Lewis and Tommy Reynolds band heading stagshow, landed a nice \$70,000 in the first week at the Paramount. "One Minute to Zero" is pushing up to a big \$28,000 or near in initial round at the Criterion.

"The Quiet Man" is continuing its mighty stride at the Capitol, with the current (5th) frame holding at a great \$45,000. It stays on.

"High Noon" still maintains its remarkably strong pace, being solid \$17,000 in ninth stanza at the Mayfair. "Miracle of Our Lady of Fatima" also is continuing a steady, healthy gait, with a sturdy \$14,000 or over in the present (5th) session at the Astor.

"Ivanhoe," with stagshow, is closing its long run at the Music Hall with a fine \$120,000 in the eighth week. This makes \$1,256,000 for the eight-week run, a new high for first eight rounds at the Hall.

"Monkey Business," with Kyle MacDonnell, George De Witt, iceshow onstage, held at okay \$50,000 for final five days of third session at the Roxy. "Sudden Fear" finished its seventh week (6 days) with a fine \$14,000 at the State, to wind up a great extended-run there. "Encore" finished its 25th week (6 days) with okay \$4,500 at the Normandie last Monday (22).

Estimates for This Week

Astor (City Inv.) (1,300; 70-\$1.50) —"Miracle of Our Lady of Fatima" (WB) (5th wk) present session ending today (Wed.) continues solidly with \$14,000 after \$18,000 for fourth.

Capitol (Loew's) (4,820; 70-\$1.50) —"Quiet Man" (Rep) (5th wk). This frame, ending today (Wed.), still is holding up in sensational style with \$45,000 after \$49,000 for fourth week. Continues on two weeks or more at current pace.

Criterion (Moss) (1,700; 60-\$1.85) —"One Minute to Zero" (RKO). Pushing to fast \$28,000 or better in initial week. Holds. In ahead, "Big Sky" (RKO) (4th wk-10 days), nice \$15,000 to wind up a great run.

Fine Arts (Davis) (468; 90-\$1.80) —"Stranger in Between" (U) (6th wk). Fifth stanza ended Monday (22) continued nice with \$5,200 after \$6,500 for fourth session.

Globe (Brandt) (1,500; 50-\$1.50) —"You For Me" (M-G). Opens today (Wed.). In ahead, "Devil Makes Three" (M-G) (4th wk-5 days), down to \$6,000 after nice \$10,000 for third full week.

Mayfair (Brandt) (1,736; 50-\$1.50) —"High Noon" (UA) (9th wk). Still in chips with solid \$17,000. Last week, \$19,000. Holds.

Normandie (Normandie Theatres) (592; 95-\$1.80) —"Magic Box" (Mayer). Opened yesterday (Tues.). Last week, "Encore" (Par) (25th wk-6 days), landed \$4,500 after oke \$5,100 for 24th round, to wind up a highly profitable long run.

Palace (RKO) (1,700; 75-\$1.40) —"Holiday for Sinners" (M-G) with 8 acts of vaude. Heading for fine \$26,000. Last week, "Beware My Lovely" (RKO) with vaude, \$25,000.

Paramount (Par) (3,664; 80-\$1.80) —"Big Jim McLain" (WB) with stagshow headed by Mills Bros., Jean Carroll, Danny Lewis, Tommy Reynolds orch (2d-final wk). First week ended last night (Tues.) hit fine \$70,000. In ahead, "Crimson Pirate" (WB) with Louis Armstrong and his All-Stars, Gordon Jenkins orch (3d wk), big \$56,000.

"Son of Paleface" (Par) opens Oct. 1.

Park Ave. (Reade) (583; 90-\$1.50) —"Mons. Fabre" (Indie) (3d wk). Initial holdover stanza ended last Saturday (20) held at \$7,000 after big \$9,300 for first week.

Paris (Indie) (568; \$1.25-\$1.80) —"Casque d'Or" (Discina) (6th wk). Fifth round ended Sunday (21) hit \$5,800 after \$6,500 for fourth week.

"Savage Triangle" (Indie) opens Sept. 29.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) —"Ivanhoe" (M-G) with stagshow (8th-final wk). Holding okay in final frame, with around \$120,000. Makes \$1,256,000 for eight-week run, biggest first eight weeks in history of Hall. Last week, big \$130,000 "Because You're Mine" (M-G) opens tomorrow (Thurs.).

Rivoli (UAT) (2,092; 70-\$2) —"Snows of Kilimanjaro" (20th). Heading for terrific \$83,000, very close to former high here held by "David and Bathsheba" (20th). "David" had benefit of \$2,000 from preem show; "Snows" did not. Continues indef. In ahead, "Les Miserables" (20th) (5th wk-6 days), \$5,000.

Roxy (20th) (5,886; 80-\$2.20) —"Somebody Loves Me" (Par) with Mary Small, Al Bernie, iceshow onstage. Opens today (Wed.). Last week, "Monkey Business" (20th) plus Kyle MacDonnell, George De Witt, iceshow onstage (3d wk-5 days), held at \$50,000 after okay \$70,000 for second full week.

State (Loew's) (3,450; 55-\$1.50) —"Merry Widow" (M-G). Opens today (Wed.). Last week, "Sudden Fear" (RKO) (7th wk-6 days), nice \$14,000 after big \$20,000 for sixth full week. Rounded out highly profitable engagement, one of best runs here in months.

Sutton (R&B) (561; 90-\$1.50) —"Man in White Suit" (U) (26th wk). Still okay with \$6,200 for 25th stanza ended Monday (22) after \$6,500 for 24th week. "Four Poster" (Col) opens Oct. 15 day-date with Victoria.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) —"Lady Vanishes" (UA) (8th wk). Still doing well at \$4,000 after \$4,700 for seventh round.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) —"Ivory Hunter" (U) (6th wk). Fifth frame ended Sunday (21) still big at \$6,000 after \$6,000 for fourth week.

Victoria (City Inv.) (1,060; 70-\$1.80) —"Affair in Trinidad" (Col) (9th wk). Eighth frame ended last night (Tues.) continued okay with \$12,000 after nice \$14,000 for seventh week. Weekends still are big.

'Quiet Man' Tops

Frisco, \$26,000

San Francisco, Sept. 23.

Biz is spotty here this session. Top promotion is boosting "The Quiet Man" to a strong total at the huge Fox, and one of few favorable showings in city. "Lovely to Look At" looms nice at Warfield. "Full House" is rated fine at St. Francis. "One Minute to Zero" looks okay at Golden Gate. "Just for You" is way-off from nice opening round at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95) —"One Minute to Zero" (RKO) (2d wk). Oke \$13,000 or near. Last week, strong \$19,500.

Fox (FVC) (4,651; 65-95) —"Quiet Man" (Rep) and "Tropical Heat Wave" (Rep). Strong \$26,000. Last week, "Heligate" (Lip) and "Jungle" (Lip), \$13,000.

Warfield (Loew's) (2,656; 65-95) —"Lovely to Look At" (M-G). Nice \$18,000. Last week, "Ivanhoe" (M-G) (7th wk), \$14,000.

Paramount (Par) (2,646; 65-95) —"Just for You" (Par) (2d wk). Off to \$10,000. Last week, nice \$18,500.

St. Francis (Par) (1,400; 65-95) —"Full House" (20th). Fine \$10,000. Last week, "Where's Charley" (WB) (3d wk), \$6,000.

Orpheum (No. Coast) (2,448; 65-95) —"Son of Ali Baba" (U) and "Dangerous Assignment" (Indie). Fair \$11,000. Last week, "Assignment Paris" (Col) and "Flame of Sacramento" (Rep), \$8,500.

United Artists (No. Coast) (1,207; 65-95) —"Park Row" (UA). Slow \$4,500. Last week, "High Noon" (UA) (7th wk), \$5,500.

Stagedoor (A-R) (370; 85-\$1) —"High Treason" (Indie) (2d wk). Holding at \$3,400. Last week, nice \$3,800.

Clay (Rosener) (400; 65-85) —"High Treason" (Indie) (2d wk). Neat \$2,500. Last week, \$3,400.

Larkin (Rosener) (400; 65-85) —"Tomorrow Too Late" (Indie) (4th wk). Good \$2,100. Last week, \$2,800.

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'1 Minute' Hefty \$9,000, K.C.; 'Knock' 14G, 'Devil' Drab 8G; 'Carrie' 7G

Kansas City, Sept. 23.

Biz is spotty this session with good money in two spots and lighter takes in two other houses. "One Minute to Zero" is sparking the Minute to Hefty money. RKO Missouri to Knock will give "Don't Bother to Knock" a solid Fox Midwest first-run a solid Fox "Carrie" at Paramount is total. Hot, dry weather slackened fairish. Last week and much needed rain arrived Saturday.

Estimates for This Week
Kimo (Dickinson) (504; 50-75)—"Outcast of Islands" (UA) (2d wk). Okay \$1,800. Last week, nifty \$2,200.

Midland (Loew's) (3,500; 50-75)—"Devil Makes Three" (M-G) and "Glory Alley" (M-G). Dull \$8,000. Last week, "Fearless Fagan" (M-G) and "You for Me" (M-G), near average \$9,000.

Missouri (RKO) (2,650; 50-75)—"One Minute to Zero" (RKO) and "Models, Inc." (Indie). Healthy \$9,000. Last week, "King Kong" (RKO) and "Leopard Man" (Indie) (reissues) sock \$13,000, one of biggest weeks at house.

Paramount (Tri-States) (1,900; 50-75)—"Carrie" (Par). Modest \$6,500. Last week, "Where's Charley" (WB). \$7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Don't Bother to Knock" (20th) and "Outcasts of Poker Flat" (20th). Neat \$14,000. Last week, "Dreamboat" (20th) with "The Jungle" (Lip) added at Tower and Granada. Strong \$19,000, one of best weeks at house in many months.

Vogue (Golden) (550; 50-85)—"Island Rescue" (Indie). Headed for good \$1,800. Last week, "Seven Days to Noon" (UA) (2d wk), \$1,000.

'Quiet Man' Bangup 11G, Mpls.; 'Fear' Fast \$8,000, 'House' Big 5G, 'Knock' 6G

Minneapolis, Sept. 23.

An almost complete lineup of newcomers and cold weather are current boxoffice stimuli. Top fresh entries include "The Quiet Man," smash; "Sudden Fear," sock; and "Don't Bother to Knock," also nice. Still on deck, the lone holdover, is "The Merry Widow," in its third week.

Estimates for This Week
Century (Par) (1,600; 50-76)—"Merry Widow" (M-G) (3d wk). Okay \$4,000. Last week, fast \$6,000.

Gopher (Berger) (1,000; 50-76)—"Don't Bother to Knock" (20th). Nice \$6,000. Last week, "World in Arms" (U) (4th wk), good \$2,800.
Lyric (Par) (1,000; 50-76)—"Lady in Iron Mask" (20th) and "Tom Brown's Schooldays" (UA). Light \$2,500. Last week, "Greatest Show" (Par) (2d run) (4th wk), \$5,000.

Radio City (Par) (4,000; 50-76)—"Quiet Man" (Rep.). Nothing but raves for this one. It should benefit from crix praise and patrons' word-of-mouth. Sock \$11,000 or over looms. Last week, "Dreamboat" (20th), \$9,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Sudden Fear" (RKO). Best Joan Crawford pic in many months. Brisk \$8,000. Last week, "Big Jim McLain" (WB), \$7,500.

RKO-Par (RKO) (1,600; 40-76)—"The Ring" (UA) and "Red Planet Mars" (UA). Modest \$4,000. Last week, "Untamed Women" (U) and "Diamond City" (Lip), \$4,500.

State (Par) (2,300; 50-76)—"Caribbean" (Par). Fair \$5,000. Last week, "Untamed Frontier" (U), \$6,000.
World (Mann) (85-\$1.20)—"Full House" (20th). Brisk \$5,000. Last week, "Carrie" (Par) (3d wk), \$3,800.

'Affair' Torrid \$23,000, Denver; 'Bowl' Big 13G

Denver, Sept. 23.

"Affair in Trinidad," playing in two spots, is heading for top coin here this week. "Rose Bowl Story," also in two houses, likewise looks big. "Full House" shapes fine at Paramount. "Untamed Women" is rated solid at Rialto.

Estimates for This Week
Broadway (Wolfberg) (1,200; 50-85)—"Merry Widow" (M-G) (3d wk). Trim \$7,000. Holds again. Last week, \$8,000.

Denham (Cockrill) (1,750; 50-85)—"Son of Paleface" (Par) (3d wk). Nice \$7,000. Last week, \$9,500.

Denver (Fox) (2,525; 50-85)—"Affair in Trinidad" (Col) and "Yukon Gold" (Mono). Sock \$19,000. Last (Continued on page 20)

Key City Grosses

Estimated Total Gross
This Week \$2,142,700
(Based on 23 cities, 199 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,731,000
(Based on 24 cities, and 214 theatres.)

'Quiet' Giant 30G, Hub; Crosby 16G

Boston, Sept. 23.

Loudest noise around town this stanza is "The Quiet Man" at Met which shapes as best boxoffice bet there in several weeks. Big session is in prospect. "The Big Sky" at Memorial is also headed for a smash frame while Crosby's "Just for You" at Paramount and Fenway and "Golden Hawk" at Boston are fairly good. "Fearless Fagan" in for six days at Orpheum and State is not exciting.

Estimates for This Week
Astor (B&Q) (1,500; 50-95)—"Assignment Paris" (Col) (2d wk). Off to near \$7,500. Last week, fair \$10,000.

Beacon Hill (Beacon Hill) (682; 50-90)—"Lady Vanishes" (UA) and "The Scarf" (UA) (2d wk). Fast \$4,500. Last week, "Lady Vanishes" (UA) with "Eva Peron Story" (Indie) with latter yanked on third day because of audience's hostile reaction. Then biz spurred winding with \$5,000.

Boston (RKO) (3,000; 40-85)—"Golden Hawk" (Col) and "Desert Passage" (RKO). Okay \$13,500. Last week, "Untamed Frontier" (U) and "If Moscow Strikes" (Indie), fairish \$9,000.

Exeter (Indie) (1,300; 60-80)—"Island Rescue" (U) and "Ivory Hunter" (U) (4th wk). Off to about \$4,500 following oke \$5,300 in third.

Fenway (NET) (1,373; 4,085)—"Just for You" (Par) and "Woman of North Country" (Rep.). Okay \$5,000. Last week, "Les Miserables" (20th) and "Yukon Gold" (Mono), same.

Memorial (RKO) (3,000; 40-85)—"Big Sky" (RKO) and "Secret People" (Lip). Sock \$20,500. Last week, "Sudden Fear" (RKO) and "Capt. Black Jack" (Indie) (4th wk), nice \$13,000.

Metropolitan (NET) (4,367; 40-85)—"Quiet Man" (Rep.). Loud \$30,000 looms. Last week, "Son of Paleface" (Par) and "The Jungle" (Lip) (3d wk), \$8,000.

Orpheum (Loew's) (3,000; 40-85)—"Fearless Fagan" (M-G) and "Rainbow Round My Shoulder" (Col). Okay \$11,000 for 6 days. Last week, "Devil Makes Three" (M-G) and "Washington Story" (M-G), \$15,000.

Paramount (NET) (1,700; 40-85)—"Just for You" (Par) and "Woman of North Country" (Rep.). Nice \$11,000. Last week, "Les Miserables" (20th) and "Yukon Gold" (Mono), \$11,500.
State (Loew's) (3,500; 40-85)—"Fearless Fagan" (M-G) and "Rainbow Round My Shoulder" (Col). Mild \$5,500 for 6 days. Last week, "Devil Makes Three" (M-G) and "Washington Story" (M-G), \$8,500.

'Dreamboat' Hep \$12,000, Indpls.; 'Latuko' OK 5G

Indianapolis, Sept. 23.

Biz is moderate at first-runs this week, with little new to excite customers except "Dreamboat," which is leading town with a good take at Circle. "Caribbean" is only fair at Indiana. "High Noon" looks tepid on holdover at Loew's.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-76)—"Dreamboat" (20th) and "Dark Man" (Indie). Hefty \$12,000. Last week, "Don't Bother to Knock" (20th) and "Lady in Iron Mask" (20th), \$8,500.

Indiana (C-D) (3,200; 50-76)—"Caribbean" (Par) and "Arctic Flight" (Mono). Modest \$9,000. Last week, "Just for You" (Par), big \$13,500.

Loew's (Loew's) (2,427; 50-76)—"High Noon" (UA) and "Last Train Bombay" (Col) (2d wk). Thin \$6,500 after stout \$12,500 first stanza.
Lyric (C-D) (1,600; 50-76)—"Latuko" (Indie) and "Road Agent" (RKO). Oke \$5,000. Last week, "Models, Inc." (Indie) and "Pirate Submarine" (Lip), \$4,500.

'Noon' Brisk \$5,500, L'ville; 'Frontier' 6G

Louisville, Sept. 23.

With one less first-run (the Strand, closed after 50 years of operation), the town's four frontliners are doing average or solid biz this stanza. Kentucky, small-seater, is doing fine with "High Noon." Rialto is doing okay with "Caribbean." "Untamed Frontier" shapes fast at Mary Anderson.

Estimates for This Week
Kentucky (Switow) (1,000; 54-75)—"High Noon" (UA). Fine \$5,500. Last week, "Paula" (Col) and "Cripple Creek" (Col), good \$4,500.

Mary Anderson (People's) (1,200; 54-75)—"Untamed Frontier" (U). Western type film drawing juve trade, fast \$6,000. Last week, "Rainbow Round Shoulder" (Col), \$7,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Caribbean" (Par) and "Storm Over Tibet" (Col). Only okay \$9,000. Last week, "Dreamboat" (20th) and "Arctic Flight" (Mono), fine \$11,000 and m.o.
State (Loew's) (3,000; 54-75)—"We're Not Married" (20th) and "Thief of Damascus" (Col). Oke \$9,000. Last week, "Affair in Trinidad" (Col) and "Montana Territory" (Col) (2d wk), same.

'Quiet Man' Terrif 20G, St. Loo; 'Fear' Fine 15G, 'Noon' High \$13,500, 2d

St. Louis, Sept. 23.

Turnstile activity at mainstem spots slowed up over weekend with biz a bit below last week. "The Quiet Man" shapes as smash leader at the Fox. "Sudden Fear" is rated fine at Ambassador while "High Noon" continues stout in second round at Loew's. "Tales of Hoffmann" looms big in two spots.

Estimates for This Week
Ambassador (F&M) (3,000; 50-75)—"Sudden Fear" (RKO) and "Models, Inc." (Indie). Fine \$15,000. Last week, "Full House" (20th) and "Clouded Yellow" (Col), \$13,500.

Fox (F&M) (5,000; 50-75)—"Quiet Man" (Rep.). Giant \$20,000, or over. Last week, "Big Sky" (RKO) and "Arctic Flight" (Mono), same.

Loew's (Loew) (3,172; 60-75)—"High Noon" (UA) and "Without Warning" (UA) (2d wk). Neat \$13,500 after big \$19,000 initial stanza.

Missouri (F&M) (3,500; 50-75)—"Big Sky" (RKO) and "Full House" (20th) (m.o.). Fair \$10,000. Last week, "Dreamboat" (20th) and "Rainbow Round Shoulder" (Col), ditto.

Pageant (St. L. Amus.) (1,000; 90)—"Tales of Hoffmann" (UA). Fine \$4,000. Last week, "River" (UA) (3d wk), \$2,500.

Shady Oak (St. L. Amus.) (800; 90)—"Tales of Hoffmann" (UA). Big \$4,500. Last week, "Blithe Spirit" (Indie) (2d wk), \$4,000.

Ray Helps 'Nellie' to Nice \$25,000 In 3 Days, Det.; Crosby Lively 18G

Detroit, Sept. 23.

Johnnie Ray pushed "Wait Till Sun Shines Nellie" to a nice \$25,000 in three days at the Fox this session. "Just for You" looks nice at Michigan. "Don't Bother to Knock" is still hefty in second week at the Palms. "Fearless Fagan" looks average at United Artists. "Merry Widow" in fourth round at the Adams looms moderate.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.50)—"Wait Till Sun Shines Nellie" (20th) plus Johnnie Ray heading staghew. Nice \$25,000 in three days. Last four days, "Leave Her to Heaven" (20th) and "Laura" (20th) (re-issues). Fair \$10,000. Last week, "Big Sky" (RKO) (2d wk), oke \$12,500.

Michigan (United Detroit) (4,000; 70-95)—"Just for You" (Par) and "All Because of Sally" (U). Good \$18,000. Last week, "Where's Charley" (WB) and "Women of North Country" (Mono), \$16,500.

Palms (UD) (2,961; 70-95)—"Don't Bother to Knock" (20th) and "Capt. Pirate" (Col) (2d wk). Holding at \$14,000. Last week, great \$21,000.

Madison (UD) (1,900; 70-95)—"Will Rogers" (WB) (3d wk). Okay \$12,000. Last week, \$8,000.

United Artists (UA) (1,900; 70-95)—"Fearless Fagan" (M-G) and "Your for Me" (M-G). Fair \$11,000. Last week, "Les Miserables" (20th) and "Rose Bowl Story" (Mono) (2d wk), \$7,000.

Adams (Balaban) (1,700; 70-95)—"Merry Widow" (M-G) (4th wk). Modest \$5,000. Last week, \$7,000.

L.A. Still Spotty; 'Ring'-Cry Tight \$29,000 Sets Pace, Crosby Oke 21G, 'Yankee' 16G, 'House' New High, 9G

Los Angeles, Sept. 23.

Broadway Grosses

Estimated Total Gross
This Week \$523,700
(Based on 19 theatres)
Last Year \$624,000
(Based on 19 theatres)

'Noon' Lofty 24G, Cleve; Hope 16G

Cleveland, Sept. 23.

Since this is Bob Hope's hometown, it's only natural that his "Son of Paleface" should do very strong at State. "High Noon," however, is topper this round at Hipp with smash week. "Full House" not doing over moderately okay session. Of holdovers, "Miracle of Fatima" looks great at Allen.

Estimates for This Week
Allen (Warner) (3,000; 55-85)—"Lady of Fatima" (WB) (2d wk). Exceptionally sock at \$19,000 after \$25,000 last week.

Hipp (Telemagmont) (3,700; 55-85)—"High Noon" (UA). Sharp \$24,000. Last week, "What Price Glory" (20th), \$13,000.

Lower Mall (Community) (585; 55-85)—"Taboo" (Indie) and "Tortment" (Indie) (reissues). Okay \$2,400. Last week, "Satan in Skirts" (Indie) and "Strange Women" (Indie), \$2,700.

Ohio (Loew's) (3,300; 50-85)—"Jumping Jacks" (Par) (m.o.). Hot \$8,500 on third downtown chapter after getting \$7,500 last week.

Palace (RKO) (3,300; 55-85)—"Full House" (20th). Satisfactory \$10,000 or near. Last week, "Duel Silver Creek" (U) and "Lost in Alaska" (U), \$12,000.

State (Loew's) (3,450; 55-85)—"Son of Paleface" (Par). Fine \$16,000. Last week, "Jumping Jacks" (Par) (2d wk), \$13,000.

Stillman (Loew's) (2,700; 55-85)—"Ivanhoe" (M-G) (8th wk). Hearty \$9,000 on heels of \$9,500 last week.

Tower (Telemagmont) (500; 55-85)—"What Price Glory" (20th) (m.o.). Nice \$2,600. Last week, "Affair in Trinidad" (Col) (m.o.) nice \$3,200.

'Paris' Okay \$10,000 In Buff.; 'Minute' Fair 8G

Buffalo, Sept. 23.

With holdovers, slipping off and new product not shaping very good, biz is sluggish here this session. "Assignment Paris" looks okay at Lafayette but "One Minute to Zero" is fair. "Full House" looms mild.

Estimates for This Week
Buffalo (Loew's) (3,000; 40-70)—"Full House" (20th) and "Confidence Girl" (UA). Mild \$10,000. Last week, "Fearless Fagan" (M-G) and "You for Me" (M-G), only \$7,000 in 6 days.

Paramount (Par) (3,000; 40-70)—"Just for You" (Par) and "Wild Stallion" (Mono) (2d wk). Down to fair \$8,000 after good \$13,000 opening week.

Center (Par) (2,100; 40-70)—"Lure of Wilderness" (20th) and "Army Bound" (Mono) (2d wk). Holding at okay \$8,000 after sock \$13,000 opening round.

Lafayette (Basil) (3,000; 40-70)—"Assignment Paris" (Col) and "Last Train From Bombay" (Col). Okay \$10,000. Last week, "World in Arms" (U), \$10,500.

Century (20th Cent.) (3,000; 40-70)—"One Minute to Zero" (RKO) and "Yukon Gold" (Indie). Fair \$8,000. Last week, "Sudden Fear" (RKO), big \$11,500.

Spotty boxoffice pace continues here with holdovers and reopening of schools trimming the week's total takes. Well-exploited "The Ring" with "Cry Beloved Country" is getting a smart \$29,000 or close in two theatres, being very good downtown but just fair in Hollywood.

Fairly good \$21,000 shapes for "Just For You" in two locations, with overall good \$51,000 looming for three hardtops plus four ozoners. A big boxoffice bet this session is "Full House" which is heading for \$9,000 or better, a new high for the small-seater Canon.

Lionel Hampton band topping staghew is giving "Wagons West" an okay \$25,000 at the L.A. Paramount. "Return of Villa" shapes small \$9,000 in four sites although it is doing good at the Globe. "Yankee Buccaneer" looks light \$16,000 in three spots.

Estimates for This Week
Los Angeles, Chinese (FWC) (2,097; 2,048; 70-\$1.10)—"Just For You" (Par) and "Tropical Heatwave" (Rep.). Fairly good \$21,000 for Crosby pic. Last week, Chinese, Ritz, "Lure of Wilderness" (20th) and "Man On Run" (Indie) (6 days), \$7,500.

Hollywood, Wilmette, United Artists (WB-UATC) (2,756; 2,344; 2,100; 70-\$1.10)—"Yankee Buccaneer" (U) and "Scatterbrain" (Rep) (UA only). Light \$16,000. Last week, "Big Jim McLain" (WB) and "Atlantic City Homecoming" (Rep) (UA only) (3d wk-4 days), \$8,300.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10)—"Fearless Fagan" (M-G) and "You for Me" (M-G) (2d wk-5 days). Mild \$11,000. Last week, way below hopes with thin \$18,200.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1.10)—"The Ring" (UA) and "Cry, Beloved Country" (UA). Smart \$29,000. Last week, "One Minute Zero" (RKO) and "Fargo" (Mono) (2d wk), \$21,300.

Beverly Hills, Downtown (WB) (1,612; 1,757; 80-\$1.20)—"Les Miserables" (20th) (3d wk). Modest \$7,500. Last week, \$10,000.

Hollywood Paramount, Palace (F&M-Metropolitan) (1,430; 1,230; 70-\$1.10)—"World in Arms" (U) (5th wk) and "High Noon" (UA) (2d run—Palace only). Held at \$12,000. Last week, nice \$11,800.

Orpheum, Fox Beverly (Metropolitan-FWC) (2,213; 1,352; 80-\$1.20)—"Big Sky" (RKO) and "Jungle Chang" (RKO) (Orpheum only) (5th wk). Only \$7,500. Last week, \$9,100.

Wilshire (FWC) (2,296; 80-\$1.50)—"Carrie" (Par) (6th wk). Oke \$3,000. Last week, \$4,000.

Canon (ABC) (520; \$1.20)—"Full House" (20th). Record \$9,000. Last week, "Actors and Sin" (UA) (8th wk-6 days), \$1,000.

Four Star (UATC) (900; 70-90)—"One Minute Zero" (RKO) (3d wk). Slow \$3,000. Last week, \$3,300.

Los Angeles Paramount (UPT) (3,300; 70-\$1.20)—"Wagons West" (Mono) with Lionel Hampton orch onstage. Oke \$25,000. Last week, "Lure of Wilderness" (20th) and "Man On Run" (Indie), \$9,600.

Vogue, El Rey, Loyola, Globe (FWC) (885; 861; 1,248; 72; 70-\$1.10)—"Pancho Villa Returns" (Indie) and "Feudin' Fools" (Mono). Small \$9,000. Last week, in other units or at second-runs.

'Crimson' Crisp \$13,000, Pitt, 'Devil' Dull 9½G, 'Fatima' Great 14½G, 2d

Pittsburgh, Sept. 23.

"Lady of Fatima" in second week at the Warner is still leading the city after a big getaway which also topped everything last stanza will hold again. "Crimson Pirate" is picking up the Stanley a bit while "Les Miserables" is doing better than expected at Harris. "Devil Makes Three" at Penn shapes drab. "Full House" at Fulton also is dull.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—"Full House" (20th). Indifferent notices for this episodic all-starrer. Lucky to get even \$4,500. Last week, "Woman of North Country" (Rep.), \$4,000.

Harris (Harris) (2,200; 50-85)—"Les Miserables" (20th). Okay \$7,500. Last week, "Anybody Seen My Gal" (U), thin \$4,000.

Penn (Loew's) (3,300; 50-85)—"Devil Makes Three" (M-G). Dull (Continued on page 20)

Lets' keep up the Bo



**Our Faith, Optimism and Enthusiasm Got It Rolling . . .
Together, Showmen, We Can Keep It Going Forever !**

POWER-CHARGED MOMENTUM has roared into our industry during recent months. Exhibitors, from the largest circuit groups to the smallest situations, are feeling it, matching their energies to it. "The crowds are coming back!" is the happy word from theatre men everywhere!

Paramount, in its more than 40 years of existence, has lived through many cycles and Paramount never lost faith and confidence that the tide would turn in our favor, as it now has. On February 23, we announced in the trade papers: "The general release of Cecil B. DeMille's 'THE GREATEST SHOW ON EARTH,' originally planned for the late fall of 1952, will be moved up to July, 1952, in response to demands from exhibitors . . . who have emphasized their need for big, big attractions during the summer months."

This great picture spearheaded the box-office momentum which all of us in the industry must now hold and extend. Evidence of that momentum is realistically reflected in the record-setting figures registered by "THE GREATEST SHOW ON EARTH," "QUO VADIS," "JUMPING JACKS,"

"IVANHOE," "WHERE'S CHARLEY?," "THE WORLD IN HIS ARMS," "AFFAIR IN TRINIDAD," "SUDDEN FEAR," "DREAMBOAT," "HIGH NOON," "THE QUIET MAN" and others.

This upbeat established by Paramount with "THE GREATEST SHOW ON EARTH" was not just a flash in the box-office pan. It spanned the whole summer as we went all the way with big ones like "JUMPING JACKS," "CARRIE," "JUST FOR YOU" and "SON OF PALEFACE."

And this upbeat by Paramount is continuing with great pictures for the balance of 1952 . . . through 1953 and beyond, many of which we have already seen; many are now in production; and many are ready to roll. These pictures—and the many millions of dollars they represent — reflect our faith, our optimism, our enthusiasm, our determination to KEEP THE CROWDS COMING BACK TO THE BOXOFFICE.

Paramount calls on showmen to continue to equal with their own enthusiasm and energies the confidence in the future expressed in its big business-producing product which is outlined here.

Office Momentum

FROM NOW THROUGH DECEMBER...

Cecil B. DeMille's

THE GREATEST SHOW ON EARTH

Color by Technicolor. Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, James Stewart.

SON OF PALEFACE

Color by Technicolor. Bob Hope, Jane Russell, Roy Rogers and Trigger.

CARIBBEAN

Color by Technicolor. John Payne, Arlene Dahl, Sir Cedric Hardwicke.

HURRICANE SMITH

Color by Technicolor. Yvonne DeCarlo, John Ireland, James Craig, Forrest Tucker, Lyle Bettger, Richard Arlen.

THE TURNING POINT

William Holden, Edmond O'Brien, Alexis Smith.

ROAD TO BALI

Color by Technicolor. Bing Crosby, Bob Hope, Dorothy Lamour.

JUMPING JACKS

Hal Wallis Production. Dean Martin, Jerry Lewis, Mona Freeman.

THE BLAZING FOREST

Color by Technicolor. John Payne, William Demarest, Agnes Moorehead, Richard Arlen, Susan Morrow.

SOMEBODY LOVES ME

Color by Technicolor. Betty Hutton, Ralph Meeker. Perlberg-Seaton Production.

THE SAVAGE

Color by Technicolor. Charlton Heston, Susan Morrow, Peter Hanson, Joan Taylor.

JUST FOR YOU

Color by Technicolor. Bing Crosby, Jane Wyman, Ethel Barrymore.

THE STOOGES

Hal Wallis Production. Dean Martin, Jerry Lewis, Marion Marshall, Eddie Mayehoff, Polly Bergen.

FINISHED FOR 1953 AND BEYOND...

THUNDER IN THE EAST

Alan Ladd, Deborah Kerr, Charles Boyer, Corinne Calvet.

COME BACK, LITTLE SHEBA

Hal Wallis Production. Burt Lancaster, Shirley Booth, Terry Moore. From the great stage play.

STALAG 17

William Holden, Don Taylor, Otto Preminger. From the famous stage play. Billy Wilder Production.

PLEASURE ISLAND

Color by Technicolor. Leo Genn, Don Taylor, and Dorothy Bromiley, Joan Elan, Audrey Dalton.

THE STARS ARE SINGING

Color by Technicolor. Anna Maria Alberghetti, Lauritz Melchior, Rosemary Clooney.

ROCK GRAYSON'S WOMEN

Color by Technicolor. John Payne, Jan Sterling, Coleen Gray, Lyle Bettger.

THE WAR OF THE WORLDS

Color by Technicolor.

TROPIC ZONE

Color by Technicolor. Ronald Reagan, Rhonda Fleming, Estelita.

SHANE

Color by Technicolor. Alan Ladd, Jean Arthur, Van Heflin. George Stevens Production.

OFF LIMITS

Bob Hope, Mickey Rooney, Marilyn Maxwell, Eddie Mayehoff.

SCARED STIFF

Hal Wallis Production. Dean Martin, Jerry Lewis, Elizabeth Scott, Carmen Miranda.

PONY EXPRESS

Color by Technicolor. Charlton Heston, Rhonda Fleming, Jan Sterling, Forrest Tucker.

BOTANY BAY

Color by Technicolor. Alan Ladd, James Mason, Patricia Medina, Sir Cedric Hardwicke.

NOW SHOOTING AND IN PREPARATION...

ROMAN HOLIDAY

Gregory Peck, Audrey Hepburn, and a cast of thousands. William Wyler Production.

LITTLE BOY LOST

Bing Crosby, Claude Dauphin. Perlberg-Seaton Production.

JAMAICA SEAS

Color by Technicolor. Ray Milland, Arlene Dahl, Wendell Corey.

HOUDINI

Color by Technicolor. Tony Curtis, Janet Leigh.

GIRLS ARE HERE TO STAY

Color by Technicolor. Bob Hope.

REACHING FOR THE STARS

Ginger Rogers, William Holden, Paul Douglas.

Cecil B. DeMille's
THE TEN COMMANDMENTS
Color by Technicolor.

ADOBE WALLS (Arrowhead)
Color by Technicolor.

'24 Hours,' 'Tonight,' New Brit. Pix, Start Slowly in London; 'Burma' Big \$8,700, A&C, 'Shoulder' Open Sock

London, Sept. 16.

Two new British pictures made disappointing entries for the West End last week. The AB-Pathe Monogram co-production venture "24 Hours in a Woman's Life" did under \$5,000 on its first weekend at the Empire, and stays only one week. "Meet Me Tonight," based on three Noel Coward playlets, started its run at the Odeon, Marble Arch, with modest \$4,000 in opening four days.

After being held in cold storage for seven years since its withdrawal in 1945, "Objective Burma" made a smash opening at the Warner with \$8,700 for first round. Pace was maintained in the second weekend when \$5,600 was grossed. "Les Miserables" also opened strongly at the Odeon, Leicester Square with over \$8,500 in its initial stanza.

The new Abbott and Costello film "Lost in Alaska" made a healthy start at the Gaumont, with \$5,600 in four days. It was the best opening weekend for an A-and-C comedy here. Frankie Laine's starrer, "Rainbow Round My Shoulder," hit strong \$4,200 opening weekend at Odeon, Leicester Square.

Estimates for Last Week

Carlton (Par) (1,128; 70-\$2.15)—"Sound Barrier" (BL) (2d wk). After an initial West End pre-release of five weeks, this British pic is now on its second West End run. After handsome \$7,600 opening round, it did \$3,100 on second weekend. "Sudden Fear" (RKO) preems Sept. 19.

Empire (M-G) (3,099; 55-\$1.70)—"24 Hours of a Woman's Life" (AB-Pathe). Adversely reviewed by critics. Disappointing at under \$5,000 in first 4 days. Stays only one week, to be followed by "Lovely To Look At" (M-G) Sept. 18.

Gaumont (CMA) (1,501; 50-\$1.70)—"Lost in Alaska" (GFD) and "Red Ball Express" (GFD). Opened in fine style, dispensing with normal press screening, to get solid \$5,600 in first 4 days. Stays on.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Importance of Being Earnest" (GFD) (2d wk). Third West End run for Oscar Wilde classic and follows general London release of pic. Good \$5,200 first week is up to hopes. "Planter's Wife" (GFD) in on Sept. 19.

London Pavilion (UA) (1,217; 50-\$1.70)—"Rainbow Round My Shoulder" (Col). Publicity garnered by Frankie Laine during his Palladium stint hyved biz and gave house strong opening weekend of about \$4,200. Continues.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Les Miserables" (20th) (2d wk). Got around \$5,000 in second weekend after pleasing \$8,500 opening frame. Stays a third week with "My Wife's Best Friend" (20th), opening Sept. 25.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Meet Me Tonight" (GFD). The critic didn't help this one, with only modest \$4,000 in first 4 days. Continues.

Plaza (Par) (1,902; 70-\$1.70)—"Just For You" (Par) (2d wk). Holding up nicely at around \$6,500 this frame. "Jumping Jacks" (Par) opens Sept. 25.

Ritz (M-G) (432; 90-\$2.15)—"Ivanhoe" (M-G) (8th wk). Continues strong with \$3,700. Stays until Oct. 6, when "Quo Vadis" (M-G) returns.

Warner (WB) (1,735; 50-\$1.70)—"Objective Burma" (WB) (2d wk). Back after its ill-fated opening seven years ago, obviously justified by opening week's sock \$8,700, and solid \$5,600 for second weekend. Stays on.

CUBA PLANS TOURIST CENTER FOR VISITORS

Havana, Sept. 16.

The Cuban government has started plans to convert the town of Varadero into an International Tourist Center. Varadero is about 60 miles from here on the north coast. Officials of the Tourist Institute have been huddling with the Ministry of Public Works with the view of undertaking the project. One of these will be the construction of a large airport to replace the present small one which cannot handle the big planes flying between Cuba and the U. S. Also being planned are low-cost hotels and the extension of the community's Blue Beach.

Pix Mex's Biggest B.O. But Only a Third Go

Mexico City, Sept. 16.

Although pictures are Mexico's top grossing show biz, less than a third of this country's 26,000,000 inhabitants enjoy attending the cinema, reports the National Cinematographic Board.

NCB found the picture industry setup as follows:

Only 1,164 communities have one or more cinema regularly operating. Population of these cities and towns is 8,000,000. Latest official count of film houses in the republic is 2,021. They have 1,500,000 seating capacity and represent a \$49,700,000 investment. The 130 cinemas in Mexico City have 220,000 seats.

These figures cover 35m cinemas only. Mexico has 1,700 pix houses exclusively exhibiting 16m pix and 114 traveling cinemas.

'Troublemakers,' 'Juliet' Loom as New London Hits; Bellak Play Heads for N.Y.

London, Sept. 23.

The reception accorded "The Troublemakers," a new American play, on its opening at the Strand Tuesday (16) and the favorable press reaction which followed, indicates that it has strong chances of a profitable London run. However, the witch-hunt theme, told with dramatic overtones, may make it an unlikely Broadway prospect at present.

Play is presented by Desmond O'Donovan in association with L. Linder, H. Cooper and Peter Glenn. Prior to the opening, it had been stated that the London production was in the nature of a tryout for America.

George Bellak, who wrote the play, also was the director. The central character is a strong dramatic one for an American newcomer, Gene Lyons, whose tense performance was hailed by first-nighters.

Following her successful appearance in the Old Vic Co.'s presentation of "Romeo and Juliet" at the Edinburgh Festival, Claire Bloom got raves from public and critics on transference of the play to London's Old Vic (16).

Other artists who give outstanding performances are Peter Finch as Mercutio, Alan Badel as Romeo, Lawrence Payne as Tybalt and Athene Seyler as the nurse. Hugh Hunt's direction is lively and compelling, and production is artistically mounted by Roger Furse.

Arrau Adds Concerts In Boff South Africa Tour

Johannesburg, Sept. 16.

Claudio Arrau, Chilean-American pianist who had a click reception here on his first visit in 1949, has scored an even sharper success on his current tour. Pianist is scheduled for 16 recitals or appearances with orchestra in South Africa, Sept. 7-Oct. 8, with six concerts set for Johannesburg. First two Jo'burg recitals (7-8) were so well received that Arrau had to add eight encores to each. As result of reception, three Jo'burg concerts will supplement the six originally skedded.

Arrau is due back in the States in mid-October for a U. S. season's tour, starting in Boston.

Sino-Jap Pic for Tokyo

Tokyo, Sept. 16.

Singapore film magnate, Pao Lan-lan has arrived here to discuss plans for a Sino-Japanese film to be made here. It would star the Chinese film actor Pai Kwan. Lan-lan, head of Show Brothers, Inc., operates 80 film houses in Malay, Hong Kong and Siam.

American pix lead in popularity in southeast Asia with British films second, according to Lan-lan. He said that film studios are producing 48 pix a year at Hong Kong and 24 annually at Singapore.

Revolt Vs. Eady Spreads

London, Sept. 23.

The exhibitor revolt against the Eady fund is spreading. Latest dissenter is Sir Albert Clavering chief of a group of news theatres, who warned the British Film Production Fund that his contributions will cease as of the end of this month unless he gets direct information as to where the money goes. The Clavering group has been contributing an average of \$17,000 a year to the fund based on the payment of about 34c per admission.

In a statement last week, Sir Albert asserted he did not intend to assist in collecting money which may be used for political propaganda. He has been prominently associated for many years with the Conservative Party and has been interested in their film activities.

'You're Mine' '52 Command Film

London, Sept. 23.

For the second time since the Royal Command performances were introduced in 1946, a Metro picture has been selected for these royal honors. The nine-member viewing panel, which had been looking at entries for a full week, last Thursday (18) announced its unanimous choice was "Because You're Mine," the Mario Lanza starrer in Technicolor, which was produced by Joe Pasternak.

Film will be screened at the Royal Gala on Monday, Oct. 27, at Metro's West End showcase, the Empire, Leicester Square. As usual, there will be a full-scale stage production in support of the main picture. Metro's first royal selection was "The Forsyte Saga," which was screened at the 1949 gala. At that time, candidates were chosen on alternate years from British and American product. Since last year it has become a free-for-all.

In the current year some 15 films were submitted for selection.

The strongest of the Hollywood competitors was reported to be Samuel Goldwyn's "Hans Christian Andersen," the Danny Kaye starrer. Other U. S. entries included two Stanley Kramer productions, "The Four Poster" and "5,000 Fingers of Dr. T."

IRISH GOVT. MULLING FILM PROD. PROJECT

Dublin, Sept. 16.

While the Minister for Industry and Commerce Sean Lemass is mulling a proposed new cinema seat tax to provide finance for film-making in Ireland, there is pressure for the government to okay the spending of \$150,000 on feature production early next year.

Tax project will up the cost of cinema seats if approved. The plan to spend the money comes from the Irish Tourist Board which is sponsoring an Ireland at Home Festival next April. It wants to make a picture, subject unspecified, as part of the program.

2 Nip Cos. Strike Gold With Distribb of 'Wind'

Tokyo, Sept. 16.

Many of the financial troubles of Toho and Shochiku film companies here are subsiding as they begin to rake in the coin from their joint distribution of Metro's "Gone With the Wind." Toho reports an all-time high first week of \$20,000 at one Tokyo house, smashing the past record held by "Tales of Hoffmann" (UA), which did \$14,000. Shochiku, playing the film at one house in Osaka, also set a new record of \$14,000 in its initial stanza.

Attendance for the 21 showings here was 34,753, or about 100% of capacity.

C. B. Films Gets UA Pix

Madrid, Sept. 16.

United Artists will be represented in Spain in 1952-53 by C. B. Films, one of the largest distributors here, which was formed in 1942 when Paramount closed its Barcelona offices.

First batch of films for C. B. Films will be "Cyrano," Jose Ferrer starrer; "Red River," "High Noon," "Destination Moon" and "Tulsa."

Future of Brit. Production Hinges On Eady, Rank Tells Odeon Investors

London, Sept. 23.

Bergman Fete Winner 50-50 With Venice-Crix

Venice, Sept. 16.

Boos and whistles were drowned out by courtesy applause at the showing of Roberto Rossellini's "Europe '51," starring Ingrid Bergman at the Venice Film Festival last week (12th). One critic described the overall reaction as tepid. Apparently the showing in the Cinema Palace here, attended by Italian government dignitaries, and festival guests, gave the film a somewhat frosty reception. But in the Arena, where the film was shown to the general public, the reception was great.

Generally the Italian journalists went overboard praising the Rossellini opus while foreign critics mainly did not like the pic. "Europe" was awarded one of the three international prizes, the other two going to "The Quiet Man" (Rep), and the Japanese entry.

'Ivanhoe,' 'Song,' 'Lovely,' 'Courier' Set Pace For Smart Aussie Film Biz

Sydney, Sept. 16.

Continuance of powerful product carrying the U. S. and British tags sees film biz continuing at a smart pace here. Indications are that the hype biz will continue through to the end of the year.

Current lineup here includes "Ivanhoe" (M-G), "Marrying Kind" (Col), "Song in Heart" (20th), "Diplomatic Courier" (20th), "Comin' Round Mountain" (U), "Detective Story" (Par), "Happy Go Lovely" (RKO), "Half-Breed" (RKO), "Belles on Toes" (20th), "Operation Pacific" (WB), "The Sniper" (Col) and "La Ronde" (Kapferer).

'Lavender' Big in Melbourne

Melbourne, Sept. 16.

Films doing well at first-runs here include "Ivanhoe" (M-G), "Song in My Heart" (20th), "Three Secrets" (WB), "Lavender Hill Mob" (BEF), "Sirocco" (Col), "Sons of Musketiers" (RKO), "California Conquest" (Col) and "Wild North" (M-G).

'Red M'n,' 'Courier' In Adelaide

Adelaide, Sept. 16.

"Red Mountain" (Par), "Girl in White" (M-G), "Cage of Gold" (BEF) and "Diplomatic Courier" (20th) are taps at first-runs here currently.

'Sun' Has Place in Brisbane

Brisbane, Sept. 16.

"Lullaby of Broadway" (WB), "Place in Sun" (Par) and "Breakthrough" (WB) are best b.o. bets here in key houses.

Irish Sponsors Start Demanding Live Talent

Dublin, Sept. 16.

Radio sponsors in Ireland, who previously leaned heavily on disk shows for economy reasons, are now showing an interest in live talent. Two of the biggest ad agencies handling sponsored radio have approached show biz personalities and one has already disked a program for a client to hear.

Loosening government controls on Radio Eireann as well as a second channel to be available shortly will make more time available for sponsors.

20th-Fox Ups Lampros To Director in India

Personnel shuffles in 20th-Fox International's Far East division have resulted in a trio of promotions. William Lampros, formerly manager in Singapore, has been upped to managing director of India, with headquarters in Bombay.

S. A. Rao, who previously was manager in Bangkok, assumes Lampros' old berth in Singapore. Vasant Padbidri, formerly in charge of the Calcutta branch, takes over the Siam territory. Changes were disclosed in N. Y. this week by company prez Murray Silverstone.

On the future of the Eady Fund hinges the fate of the British film production industry. This previously expressed viewpoint is underlined by J. Arthur Rank in his annual statement to Odeon stockholders in which he warns that failure to agree on the extension would lead to a standstill of studio activity by next August. So far as his own organization is concerned, he estimates that the program would be sliced by at least 50%.

Speaking at a confab, which followed the release of the report and accounts last Wednesday (17), Rank intimated that if the Eady scheme was dropped, the existing quota (30% for first feature and 25% on supporting program) would have to be reduced. He did not think that a logical development of a continued Eady policy would be a virtual elimination of quota, because some legislation was necessary to guarantee screen time for British pix in the 600 solo positions that exist in Britain.

The report gave no indication of the amount of Eady coin paid over to the organization, but losses on film production, which in the previous year totalled over \$3,300,000, have been reduced to a little over \$70,000. This is attributed partly to reorganization and partially to assistance from the Eady pool. Stock value of film productions is given at just under \$8,400,000 compared with nearly \$12,000,500 in the last report. Reduction, says Rank, reflects realization on the stock values of old group films through world wide distribution, including revenue of "substantial sums" from the western and eastern hemisphere.

Admission Tax Took \$33,000,000

Total revenue garnered by the groups' 546 theatres exceeded \$84,000,000, but the admission taxation alone took away some \$33,000,000. There was an overall drop of 3.16% in paid admissions but the total rise in admittance tax was 10.52%, equivalent to over \$2,800,000.

As previously published, Odeon Theatres had a trading profit of \$17,912,378 for the year ended last June 28, with a net after taxation of \$4,927,941. Two years arrears on preferred divvy are being paid but common stockholders again are being passed over. Gaumont British Picture Corp., which is paying 7½% on its common, had a net profit of around \$1,900,000. British and Dominion Film Corp. finished with a net of \$261,427.

Bank overdraft, reduced by \$6,800,000, now stands at approximately \$19,000,000. Of the group's present indebtedness to the bank, Rank says he does not anticipate further reductions will take place at the substantial rate effected during the last three years.

BBC's Brit. Legit Series

London, Sept. 23.

A new theatre series which will span the first half of this century is to start on the British Broadcasting Corp. next Monday (29). Altogether 26 plays will be presented on Mondays and Saturdays and they will indicate theatrical trends during the period. Each production will be introduced either by a leading drama critic or by somebody with personal connection with the play.

The series opens with T. S. Eliot's "The Cocktail Party" with the introduction by E. Martin Browne, director of the British Drama League. The following Saturday Charles Lefaux will produce "The Whip" as an example of an early Drury Lane meller. Nancy Price, who played in the original 1909 production, will introduce the play.

Brit. Comic for Sullivan

Glasgow, Sept. 23.

Leslie Randall, British comedian, currently in vaude here at the Empire, is inked for an appearance this fall on the Ed Sullivan TV show in N. Y. He goes to the U. S. soon. Funster is a former legit player.

Randall was a reporter on a London newspaper at one time. He recently made his debut at the London Palladium, but before that had done much video work in Britain.



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Paramount, N. Y.

Mills Bros. (5), Jean Carroll, Ray Malone, Danny Lewis, Tommy Reynolds Orch (15); "Big Jim McLain" (WB), reviewed in VARIETY Aug. 27, '52.

By a happy coincidence, the current stand of the Mills Bros. is concurrent with the breakthrough of "The Glow-Worm" for Decca, one of their biggest hits in several years and it spotlights once again that potent b.o. magic of a disk click. Although always solid performers, the vocal combo is definitely enhanced via their current bestseller and gives this new Paramount stage layout an added marquee fillip. Bill is otherwise first-rate with Jean Carroll, Ray Malone, Danny Lewis and the Tommy Reynolds orch supplying solid support.

Curiously enough, the Mills Bros. have not included "The Glow-Worm" in their songalog at the Paramount. At least, they didn't do the number on show caught despite the highly vocal requests from the kids down front. Why they don't do their current Decca side is a mystery, unless the combo hasn't prepared an arrangement on the tune as yet. It's a sock turn, nonetheless, and covers the Mills Bros. catalog of hits over the years, including "You Broke The Only Heart That Ever Loved You," "Paper Doll," "Up A Lazy River," "Till Then" and one of their mid-hits of last year, "Be My Life's Companion." Musically, this quartet of voices, with a supporting guitarist, remains one of the best in the business and they show considerable savvy in dressing up the harmonies with visual impact. It's a begoff turn.

Miss Carroll is another surefire performer as demonstrated by this and previous appearances in this house. She has a smart comedy script and she drops the gag lines with perfect timing. Her standard bit about buying a dress in a Miami shop is most effective satire in a routine that's full of biting snappers. She also does nicely with her vocal of "Enjoy Yourself," which rates her some encore gagging.

In the opening spot, Ray Malone, who also has been here before as a result of his TV appearances, registers with a slick hoofing routine. His tap terping is all grace and finesse and his takeoff on the "Dr. Jekyll and Mr. Hyde" story is an ace production that departs from the usual hoofing ballet routines.

In the No. 2 slot, Danny Lewis, father of Jerry Lewis but still surprisingly youthful looking, hits nicely with his nostalgic song repertoire. Bulk of Lewis' routine is a rundown of the Al Jolson hits. Lewis has the kind of old vaudeville style that fits okay on such numbers as "April Showers," "Swanee" and "Rockabye." His closing number is a fair parody about his son, Jerry, but it's a crowd-pleasing item.

Tommy Reynolds arch cuts the show in capable style and rings up the curtain with a snappy instrument featuring the leader on a hot clarinet in front of hard-hitting brasses.

Herm.

Chicago, Chi

Chicago, Sept. 19.
Mr. Ballantine, Bill Snyder, Ben Yost Vikings (5), Manhattan Rockets (16), House Orch; "Quiet Man" (Rep).

Whatever pull the boxoffice is going to get from this combination in the next two weeks depends mainly on the picture. There is no real headliner here and production on this revue hovers near the low mark, especially in the first half. Mr. Ballantine and Bill Snyder are excellent, but it's a tough battle to get over the handicap of the other two acts.

Mr. Ballantine is making a quick repeat here, but has changed much of his material. In fact, several comedians locally could, or will, borrow some of his lines which he rattles off in ad lib style. He spoofs the magicians with one trick attempt after another, but it only serves as a fulcrum for his quips. Still his best is the chicken-in-a-bag fiasco. All of his comedy sleight-of-hand registers.

Bill Snyder is another quick returnee and he too has wisely changed his act. Composer also serves as emcee and leader of the house orch. He's gained a great deal of polish in introducing the acts.

Snyder tees off with a fastie tune of his own for his takeover at the piano. He does an interesting modernization of Schumann's Piano Concerto for a good mitt and ties up things in fine fashion with "Bewitched." Could easily have done an extra number.

Ben Yost Vikings are a quintet of good voices which suffers from

a lack of programming. While their offerings from "South Pacific" are okay, as is the salute to the armed forces, they don't show much imagination. "Old Man River" is well received, but it might be time to drop this one from the library.

Hal Sands' Manhattan Rockets is the first chorus line to grace the boards of this theatre in several decades. Gals are fine in some of the precision kicks, yet the routines are out of the dance school book, lacking necessary elements of showmanship. This might be okay for outdoor spectacles, but for the Balaban & Katz flagship some injection of originality is needed. Zabe.

Casino, Toronto

Toronto, Sept. 19.
Ink Spots (5), Betty McLaurin, Stan Early, Ray Royce, Winter Sisters (2), Jimmie Cameron, Archie Stone House Orch; "Just This Once" (M-G).

Current new Ink Spots setup has Ernie Brown, one of the better scat-singers, replacing Billy Bowen (who has set up his own vocal group in Montreal), and Everett Barksdale on guitar replacing Charlie Fugue. Still dominating, of course, are Bill Kenny's trick tenor tremolos, but Bowen is being given a heavy buildup, particularly in "When You're Smiling."

Rejuvenated Ink Spots are bouncier than ever in tempo and show tonal improvement, though those Bowen comedies are missed. "Some Rain Must Fall" and "You May Be The Sweetheart" smash over, but it's the trademarked "If I Didn't Care" that has the customers lustily pounding to begoff, with this warranting the Ink Spots' current five-a-day grind and those lengthy daily lineups.

Rest of stage package is staunch on speed and diversity, with the Winter Sisters opening in a whirlwind blend of tap acrobatics and cross-stage tumbling, complete with twist somersaults, to go over big. Ditto reception for Ray Royce in his nonchalant juggling, pleasant patter and comedy biz, with a nice finish on the unicycle; and for Stan Early in his neat imitations of screen and radio names.

Rounding stage stint is Betty McLaurin, shapely half-pint, whose alternating shout style and femme crooning scores in such tempo switches as "All of Me," "Masquerade Is Over," "Love Come Back" and "I May Hate Myself in the Morning," all notable for clearest diction. McStay.

Apollo, N. Y.

Five Keys, Jimmie Palmer Orch (12), Olivette Miller, Fred & Sledge, Fontaines Bros. (2), Three Chocolateers; "Man Who Cheated Himself" (20th).

Apollo has a routine layout this sesh with only the Five Keys, a vocal combo in the closing slot, building for hot returns. Preceding acts grab fair mitt but lack the necessary excitement to click in this house.

The Five Keys, accompanied by their own guitarist and pianist, are faves here and don't disappoint. They work through a varied songalog of ballad and rhythm numbers displaying top harmony technique. Team heightens appeal by interspersing some deft comedies into each rendition.

Tapsters Fred & Sledge tee off with a fast paced heel-and-toe set. Get off some slick challenge work but on the whole turn seems to lack unity.

Jazz harpist Olivette Miller clicks easily in her instrumental set. Gal is on the sultry side and projects an intine quality in her harp work-overs that are better suited to a small nitery than a vauder. She gets okay reaction, however, from "Tea For Two," "Got You Under My Skin" and "Black Magic."

The two Fontaines Bros., in the troy, display their ballet-tap style for only mild response. Boys show off their terp technique against a blues and bongo-beat background. Most of it is too pretentious for mass appeal.

The Three Chocolateers fill the comedy slot with a lot of boisterous zanyism that garners yocks. In a style reminiscent of the Three Stooges, they bang themselves up, tear off clothes, and knock themselves out for maximum gains.

Jimmie Palmer has a powerhouse instrumental set in mid-show with a small combo of one sax, which he toots, one brass and three rhythm. They whip out "Just a Little Gravy," "My Buddy," "Night Train" and "Big Dip" with solid musicianship. Palmer's sax work is standout. The big orch (four each of rhythm, brass and reed) opens show with a driving "Opus 1-A" and does an adequate show-backing job. Gros.

Palladium, London

London, Sept. 16.
Les Paul & Mary Ford, Georgie Kaye, Jane Morgan, Rob Murray, Canfield Smith, Niles & Nadyne, Jack & Eddy Eden, Trio Olympiad, El Granadas & Peter, Palladium Tiller Girls (16), Woolf Phillips Skyroockets Orch.

There is a predominantly American lineup in the new Palladium bill which once again headlines a pair of diskers. It's a solid entertainment with good prospects for the two weeks.

Current headliners, Les Paul & Mary Ford, were, prior to their opening, known here only by their recordings which get frequent airings. Theirs is an intriguing act adroitly presented with a restrained quality, but containing the right ingredients to invoke a warm reaction. Their time is trimmed to little more than 20 minutes, but in that short space they cram in some of their best-known hits including "Mocking Bird Hill," "How High the Moon" and "Meet Mr. Callaghan."

To get as much as possible into the limited schedule, they also add a medley of disk hits. While the duo strum their electric guitars to surprise effects, Miss Ford does some pleasing vocals and entire act adds up to a novel and sincere entertainment.

Also making his debut at the Palladium is Georgie Kaye, a comic with a wealth of material and a shrewd sense of timing. He commands good flow of laughter-making patter which is related with warm sense of humor. Customers lap up his gags but act would be strengthened by slight scissoring. With his position on the bill, 20 minutes was a shade too long.

Another Palladium first-timer, although already known around London, Jane Morgan does a slick job and earns a handsome click for her five numbers. Gal is beautifully turned out in a black gown which enhances her blonde tresses. Billed as "The American girl from Paris," her act is naturally a mixture of English and French tunes. Her best is "A New Hat From Paris," which she had previously introduced in London. Successes are also scored with "C'est Si Bon" and "Auf Wiederseh'n Sweetheart."

Rob Murray, the Australian juggler with a bored and irritable expression, who scored a surprise smash when he filled a lesser spot at this theatre earlier in the year, has now been elevated to the position of closing the first half. This is easily the best comedy juggling act seen in these parts for some years. Juggler not only rates plenty of chuckles but is also a skillful manipulator via the usual props plus a few additional contraptions.

Canfield Smith, with his dummy Snodgrass, is a firmly established local fave. He's a polished operator and his line of patter is first-class. Niles & Nadyne, an American adagio team (also debuters here), specialize in a series of overhead twirls to boffo reception. There is plenty of grace and skill in their act.

Jack & Eddy Eden, who are known for their songs with topical satire, fall below their usual standard. Lyrics are weak and the duo needlessly resort to blue cracks for their laughs. Trio Olympiad, a Continental team of equilibrists, have a smart slow-motion routine embracing many intricate movements. Muscular duo are covered in gold paint which adds to their "plastic poses." El Granadas & Peter play around with ropes and unicycles, adequately filling the No. 2 spot after the usual opening by the Tiller Girls. Myro.

Empire, Glasgow

Glasgow, Sept. 16.
George & Bert Bernard, with George Pierce, Volants, Leslie Randall, The Skylons (2), Ann & Bobbie Black, Venetia Mongadors & Anne, Freddie Harris & Christine, Bea & Jill Clyde, Chevalier Bros. (2), Bobby Dowds Orch.

American miming duo, George & Bert Bernard, are back here headlining a fairly pleasant vaude bill, heavily weighted on the physical side via acrobatic turns.

Act, firm fave here, has returned so often it's fortunate they have new material to inject fresh appeal. Impersonations of Frankie Laine, Jo Stafford and Johnnie Ray take a new tack, added to act's standard miming of the Andrews Sisters and of opera singers. George Bernard inserts a takeoff on Betty Hutton, who's due at this leading. Auld Lang Syne vaude house shortly.

Brothers work vigorously and

gain solid laffs particularly Bert Bernard in his travesty of Ray's "Cry," highlight of the act. In George's miming of Betty Hutton, house amplifying system at show caught was geared too high, creating noisy effects.

Performance concludes on top comedy note, bringing on the blond-haired effects man George Pierce and gagging with him about whose act it is. Microphone bow-off by Pierce provides Bert opportunity for clever panto, creating humor effect by pretending to thread a needle, then sewing himself up by the knees. This draws yocks from majority of stubholders.

Seven Volants are whirlwind acrobats and tumblers all with advantage of youth. They twist, twirl and tumble all over the stage, leaping over each other, and always maintaining lively sense of movement. Act closes opening half in speedy fashion.

Leslie Randall, new young English comedian, scores heavily in subtle comedy characterizations. He's very boyish looking and belies his obvious youth with an act of which many an older comedian would be proud. He's a good bet for the U. S. market.

The Skylons are two ultra-strongmen who fling themselves about on the trapeze with zest and daring. They provide genuine thrills in an act which they give impression of fully enjoying.

Magico chores by Freddie Harris have novelty. He adopts typically true-blooded English accent and has a certain savvy of manner that impresses. He's assisted by Christine, a real looker.

Nice in appearance and talent is the musical stint of Ann & Bobbie Black, a kilted duo. Gal gives out sweetly in such Scot numbers as "Western Home," "Down in the Glen" and "Ann Laurie," while the boy plays the accordion. Act is too straight and needs an added novelty to give it greater market value, though fresh, clean appearance gives it video possibilities.

Netette Mongadors & Anne are femmes who handle the clubs with skill. Neat opener is Bea & Jill Clyde, while program at show caught was wrongly closed by the Chevalier Bros. in the corniest and most old-fashioned of cross-talk. Their slapstick is slightly more amusing. Gord.

Holiday, N. Y.

Michael Rose production of "Capers," staged by Carlyle. Features Jack Diamond, Mandy Kaye, Birke Bros. (2), Ruskin & Wilde, Peggy Genders, Lea Kane, Alex Peterson, Anthony Roberts Orch; "The Breaking Point" (WB) (re-issue).

The Holiday Theatre is sliding into a burlesque policy through the back door. Michael Rose, who's taken over the operation of that house, initially ran three weeks of a Carlyle-produced show, "A Night in Havana," which had a previous run in a Florida cafe. Carlyle remains on to do the production, but Rose has infused the show with comics skilled at the old burley bits. All that's lacking is a few peelers and the Minsky flavor.

But even a slight touch of burley creates a lot of atmosphere. These ancient bits are probably the most durable stanzas of entertainment around. They are performed by such vets as Jack Diamond, who for a long time, went straight in such legittes as "Happy Birthday" and "Kiss Me, Kate" but who has returned to his original field, and Mandy Kaye, who has worked with several vaude comics. Straightening is by Jimmy Brown. Together they do a courtroom scene and a restaurant number for a quota of laughs.

Once the word gets around that this is the sole house in New York wherein burlesque in disguise is available, there's bound to be a heavy increase in business.

Carlyle's production is excellent nitery fodder. It's designed more for a legitimate venture than for a semi-burlesque proceedings. He shows good stagecraft and the production numbers move smoothly. However, the comparative opulence of these numbers doesn't square with the burley sketches. The show itself is not a cohesive unit.

The talent payroll, outside the chorus, is comparatively sparse. The Birke Bros., a pair of acrobats, show some good hand-to-hand work, but need more professional polish. Peggy Genders and two boy dancers do the production hoofing capably, while Ruskin & Wilde, dressed in picturesque black and rhinestone leotards, have a good number that blends in with the show nicely. Production songs are by Leake and Alex Peterson. Jose.

Palace, N. Y.

The Fleetwoods (4), Lola & Lita, Leon Navara, Paulette Sisters (4), Senator Murphy, Howard & Wanda Bell, Artie Dann, LaLage, Jo Lombardi House Orch; "Holiday for Sinners" (M-G) reviewed in VARIETY June 25, '52.

Current eight-act layout luxuriates in three novelty turns, all of them click, and two comics with dissimilar attacks. The variegated trimmings are supplied by the three other acts for an all-around, interesting bill.

Any setup is a payoff that encompasses such circus surefires as the teeterboard and manual acros, Howard & Wanda Bell, and the Gallic gymnast, LaLage, plus the plate-spinning Lola (Lita). The spotting might be considered a bit off with the Bells sixth and LaLage eighth and closing. The proximity is neatly bridged, however, via the 15-minute comedies of Artie Dann, who earns his next-to-closing spot by return to this Broadway vauder.

The skinny, long-nosed clown is back with new text and the old good salesmanship that includes a chuckleful sieup of such of his bodily qualities as the aforementioned schnoz and toothpick limbs. These are but in-betweeners for general gags and characterizations which Dann builds for a fat score.

Other comic is the veteran Senator Murphy in his politico harangue monolog that gets by on the way it's belted out. The lines on juvenile delinquency, etc., can be discarded as the subject isn't funny.

Howard & Wanda Bell are slick in the hand-to-hand and teeterboard sessions, with Miss Bell an especially graceful acrobat. Feet-to-shoulder vaults are highpoints, plus a head-to-head on the seesaw, one with a large ball between nogins, and a rapid-fire mixture of intricate board-sprung stunts for tall reception.

Lola & Lita, with latter a prop, register in w.k. hat twirl and saucer-spinning teaser, mixing the manipulations with trickery produced via his elongated shoes. Showmanship is evidenced throughout by the Brazilian-born performer.

Grooved in the troy is vet vauder Leon Navara in his pianolog. Ex-orch maestro of the '30s is a quiet but effective worker as he patters via mike while engaging in finger exercises, some of which show his straight virtuosity. His "piano lesson" is good for laughs and his skill is displayed in a three-mood "Fantasy Impromptu" that winds in boogie beat. Pace-changer has him in oldtime pic house pianoisms with running description, followed by a straight "Rhapsody in Blue" and, for windup, a good teaser medley.

The LaLage stint is a bright closer. Ex-Ringling star makes an attractive picture up thataway on the web in postures and into splits and equilibristics on rings. Getaway is boff one-arm kickovers for clunker. Show openers are the Fleetwoods (New Acts), tapologists, and also under New Acts are Paulette Sisters. Trau.

Paramount, L. A.

Los Angeles, Sept. 18.
Lionel Hampton Orch (18) with Curley Hamner, Los Gatos (3), Arnold Dover, Ann Nichols, Gil Bernal, Naff, "Bat Man" Ortega, Sonny Parker, Rosetta Perry, Tony Lavelli; "Wagons West" (Mono).

Lionel Hampton is a perennial favorite with Los Angeles vaude fans, so the current presentation at the Downtown Paramount will come out a winner even though there's a little change in the format since Hampton last appeared in town several months ago. There are a few new faces, but it's basically the same hour-long layout—frenetic music packed with entertainment. It could, as usual, stand more of Hampton himself on the vibes and drums, but that's the only complaint.

Standbys like Curly Hamner, Gil Bernal, Sonny Parker and "Bat Man" Ortega provide the bulk of the spotlighted work and Hampton has a couple of new vocalists in Rosetta Perry and young Jimmy Scott, impressions by Arnold Dover and some dance and piano stuff by Ann Nichols. Singers are okay, Hamner getting the most attention, particularly when he drops everything for a drum duet with Hampton.

Added attraction, in the form of accordion wiz Tony Lavelli, pays off on a solo basis but there obviously wasn't time for any rehearsals with the band and he's forced to stand around and fake while they jam on "Flying Home" and "Hamp's Boogie." Former still features the parade but is now done without the Air Force newsreel clip. Kap.

IVANHOE

Beats "QUO VADIS"

IN WASHINGTON

The first opening of IVANHOE following its test engagements was at the Palace Theatre, Washington, D.C., Wednesday, September 17.

As we go to press, the gross on IVANHOE for the first five days of its engagement exceeded the gross on QUO VADIS, despite the fact that QUO VADIS opened on Christmas day.

Attendance on IVANHOE for the same period exceeded attendance on QUO VADIS by more than 7,000 admissions. An all-time Palace record.

The following admission prices were charged on IVANHOE and QUO VADIS for these engagements:

IVANHOE
Matinee 74¢
Evening \$1.25

QUO VADIS
Matinee 90¢ to 5 P.M.
5 to 6 P.M. \$1.25 • Evening \$1.50

There's nothing wrong with business that IVANHOE can't cure.

M-G-M

Walcott-Marciano In SRO

Continued from page 1

mostly those operated by the big circuits, signed with TNT almost at the last minute. General admission policy was followed with few, if any, theatres selling reserved-seat tickets. Dual price was charged by some theatres, the higher-priced ticket being for loges.

Cities carrying the telecast included New York, Asbury Park N. J.; Rutherford, N. J.; Washington, Baltimore, Richmond, Los Angeles, Seattle, San Francisco, Sacramento, Cleveland, Milwaukee, Toledo, Gary, Ind., Indianapolis Hammond, Ind., Miami, Birmingham, Albany, Denver, Louisville, Pittsburgh, Omaha, Dayton, Cincinnati, Minneapolis and Erie, Pa. Philadelphia, Camden, N. J. (home of Walcott), Atlantic City and all of New England were blacked out. The southwest also was unable to obtain the bout because of the difficulty in preempting commercial TV time.

N. Y., with eight theatres carrying the fight, had the largest representation. Only house on Broadway with the telecast was the Warner Theatre which, after being shuttered for several months, was opened just for the fight. The 2,711-seat house charged \$4.50 general admission and \$5 for loges. It sold out. The Warner was the only theatre carrying the bout which did not offer a regular film program with the special attraction. There was a newsreel and sports short. The 450-seat Guild Theatre on 50th St., one of the first to sign up, sold out weeks ago at \$4.80.

Other houses in the N. Y. met area carrying the telecast were Fabian's Fox, Brooklyn; RKO Fordham, Bronx; Marine, Brooklyn; Queens, Queens Village, L. I.; Loew's Victoria, Harlem, and Skouras' Academy of Music in lower Manhattan.

In Chicago, it was SRO for three Balaban & Katz houses with a last-minute spurt. Marbro, sold out first. Tivoli lagged until Monday night and sold out yesterday morning. Uptown, on far North Side, was last to sell out. Total take for the three houses was over \$30,000. Crown, Essaness house, which had reserved \$4.80 seats, sold out the reserves first and the \$3.60's last, hitting capacity at the last moment for \$4,100.

Yesterday's telecast marked the first time that a drive-in had booked a large-screen TV attraction, with the S-3 Drive-In Theatre, Rutherford, N. J., being the only one carrying the bout. The largest open-air theatre in New Jersey, with a capacity of 1,300 cars, it sold out at \$10 a car. In addition, 6,000 "ringside" seats were sold at \$10. Chairs were placed in the area closest to the screen and patrons from overflow cars were seated there. The overflow cars were parked in convenient locations by the management. It's estimated that 16,000 people attended the event at the ozoner.

A minimum of \$120,000 had been guaranteed to the International Boxing Club, promoters of the bout, by Naté Halpern, TNT prexy. Income from the film rights, held by RKO, is still uncertain. Key operating personnel of the filmery were on duty all night to assist in prompt handling of the footage taken at the bout. At the RKO homeoffice about 150 employees remained on duty to handle the distribution.

Hub Fight Blackout

Raises Ire of Fans

Boston, Sept. 23.

Blackout of Walcott-Marciano fight on radio, TV and theatre-TV here resulted in Hub fight fans deluging stations and theatres with calls demanding an explanation of this slight. Promoters ruled out this area when setting up coverage, figuring proximity might hurt the gate if carried by radio and TV. However, local sportsmen ridicule the ukase, claiming that fans interested and well-heeled enough would trek to Philadelphia regardless of extent of free coverage offered.

With Marciano a native of nearby Brockton, interest in fight tops anything here in years, and Hub's two TV equipped theatres, Pilgrim and Loew's State, would undoubtedly have pulled SRO crowds. However, disgruntled fans were forced to be satisfied with a rebroadcast of the action carried

via WBZ immediately following the windup in Philadelphia.

Pitt's Stanley In Late Pickups

Pittsburgh, Sept. 23.

Stanley, WB deluxer, picked up the theatre telecast of the Walcott-Marciano fight at last minute after it looked for a time as if the 2,200-seat Harris would be the only downtown house carrying it. Virtual advance sellout at latter house less than 36 hours after tickets went on sale prompted action by the Stanley.

Two other theatres in the Golden Triangle, Penn and Fulton, are equipped with theatre TV but neither was willing to meet the terms of the IBC, possibly figuring that if all four of them took the championship scrap, making 10,000 seats available, somebody and maybe the lot of them would take a licking. Tickets are priced at \$3.50, which includes 30% Federal and city taxes. Return to theatre per seat is \$2.70.

Lot Talent Perform

Continued from page 7

tainment but which has been more than mildly acceptable wherever used. "There's no reason," Tucker and Romano declare, "why actors and actresses can't work out little routines for presentation. Even if it's only a recitation."

Chief difficulty, they argue, is that the COMPO tours are made up by reps of various branches of the industry but there are no performers' reps on the advisory board. The result, thus far, has been "you are not expected to entertain."

Tours are well organized and the traveling Hollywood talent gets close to the audience. But the impact would be greater, Tucker insists, if the speech-making were dropped. "Some of these shows are given in a public square in the broiling sun," he added. "People stand around and wait for a few hours for us to arrive. Then, when we get there, we disappoint them because instead of performing, we talk."

It's this type of personal appearance, he added, that justifies Paul Gregory's recent charge that "indiscriminate" p.a.'s are robbing stars of their glamor.

"If a star shows up on time, exuding charm and glamor which they expect, and then does nothing but give a brief speech on how happy she is to be there, the value of the appearance is lost. But if they act—or sing, or dance or whatever they can do best—then they have lived up to what the public expects of them."

Peak Prod Abroad

Continued from page 7

ject (via Irving Allen-Cubby Broccoli's Warwick Pictures) is "The Red Beret." Starring Alan Ladd, it's now shooting in Britain. Warwick is also mapping a whaling yarn, "The White South," to be lensed in the sterling area. Col has been active in partially financing production in Italy, and attesting to its far-flung activities is producer Robert Cohn's current filming expedition in Korea for backgrounds on "Flying Jeeps."

Continuing its policy of producing abroad if a story calls for foreign backgrounds, 20th-Fox currently has "Man On a Tightrope" before the cameras in Munich while "Sailor of the King" (formerly "Able Seaman Brown") rolled in England this week. Directed by Elia Kazan, "Tightrope" has Fredric March and Gloria Grahame as cast toppers. Jeffrey Hunter heads the "King" player slate.

To provide the upcoming "White Witch Doctor" with authentic background material, 20th sent a special unit to Borneo. Same studio reportedly has ambitious plans for "The Egyptian," a bestselling novel of a few years back, which production chief Darryl F. Zanuck just acquired. Presumably, it will be filmed in Egypt.

RKO, via Walt Disney Productions, has had considerable success with Disney's British-made "Treasure Island" and "Robin Hood." Based upon the b.o. gold he panned with those live-actioners, the cartoonmaker now has "Sword and

the Rose" rolling in Britain and "Rob Roy" is on next year's slate as a possible Scotland locationer.

Paramount starts two weeks of shooting in Paris today (Wed.) on its Bing Crosby starrer, "Little Boy Lost." Exteriors in the French capital are being supervised by director George Seaton and producer William Perlberg. Par's "Roman Holiday," with Gregory Peck and Audrey Hepburn, is in its final production stages in Rome.

No stranger to the advantages of overseas filmmaking, Warners has an Errol Flynn starrer, "The Sea Rogue," underway in Sicily, while Burt Lancaster is busy with "His Majesty O'Keefe" in the Fiji Islands. Lancaster, incidentally, did another foreign feature for Warners around the same time last year. Titled "The Crimson Pirate," it was made off the Italian coast. Being made in the South Seas is "Return to Paradise," with Gary Cooper.

To reprise the now principal familiar reasons for shooting abroad, the majors have adopted this policy because: (1) It's a means of unfreezing blocked remittances; (2) savings to be had via lower pay scales for technicians, extras, etc.; (3) experience has shown that pix made overseas have greater b.o. appeal in the foreign market; (4) films produced in Britain may participate in Eady Plan benefits and also qualify as quota pictures.

'Promised Land'

Continued from page 5

more drive-ins will be built in the next two years.

2. TOA's retiring prexy, Mitchell Wolfson, was among those who urged the exhibs to get on the bandwagon and apply to the Federal Communications Commission for a television channel, to share in the future of that growing medium. He pointed out that such smart operations as United Paramount Theatres were showing the way.

3. Wolfson, Robert J. O'Brien, chairman of the TOA theatre video committee, and others foresaw large-screen color TV in the near future, with several hundred theatres at a time linked into networks to bring legit plays, musicals, operas, ballets, etc., to the sticks and fine profits to exhibitors. They foresaw a period of regular programming of this offbeat class entertainment, which would attract brand new audiences into the film theatres.

4. The concessionaires and their exhibs at the convention held out a promise of more expensive, higher-profit items. The popcorn institute said it was ready to go into a \$1,000,000 national production drive which would further hype the highly profitable popcorn sales of theatres.

On the blunter side, the conventioners heard from Eric Johnston, president of Motion Picture Assn. of America, that Hollywood "is going to make films especially for television . . . (see separate story on Page 5).

Myers' Balk

Hope for quick approval of the arbitration plan ran into disappointment when Abram F. Myers, board chairman and general counsel for Allied States, balked at the huddle of exhibitors and distributors. (see separate story on Page 5).

Alfred Starr, new TOA prexy, fired back the next day that arbitration was just around the corner and that there were no major hurdles. TOA adopted a resolution endorsing the principle of arbitration.

Question of whether TOA, now named as a co-conspirator but not as a defendant in the 16m antitrust suit, should become an active participant was too hot for the convention to handle, many delegates claiming they had no authority to bind their units. Convention voted to poll immediately the autonomous locals to learn how far they want to go in this matter.

TOA, which had praised Hollywood for its cleanup of the Communists and for producing better films, didn't forget the traditional conflict between exhibition and distribution over film rental terms. "Outrageous terms" were denounced by several speakers. They demanded that a survey of terms be made, with the material given to the Department of Justice. Some speakers contended that the bidding provision of the antitrust decrees must go, since it was a rein on the exhibitors rather than on the distributors.

Literati

Keeping Posted With Billy Rose

Newspapermen have been interested sideline watchers in the N.Y. Post-Billy Rose series, which is now eclipsing the Walter Winchell vs. The Post-Barry Gray hassle. Not since the Bernarr Macfadden p.m. tabloid, The N.Y. Graphic of the flamboyant 1920s, with its "composite" art (fake photos), has there been so much unique newspaperman stuff.

In this instance it's the reverse—there's nothing faked or phony in The Post-Rose series. The punctions really started to fail towards the end of the series, which ended yesterday (23). Rose's dander rose as he disclosed in the space allotted him by The Post for rebuttal of its "inside" on him that "I hope to put a new word into newspaper lingo, 'Postism'—the art of selling papers by character assassination." He added, "This technique is not a new one—it was blueprinted by Zit's Weekly, and improved upon by the Russian daily, Pravda." (Zit's Weekly was an abortive theatrical trade weekly which borrowed its name from the late Carl F. Zittel, quondam N.Y. Journal theatrical reviewer, Central Park Casino (N.Y.) operator, and trade-paper publisher).

Rose gave The Post a scoop on himself by revealing that next Monday (29) a series, "Trial By Terror," will "appear in newspapers across the country," and that after a holiday he will resume his "Pitching Horseshoes" column for Bell syndication.

The Post last week started rattling ghosts in Rose's literati closets, naming Lee Rogow, Charles Samuels and Bernard Wolfe as his ghostwriters. Ben Hecht came to Rose's defense; Rose wrote an "I Accuse" snipe-back at Dorothy Schiff, The Post publisher, and her operation of the sheet, taking exception to the editorial footnotes in his "Rose's 1/2 Acre" (as the rebuttal col. was captioned). Whereupon The Post did its own rebuttaling in side-notes, instead of interpolated paragraph-by-paragraph footnotes, when Rose got serious with his gripes at the paper's technique in "attacking" personalities as a circulation builder. Rose included a crack about "two-penny Hechts," referring to The Post's multiple byliners of the "expose" (George Trow and Irving Lieberman get top billing, with assists from Alvin Davis, Bennett Schiff and Nancy Seely). This parallels some of the oldie Hollywood studio cracks at "\$90-a-week critics," and may be one of the reasons why Rose has not enjoyed favorable slanting from the press at large when issues involving him arose.

Rose had been taking The Post series in stride, accepting it with more or less good grace, but late last week he cautioned the Post to proceed at your peril, and this warning goes for everybody—byliners, editors and publishers. A competent firm of attorneys is checking everything you print for libel—and aching for the day when it will get you into court and make you put up or shut up. . . . To which The Post replied that when "Billy" came down on bended knee last March to ask the editors to do him a favor and hold out this series until after his divorce trial, he told us he was one of our real fans. He said The Post was doing a wonderful job in this town. We can't understand what has caused him to change his mind." This was an interpolated Editor's Note, one of several to which Rose took exception, and The Post then switched to side-notes.

The Post denied Rose's statement that the Post's feature editor "Mr. Harper called the Bell Syndicate and asked if his paper could buy the column, written by the guy it was calling a bum. Joke over, as the even-tempered Mr. Winchell would say."

The Post denies its interest in a Rose column, stating that it merely wanted to learn "what paper was getting the column."

Rose, however, in the belief that The Post was still interested, concluded that The Post "can buy my column and the terms are easy: 10c a week. But first, everyone connected with the nitwit attempts to smear me—publisher, editors and bumbling bat-boys—will have to crawl on their tummies from West St. (where The Post publishes) to the Ziegfeld Theatre (which Rose owns) with the stuff written about me in their teeth. On stage, before 1,600 people who bathe regularly, this gallant gang will have to eat every manure-flecked word without catchup."

Rose revealed yesterday that four N.Y. papers want his "Pitching Horseshoes," but no decision

will be made until after he's finished with his current alimony tangle. At that time John N. Wheeler, head of Bell Syndicate, will sit down to negotiate a deal.

Louis Sobol's 25th Year

With the signing of his latest two-year contract with the N. Y. Journal-American-King Features, Louis Sobol will mark a quarter-of-a-century as a Broadway columnist, most of it with the Hearst papers. His "home" sheet is the J-A.

Like Walter Winchell and Ed Sullivan, Sobol is also a product of the now defunct Bernarr Macfadden tabloid, the N. Y. Evening Graphic, which had an abortive career to establish itself as a p.m. tab. When Winchell went from the Graphic to the N. Y. Daily Mirror, Sobol succeeded him. Sullivan, in turn, went from sports on the Graphic to succeed Sobol, and eventually to the N. Y. Daily News.

Another pioneering Broadway columnist, Mark Hellinger, was first on the News, then the Mirror and affiliated Hearst sheets for other syndication before going Hollywood, but retaining his Sunday spread all the time.

Scrapps-Howard Reorg

In a management reshuffle, Scrapps-Howard Newspapers announced the resignations, as of Dec. 31, of W. W. Hawkins, board chairman, and Roy W. Howard, prexy of E. W. Scripps Co., which operates the 19 S-H papers. Charles E. Scripps has been elected new board chairman of the Scripps Co. Jack R. Howard, now exec v.p., was elected prez and continues as general editorial manager. Mark Ferree becomes new exec v.p. and continues as general business manager.

Scripps, 32, is the grandson of E. W. Scripps. Jack Howard, 42, is Roy Howard's son and has had radio and tele experience in addition to his newspaper work. Hawkins, incidentally, is the father of Bill Hawkins, legit critic of the N. Y. World-Telegram & Sun.

Laurie's New Vaude Book

Joe Laurie, Jr., who has been working on his history of "Vaudeville: From the Honkytonks to the Palace" for many years, looks set for fall '53 publication by Henry Holt & Co., which published "Show Biz," best seller which he co-authored with Abel Green. Laurie may go out on a radio-TV ballyhoo pitch for both "Show Biz," which Doubleday is reprinting this fall in a \$2.95 edition (originally \$5) and later in a 50c Perma-book (paperback). Coincidentally, the author-comedian would trailerize for Holt the upcoming "Spice of VARIETY," first anthology of over 50 byliners culled from the sundry Anniversary Numbers of VARIETY.

Alphabetized from Fred Allen to Maurice Zolotow, the 50-odd contributors to the VARIETY anthology share alike the royalties and whatever reprint rights accrue. Traditionally, the VARIETY guest byliners' reprint income, as it has occurred in the past from the various digests, goes 100% to the authors.

CHATTER

Grady Johnson's "Story Behind Marilyn Monroe" is in the October Coronet.

A. Milton Runyon, veepee of Doubleday & Co., enroute to Europe on the Caronia.

Herbert Ross, with Cue mag in a sales capacity, appointed eastern advertising manager.

Publication date for John Crosby's "Out of the Blue" (Simon & Schuster) is set for Oct. 26.

John Tebbel's "The Life and Times of William Randolph Hearst" due via Dutton in October.

Talulah Bankhead profiled in a three-part story by Maurice Zolotow in American Weekly's Sept. 28.

The Charles Venturas (the society ed of the N. Y. World-Telegram) to Las Vegas for the first time.

Edwin Corle is writing "One a Shoestring," the biography of Will Morrissey, for publication early next year.

Coming up for publication are two comic books, titled "Spike Jones Goes West" and "Spike Jones on Mars."

N. Y. Mirror staff writer Justin Gilbert leaving Friday (26) for Italy on extended leave, to do some fiction writing in Genoa.

Emory Lewis, Cue mag staffer, has been upped to feature editor, succeeding Jack Keating, who moved over to the drama critic spot following the recent death of Gilbert W. Gabriel.

THIS IS THE NIGHT THAT *HORROR*
WALKS ON TWO FEET!

The Black Castle

Available for Special
Hallowe'en Shows, or for
pre-release engagements
starting on Hallowe'en.
Regular Release in December.

Starring

RICHARD GREENE BORIS KARLOFF
STEPHEN McNALLY PAULA CORDAY
LON CHANEY

with JOHN HOYT • MICHAEL PATE • NANCY VALENTINE

DIRECTED BY NATHAN JURAN • STORY AND SCREENPLAY BY JERRY SACKHEIM • PRODUCED BY WILLIAM ALLAND

A Universal-International Picture

U-I Delivers the Product with the **BUILT-IN** Profit!



Hal Roach

Continued from page 1

year. "He'd be just as happy to get \$5,000 a week for 40 weeks—the same \$200,000—and do, in addition to the two features, 20 brief appearances on filmed TV," Roach reasons. "That means that he is costing the studio only \$50,000 per picture. The same kind of salary arrangement can be used with writers and other contractees. Production costs could thus be trimmed by about 40%, with the savings passed along."

Sees TV as B.O. Hypo

Key question is how to put Hollywood names into vidpix without hurting their box office draw. The Roach argument, that video work can help rather than hurt the b.o., runs this way: stars are stars only when they are known, and they lose their names if they aren't seen by the large stay-at-home-and-watch-tele audience. Regular half-hour appearances may tend to hurt them at the b.o., but if their tele stints are kept brief they will serve as trailers, luring new fans into the theatres. A 10-minute weekly feature for Marilyn Monroe, for example, would be a big b.o. hypo.

Pix and TV can actually be complementary, Roach feels, citing vaude and films in the early days. "A star who won new fans through vaudeville found his marquee value for pictures strengthened," Roach recalled. "The fact that a man could be seen for 75c at the Palace didn't hurt him when he did a 'Folies' show with a \$4.80 top."

Roach, who has been out of theatrical pix production for three years said that he plans trying the combination of theatre-and-tele pix production. Stars that he develops in vidpix will be used in full-length features.

Hollywood would benefit from entering tele, he feels, rather than abandoning it to radio or other interests. If pixites were more dominant in the new industry, TV wouldn't schedule the big hour and 90-minute shows on Saturday evenings, the traditional going-out nights.

Roach disputes those pic toppers who say that "eventually" telefilms will draw top creative personnel. He claims that vidpix already has outstanding cameramen, writers, technicians, etc. Further, telepic producers have learned tricks in cost-cutting that can be applied to theatrical product.

About eight companies are tenants in his Coast studio, including his son, Hal Roach, Jr. Later has a couple of new pilots in the can and may add them to the roster of celluloid shows being turned out on the Roach lot.

B'way's 1st Hit

Continued from page 1

the Coppicus, Schang & Brown division of Columbia Artists Mgt., and is sponsored by the Cultural Dept. of the Republic of Indonesia. That government kicked in for \$100,000 for the tour, with \$75,000 of it for roundtrip transportation, and balance for European clothing, rehearsal costs, etc. It bought out the entire house for Oct. 17, for UN members, etc.

Troupe can gross almost \$21,000 at the Fulton, at a \$4.80 top, with operating net estimated around \$14,000. Fred C. Schang, prez of Columbia, who's made the Bali attraction his baby, gave the troupe a minimum guarantee of 13 weeks' bookings, and can keep them here for 26. He spent 170 hours in the air on the project, on one trip to Bali, and then on another to London to see the troupe before it played here.

Booking problem is complex, he says; he has to have them in California by end of November, to keep them out of cold weather. Only once before has a Bali troupe been away from home, a group going to France in 1933. This troupe has never ventured from its interior village before.

Troupe has had unusual news and promotion breaks. Newspapers and magazines have run several articles already on the troupe. A group appeared on Ed Sullivan's TV show Sunday (21), and Columbia Records plans diskings some of the gamelan (native) music. Schang is aiming at a picture deal, and hopes to have the troupe's stage program filmed in color. He attributes the dancers' draw

to four things: (a) potency of the Bali name, which he says is synonymous with romance; (b) the group is high-class talent; (c) it's a smooth show after rehearsals and a London tryout, and (d) its sock press campaign. "It's also least likely to come back—14,000 miles for a return engagement," he says.

India's 'Aan'

Continued from page 1

According to Khan, it was brought in at \$750,000 and its production cost has already been retrieved in the Indian market. Khan and Frankovich leave for the Coast today (Wed.), where the former will gander Hollywood production techniques. Frankovich, meanwhile, will try to sign a writer and director for "Fire Over Africa," which he expects to start filming in Africa Jan. 20 with Errol Flynn in the lead role.

Frankovich revealed that his "Decameron Nights," which was filmed in Spain and Italy, is currently being processed (Technicolor) in England, with Technicolor working on the tinted prints. He has completed a deal with Eros Films for release of the picture in England. When he returns to N. Y. from one-week visit to the Coast, Frankovich plans to hold preliminary talks with distributors on a releasing arrangement for "Decameron."

Second to Hollywood

John G. McCarthy, veep of the Motion Picture Assn. of America, stresses that India's 250 film feature output per annum puts that country second only to Hollywood as a mass production centre. This was said at a Radio Corp. of America luncheon last week co-hosted by Meade Burnett, RCA international chief, and RCA prez Frank M. Folsom. Chandul Shah responded with a speech accenting American magnanimity in light of the fact that, in its sphere of influence, pix made in India do constitute competition to Hollywood's overseas markets.

The party of 16 was partied by Eric Johnston both in New York and Washington from whence, under semi-official auspices as guests of the State Dept., they saw the sights en route to 10 days in Hollywood, where the group of producers and players fly back to Bombay.

Frank Capra sparked this junket which includes Shah, the dean of the Indian producers, along with Miss Gohar (Shree Ranjit Movietone Co.) and the following players: Kaj Kapoor, Nargis (Fatima A. Hashid), Prem Nath, Suryakumari, David Abraham (professionally just David), Arundhati Mukherji, Bina Rai (just married to Nath); B. N. Sircar, producer-and-exhibitor (New Theatres, Ltd., chain), Keki M. Modi (West India Theatres, Ltd.); K. Suvramaniam, Divecha, Minoo Katarak, M. R. Acharekar (last three technicians) and Mrs. Elin Modi.

Truman Greets Film

Delegation From India

Washington, Sept. 23. President Truman greeted the delegation of visiting film stars and executives from India yesterday (Mon.) with Eric Johnston, prez of Motion Picture Ass'n of America, handling the introductions.

When a photographer's flashbulb exploded, just a few feet from them, both Mr. Truman and the Indians got a laugh, when the President cracked, "There must be a Communist in the crowd."

Legit Tix Famine

Continued from page 1

uation extends from Jan. 6 through Feb. 4.

The third such prospect is "Deep Blue Sea," Terence Rattigan's London success which will star Margaret Sullivan in the role played in the original West End edition by Peggy Ashcroft. Show, produced by Alfred de Ligré, Jr., and John C. Wilson, opens Nov. 5 at the Morosco. Fact that the latter house has a relatively moderate capacity (912 seats), will complicate the situation created by heavy party bookings and expected heavy advance sale. In the cases of both "Two's Company" and "Deep Blue Sea," no ads have yet appeared, but there has already been considerable advance mail.

Goldwyn

Continued from page 3

theatres than at those meetings, they'd get better results. Arbitration is nonsense, a picture should get what it earns. Exhibitors should encourage producers, not try to get their pictures cheaply."

Re subsidies for foreign producers: "I think if the foreign producers gave more time to making pictures, instead of waiting at the doorstep of Parliament for subsidies, they'd make better pictures."

Re the Government 16m suit seeking the sale of films to TV: "The suit is silly and I don't think the Government will get very far with it. It was inspired by minor people in television—Sarnoff and Paley are too smart for that."

Re criticism of a campaign fund for Gen. Eisenhower raised at the Warner Bros. lot: "I don't see why Zuck, Jack Warner and Samuel Goldwyn can't be for Ike. But anybody is free to collect for any candidate they like."

Goldwyn disclosed a plan to open "Andersen" in Los Angeles and N. Y. a few days before Christmas but the specific theatres have yet to be set because of "bidding considerations." He and his wife, Frances, had been abroad for "business and a little rest."

MPAA Shows

Continued from page 5

cliffhanger, thereby arousing interest in the video audience to see the picture "to find out what happened."

Picture currently being viewed by U. S. industries contains scenes from 20th-Fox's "Phone Call From a Stranger," Walt Disney's "Alice in Wonderland" and from three British films. Second half of the program consists of interviews with film personalities. In film being shown, there's an interview with Claire Bloom when she had just returned to London after competing the femme lead in Charles Chaplin's "Limelight." Second interview, conducted by a British fan mag writer, is one with two British film players.

Showing of picture by MPAA, although not intended to tell the film companies to use video, is meant to present an example of how it can be employed to sell pix in theatres. U. S. pixites, who formerly looked upon video with horror, are beginning to realize that it can be harnessed advantageously. Recent success in plugging pix via video has made film ad departments consider seriously more widespread use of the medium.

10-Year TV Ties

Continued from page 4

the licenses of the networks' owned & operated stations because of the past misconduct."

Entitled To Some Procedure

Paramount is entitled to the same procedure, as far as its motion pictures antitrust violation is concerned, it asserts. Par then adds:

"A lengthy trial resulted in a consent decree prescribing a detailed course of conduct. That decree has been complied with and no violations here occurred. If any question is raised, the D. of J. is free to go to court for additional relief. This guarantees the elimination of any objectionable practice and avoids the harsh remedy of cancellation of licenses or authorizations."

As to the question of making film talent and stories available for TV, Paramount asserts it has no restrictive policy so far as video is concerned, and will make product available "as soon as the economic condition of TV is such that it can pay a price for the films comparable to that which film industry can pay." The present TV market, with its 109-plus stations, is small as compared with the 12,000 to 18,000 theatres and naturally cannot meet the price that exhibitors can pay, brief points out. But "it is obvious that as more stations are added, TV will become a most profitable customer for picture-producing companies. It would be sheer economic folly to shun such a customer. Paramount has no intention of doing so."

Nor does Par restrict talent and story rights. "Stories have been made available to TV and will continue to be available. So far as tal-

ent is concerned, contrary to popular impression, no great pool of talent is tied up by Paramount.

"The number of stars, including juniors as well as top stars, which are under contract to Paramount is fewer than 50. Most of the name stars in whom TV is interested can appear, and indeed have appeared, on TV. The young stars, as soon as they successfully finish their training and become popular, can easily acquire the right to appear on TV."

Company also points to its KTLA station, L. A., its investment in DuMont, in subscription video and the Lawrence tri-color tube as proof that there is no conflict between pix and TV.

Film Reviews

Continued from page 6

Europe '51

present form. Despite its Venice Fete kudo, this is an overlong, frequently unclear, poorly dialogued exposition of an interesting idea. This is further burdened by an almost constant downbeat treatment. Major asset is the Bergman performance, oddly enough, her best in some time. Version seen was Italo-dubbed, but English-language one also exists, and said to be more complete.

Story concerns the crisis of a society woman shaken by the suicide of her son. Desperately seeking a way out of the chaotic post-war world, she follows the advice of a Communist friend, goes to the people and sees poverty for the first time. But she also finds the Commie's interest in the situation is not sincere, but merely mechanical. Abandoning both him and her husband, she tries for a more human approach, substitutes material aid with a more personal interest, begins to do manual labor and gradually loses touch with society.

After various attempts to bring her to reason, she is pronounced insane and locked up in a clinic, where she continues to suffer in silence at the fadeout. Pic overreaches itself towards end, and actions situations are insufficiently motivated.

Support from Alexander Knox, Giulietta Masina and Ettore Giannini is capable, but the film is all Miss Bergman's. Aldo Tonti's camerawork is uneven, and not up to his high standard. Music by Renzo Rossellini is appropriate. Editing, especially in opening reels, appears faulty.

I Was a Prisoner in Siberia (JAPANESE)

Tokyo, Sept. 9. Toho release of Shu Taguchi production. Stars Akira Shigemitsu. Directed by Yutaka Abe and Toshiro Suga. Screenplay, Ben Sawamura; camera, Shizuka Fujii, Kozo Okazaki; editor, Yutaka Abe; music, Akira Iwakube. Running time, 70 mins.

First full-length documentary by western-trained producer Shu Taguchi is a low-keyed dramatization of the actual experiences of a Japanese soldier imprisoned three years in Siberian prison camps. Taguchi turned out two documentary shorts here that were distributed by the U. S. State Department.

This was shot entirely on location on Hokkaido, Japan's northernmost island. It actually is a restrained blast at Soviet inhumanity. Pic avoids concentrating on sensational brutality as it defines the hardships suffered by thousands of prisoners during Siberian winters. "Prisoner" has good prospects of a long run in U. S. art houses and a sure bet for Japanese foreign-language spots in America.

Camera work is superb. Narration is poor being too cultured for first person description. Film likely will need new narration and English titles for American usage.

Story shows a group of five prisoners, who have been incarcerated for a year, just before being told they are to be returned to Japan.

Star of the film, Akira Shigemitsu, who has been outspokenly anti-Communist, is denounced as "ultra reactionary" just before the vessel taking prisoners home departs. He is sent back to labor in the mines where he will receive more "training."

Impact of this film comes from the description of weaknesses and strengths of the men who are reduced to animal existence. Acting is realistic, but much of the story is told by the camera alone. Lars.

Picture Grosses

SEATTLE

(Continued from page 9)

Train to Bombay" (Col). Good \$9,000. Last week, "Untamed Woman" (UA) and "Born to Saddle" (Indie), \$70,000.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Full House" (20th). Moderate \$8,500 in 8 days. Last week, "Greatest Show" (Par), \$9,800.

Liberty (Hamrick) (1,650; 65-90)—"Devil Makes Three" (M-G) (2d wk). Down to slow \$3,000 in 3 days. Last week, mild \$5,500.

Musio Box (Hamrick) (850; 65-90)—"1 Minute to Zero" (RKO) (3d wk-10 days). Okay \$6,400.

Musio Hall (Hamrick) (2,283; 65-90)—"Merry Widow" (M-G) and "You for Me" (M-G) (2d wk). Held at nice \$8,500. Last week, great \$13,400.

Orpheum (Hamrick) (2,599; 65-90)—"Bonzo Goes College" (U). NSH \$6,000. Last week, "Son Ali Baba" (U) and "Black Hills Ambush" (Rep), \$7,800.

Palomar (Sterling) (1,350; 40-70)—"Black Swan" (20th) and "Rain Came" (20th) (reissues). Modest \$3,500. Last week, "Valentino" (Col) and "Son of Sheik" (Indie) (reissues), under \$2,000 in four days.

Paramount (Evergreen) (3,039; 65-90)—"Big Sky" (RKO). Disappointing at slow \$9,000. Last week, "What Price Glory" (20th) and "Army Bound" (Mono) (2d wk), \$5,300.

PITTSBURGH

(Continued from page 11)

\$9,500 in sight. Last week, "Just for You" (Par), \$14,000.

Squirrel Hill (WB) (900; 50-85)—"Lady Vanishes" (UA) (reissue), Strong \$2,500. Last week, "Hunchback Notre Dame" (RKO) (reissue) (2d wk), \$2,000.

Stanley (WB) (3,800; 50-85)—"Crimson Pirate" (WB). Nice notices for Burt Lancaster's adventure hocus-pocus with oke \$13,000 or near. Last week, "Big Sky" (RKO), \$11,000.

Warner (WB) 2,000; 60-125)—"Lady of Fatima" (WB) (2d wk). Special date at advanced prices paying off in spades. Will come close to \$14,500 this session, and stays. Opening week, smash \$20,000.

DENVER

(Continued from page 11)

week, "What Price Glory" (20th) and "Arctic Flight" (Mono), \$16,500.

Esquire (Fox) (742; 50-85)—"Affair Trinidad" (Col) and "Yukon Gold" (Mono). Tall \$4,000. Last week, "What Price Glory" (20th) and "Arctic Flight" (Mono), \$3,500.

Orpheum (RKO) (2,600; 50-85)—"Sudden Fear" (RKO) and "Pirate Submarine" (Lip) (2d wk). Holding at \$10,000. Last week, fine \$13,000.

Paramount (Wolfberg) (2,200; 50-85)—"Full House" (20th). Fine \$13,500. Last week, "Son of Ali Baba" (U) and "Swindlers" (Realart), good \$13,500.

Tabor (Fox) (1,967; 50-85)—"Rose Bowl Story" (Mono) and "Wagons West" (Mono). Big \$9,000. Last week, "Untamed Frontier" (U) and "Daniel and Devil" (U), good \$8,500.

Webber (Fox) (750; 50-85)—"Rose Bowl Story" (Mono) and "Wagons West" (Mono). Big \$4,000. Last week, "Untamed Frontier" (U) and "Daniel and Devil" (U), good \$4,000.

PORTLAND, ORE.

(Continued from page 9)

"Merry Widow" (M-G) and "You for Me" (M-G) (3d wk). Good \$9,000. Last week, \$10,000.

Mayfair (Evergreen) (1,500; 65-90)—"One Minute to Zero" (RKO) and "Sea Tiger" (Mono) (m.o.). Fine \$4,000 in 4 days. Last week, "Frankenstein" (Indie) (reissue) and "Dracula" (Indie) (reissue) (5 days), \$4,500.

Oriental (Evergreen) (2,000; 65-90)—"Monkey Business" (20th) and "Shores Tripoli" (20th) (reissue), day-date with Paramount. Fine \$5,000. Last week, "One Minute to Zero" (RKO) and "Sea Tiger" (Mono), \$6,500.

Orpheum (Evergreen) (1,750; 65-90)—"Greatest Show" (Par), first time at regular scale. Good \$9,000. Last week, "One Minute to Zero" (RKO) and "Sea Tiger" (Mono), \$12,000.

Paramount (Evergreen) (3,400; 65-90)—"Monkey Business" (20th) and "Shores Tripoli" (20th) (reissue). Fast \$9,000. Last week, "Affair Trinidad" (Col) and "Rainbow Round Shoulder" (Col) (2d wk), \$7,500.

United Artists (Parker) (890; 65-90)—"Just for You" (Par). NSH \$9,000 or near. Last week, "Because of Sally" (U) (3 days) (2d wk), \$1,500.

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Clips From Film Row

NEW YORK

Harry Rubin, director of projectionists at the Paramount Theatre for the last 35 years, honored by industry associates at a dinner last night (Tues.) at Rosoff's Restaurant.

Arthur Sharby, operator of several Long Island theatres, took a long-term lease on the Gem, Far Rockaway, N. Y., from Haring & Blumenthal through theatre brokerage firm of Berk & Krungold.

Europe Theatre, in the Yorkville section of Manhattan, reopens under new management Oct. 1 but retains its former policy of screening Hungarian, Czech and Greek imports among others.

Les Sugarman, former trade-paper scribe and Columbia Pictures publicist, joined A. F. Films, Inc., as sales rep and publicity director.

John Tassos, former Paramount publicist who went to Florida on medical leave last December, named publicity director of a number of Sehlne hotels in Florida. He'll handle the Roney-Plaza and Gulf Stream, Miami Beach; McAllister, Miami, and Boca Raton Hotel and Club, Boca Raton.

"Savage Triangle," new French film directed by Jean Delannoy and produced by Joseph Bercholz, opens next Monday (29) at the Paris Theatre, New York. Joseph Burstyn is the distrib.

Irving Sochin, Universal's shorts subjects topper, left over the weekend to tour five midwest cities to spur shorts sales. He'll visit Cleveland, Detroit, Chicago, Indianapolis and Milwaukee.

Malcolm Scott, formerly 16m sales manager for RKO and Curriculum Films, named N. Y. sales chief for Princeton Film Center, Inc.

New Strand Theatre, North Tarrytown, N. Y., filed bankruptcy petition in N. Y. Federal Court listing assets of \$20,010 and \$138,840 in liabilities. Judge Sylvester J. Ryan appointed Leo Kaplan as receiver.

PITTSBURGH

Jack C. Day, manager of Strand in Altoona, promoted to city manager of the Fabian theatres there. He succeeds the late D. J. Shepherd. Calvin Melhorn, assistant at

the Strand, moves up to Day's old post.

John Keady of WB Theatres bookkeeping department upped to Stan Horners' assistant in contact office.

Bentley Theatre in Monongahela, which recently closed, reopened as radio and television store. William Gray sold the Bentley when he acquired the Anton in the same town.

Hazelwood, which shut down more than a month ago when M. J. Shapiro terminated leasing deal, to reopen Nov. 1 with its owners, Mrs. Dora Landy and Mrs. Mary Steinberg, widows of Pittsburgh exhibs, in charge.

Arthur Manson is handling distribution of "The Medium" in this territory. Pic just opened a limited roadshow run at the legit Nixon.

'Little Sacrifice'

Continued from page 5

show they've remitted or invested varied amounts against future profits. As a consequence, it's understood, the \$5,900,000 which is to be blocked over the next year largely could not have been converted into dollars anyway.

The \$5,900,000 figure was arrived at via some complex figuring, the basics of which go like this: The U. S. companies, which are guaranteed a minimum of \$4,000,000 under the Eady setup, claimed this source should have brought them a total of \$5,500,000. The British, in turn, conceded remittances of only the guaranteed \$4,000,000 as "dollars in New York," and the U. S. outfits accepted this. The British thereby "saved" \$1,500,000.

As it continues, on paper, the new plan provides that the companies may take out only \$1,100,000 under the Eady system. Since they claimed \$5,500,000 over the past year and are now permitted the reduced figure of \$1,100,000 (called the producers' share for the U. S. companies), the British "save" \$4,400,000. The total is the \$5,900,000 which the American outfits agree to waive.

Big RKO Trading

Negotiations, which culminated in the purchase of RKO Pictures control by the Ralph Stolkin syndicate Monday (22) midnight were accompanied by an unusually heavy RKO trading volume on the N. Y. Stock Exchange over the past week. From last Wednesday (17) through yesterday (Tues.) some 136,600 shares changed hands.

Biggest volume was registered on Friday (19), when 57,500 shares were traded. Breakdown for the week shows that 6,300 shares moved on Wednesday, 25,000 on Thursday, 57,400 Friday, 24,000 Monday and 23,900 yesterday. RKO hit a high of 4 3/4 yesterday, a low of 4 1/4 and closed at 4 1/2, off an eighth.

New RKO

Continued from page 3

telefilm unit for custom-made TV pix but the immediate aim is to get rolling with the feature film program. There has been no discussion of any sale of the company's backlog to television.

Who'll Head Production?

Takeover by Stolkin and his pards was accompanied by a flock of rumors regarding personnel. In line with this, Louis B. Mayer's future industry role has been the subject of much conjecture since he ankled Metro. Among those also mentioned in some circles as possible candidates as production boss are Sol C. Siegel, Pandro S. Berman, William Perlberg and Jerry Wald.

No appointments can take place until the new board of directors meets in New York in about 10 days. Formal announcement also is looked for at that time on specific policy and plans. Status of prexy Depinet also expectedly will be clarified at the meeting of the new directorate.

It's presumed that the Hughes appointees to top-level studio positions are less likely to remain on the payroll than those with the studio many years. Among the former is C. J. Tevlin, in charge of studio operations.

All contracts with RKO will remain in force but the new buyers do not get one of the studio's biggest money-making stars, Jane Russell. She's under contract to the Hughes Tool Co. This pact in no way figured in the sale negotiations.

Contract stars now at RKO include Robert Ryan, Robert Mitchum, Keith Andes and Mala Powers. Producers on the lot include Edmund Grainger, Lewis Rachmil, Robert Sparks, Sam Weisenthal and Irwin Allen.

Included in the deal, of course, are RKO's important distribution contracts with Samuel Goldwyn and Walt Disney. Top-level sources here state that the Goldwyn and Disney pacts have no "escape clause" and the two film-makers will continue to release through RKO.

Hughes Loan

Continued from page 3

The Hughes stock. Koolish, incidentally, is president of Empire Industries, Chicago mail order house. Edward "Buzz" Burk, who, like Ryan, is a San Antonio oilman, will own 10% in association with Sherrill Corwin, Southern California theatre owner. Corwin's holdings amount to about 2%.

First payment of \$1,250,000 was in the form of a cashier's check made out to Hughes. Stolkin and his associates take over management but the actual stock will be placed in escrow within the next two to four weeks pending completion of the final payment to Hughes.

In another economic aspect of the Hughes bowout, there is no indemnification of any kind in the stock switch terms. In this connection it's pointed out that two big lawsuits are pending against Hughes and the corporation. These are Paul Jarrico's action for screen credit on "Las Vegas Story" and Martin Gang's libel complaint growing out of the recent Hughes-Jean Simmons litigation. There are numerous private antitrust suits now pending, instituted by exhibs. Similarly, there is no indemnification in the event of stockholder suits stemming from the sale.

Amusement Stock Quotations

For the Week Ending Tuesday (23)

	Weekly Vol. in 100s.	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	29	10 1/8	9 3/4	9 3/4	- 1/8
CBS, "A"	45	36 3/8	35 1/4	36 3/4	+ 1 1/8
CBS, "B"	16	36 1/2	35	36 1/2	+ 1 1/4
Col. Pic.	21	12 1/2	11 7/8	12	+ 1/8
Decca	50	8 7/8	8 3/4	8 7/8	+ 1/8
Eastman Kodak	114	44 1/2	44 1/8	44 1/2	+ 3/4
Loew's	140	13 3/8	13 1/8	13 1/8	-
Paramount	58	25 1/4	24	25 1/4	+ 1 1/8
Philco	187	33 3/8	31 1/4	33 3/8	+ 2
RCA	715	28 1/4	26 1/4	28 1/4	+ 2
RKO Pictures	1,366	4 3/4	3 7/8	4 1/4	+ 5/8
RKO Theatres	254	3 7/8	3 1/2	3 3/4	+ 1/8
Republic	79	3 7/8	3 3/8	3 3/4	-
Rep., pfd.	4	10	9 7/8	9 7/8	- 1/4
20th-Fox	75	16	15 5/8	15 5/8	+ 1/4
Un. Par. Th.	218	13 3/8	13	13 1/8	- 1/4
Univ.	55	13	12 1/2	12 3/4	-
Univ. pfd.	1.2	62 1/2	60 7/8	62 1/2	+ 2
Warner Bros.	74	12 5/8	12 1/2	12 5/8	+ 1/8
Zenith	69	81 3/4	76 1/4	81 3/4	+ 5 1/2
N. Y. Curb Exchange					
Du Mont	133	17 3/8	15 3/4	17 1/4	+ 1 1/4
Monogram	41	3 1/4	2 7/8	3 3/8	+ 1/4
Technicolor	63	24 1/4	23 3/4	24 1/4	+ 1/2
Trans-Lux	3	2 3/4	2 1/2	2 3/4	-
Over-the-Counter Securities					
Cinecolor			1 1/4	1 3/4	- 1/4
Chesapeake Industries (Pathe)			3 1/4	3 3/4	-
U A Theatres			5 1/8	6 1/8	-
Walt Disney			7 1/8	7 7/8	+ 1/8

(Quotations furnished by Dreyfus & Co.)

Olivia Needs Rest

Continued from page 2

show under his management, she is not committed to him in any way and would be willing to return to the stage for any other producer. Determining factor, she emphasizes, would be a script that she felt would be right for her.

The star points out that her decision not to appear in Hammond's scheduled production of "Portrait of a Lady," William Archibald's dramatization of the Henry James novel, grew out of several complicating factors. She had intended to return to New York for the start of rehearsals early in September. Meanwhile, she signed with 20th-Fox for "My Cousin Rachel," which was scheduled for shooting early in the summer and would be completed in time for her to take the legit assignment.

Free for 'Portrait'

However, the picture was delayed because of changes in the choice of director, so actual shooting didn't start until July 28. Meanwhile, Hammond wanted to go ahead with "Portrait" early in the fall, so Miss de Havilland withdrew from the project, even though she liked the Archibald adaptation. Since then, Hammond has switched plans and is currently in production with "The Gambler," starring Alfred Drake, and will do "Portrait" in the fall.

Miss de Havilland thus would still have been free to do "Portrait," but in the meantime she had obtained a divorce in California from novelist Marcus Goodrich, and her attorney advised her not to go to New York for any extended period until the decree should become final, a year hence. So she is remaining here until the fall of 1953.

"I need a rest and look forward to one very much," Miss de Havilland says. "From January, 1951, when 'Romeo and Juliet' opened in Detroit, to May 17, 1952, when 'Candida' closed in New York, I played 432 performances." During that period the actress never missed a performance, although on at least one occasion during the

'Candida' tour her young son, who traveled with her, was seriously ill with a virus infection.

Miss de Havilland's only prospective future film stint, aside from "Main Street to Broadway," is a proposed adaptation of the Graham Greene novel, "The End of the Affair." However, it will not be made, if at all, until late spring or early summer of next year. If she accepts any film bids, that included, it will be "because the script attracts me greatly."

New York Theatres

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Ray Copeland



NOVEMBER 1952

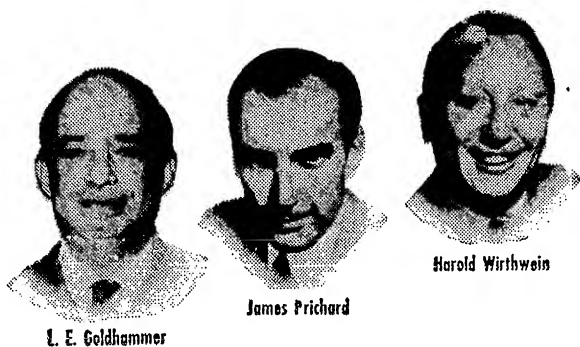
SUN MON TUE THU FRI SAT

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23/30	24	25	28	29

MOREY "RAZZ" GOLDSTEIN MONTH

TO OUR EXHIBITOR FRIENDS

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Harlan Starr



TELEPIX REVIEWS

YOU BET YOUR LIFE
With Groucho Marx, emcee; George Fenneman, announcer
Producer: John Guedel
30 Mins.; Thurs., 8 p.m.
DeSOTO-PLYMOUTH
NBC-TV, from Hollywood
(BBD&O)

"You Bet Your Life" is back after a 13-week period during which the better "BYL" editions were repeated to give Groucho Marx and his cohorts a summer respite. It's the same stanza which proved one of the surer laugh-getters last year and should continue as sock comedy again this season.

It's almost all Marx's show, the contestants having been picked as foils for Groucho's ribbing. The insults are hypoed, of course, by Marx and his writers having studied the quizzers' occupations and backgrounds in advance. But he's still a master of the unceremonious, with his skill at ad libbing and getting people to like the needling. His signaling, brows, rolling eyes and significant pauses have that wonderful sense of timing which milks any gag for all it's worth. And, of course, with the emphasis being on the chit-chat with participants, the format is less likely to go stale.

He's still using three couples who can snowball a \$20 bill into a maximum take of \$320, with the couple making the best showing getting a crack at the \$1,000 jackpot. On Thursday's edition (18) one team walked off with the \$1,320, although no one got the fillip prize for mentioning the secret word.

This particular entry wasn't one of Marx's best, but it still demonstrated the program's potential. Lensing is on film, although done in the live manner—that is, continuously and from a stage with an audience. Audio is beamed the preceding night on NBC radio. Plugs for DeSoto included some effective factory scenes.

WHAT ONE PERSON CAN DO
With Father James Keller, Joe E. Brown, John Wingate
Producer-director: Jack Denove
25 Mins.; Wed., 9:15 p.m.
Sustaining
WOR-TV, N. Y.

First in a series of 52 quarter-hour films, "What One Person Can Do" premiered on WOR-TV, N. Y., Wednesday (17) as a public-service feature presented by the station. Films, which reportedly cost \$149,000, were originated and produced by the Christopher Organization. Some 48 other TV stations throughout the country are also airing the series.

Opening program ran an extra 10 minutes since Father James Keller, founder and leader of the Christophers, was on hand in person to explain the objectives of both the Christopher movement and the film shorts. Interviewed by staff newsmen John Wingate, he emphasized that his organization spoke to "make the world a better place to live" via improvement in government, labor relations, education and communication.

Points mentioned above were also stressed in the initial film short in which Father Keller appears with Hollywood star Joe E. Brown. Approach to the subject was made via an informal discussion between Father Keller and Brown. But on the basis of the first film it would seem that instead of relying almost entirely upon conversation, better use could be made of this visual medium by lensing some actual examples of how "little people have changed the world for the better."

CHEVRON THEATRE

(Letter of the Law)

With George Nader, Joan Camden, Robert Arthur, Joseph Crehan, Steven Terrell, Joel Smith
Producer: MCA Revue Productions
Director: Robert Finkel
Writers: John and Ward Hawkins, Frank Burt
30 Mins., Fri., 9 p.m.
CHEVRON STATIONS
KTLA, Hollywood
(BBD&O)

"Letter of the Law" has been done more times than there are letters in the alphabet and that's letting it off easy. It's the old, creaking story of a cop, torn between love and duty, who must spring a young punk to save his own impending marriage to the kid's sister. Bromidic tale is saved by good performing and able direction of Robert Finkel.

Plotted by three writers, one of whom might have thought up a switch from the old familiar but didn't, narrative makes a moral

distinction; that a kid with criminal tendencies is more honorable than a cop with a dame on his mind. When the flatfoot tries to hang the rap on another kid, the hot rod holdup won't have any part of it. "I may be a heel," he intones with every moral fibre standing on end, "but I'm not that much of a heel to send an innocent kid up the river." That's the play's big speech and then the clinch and the clink.

George Nader plays the copper with good restraint and Robert Arthur's etching of the errand kid carries a note of conviction. Joan Camden takes the dramatic jumps with sure stride and Joseph Crehan as the headquarters dick is credibly effective. Paramount station fell into its old fault of slopping over spot commercials into Chevron's time. This time four minutes, which may have cost the program many lookers.

CALL THE COACH

With Jess Hill, Red Sanders, Hank Weaver
Producer: Jack Douglas
15 Mins.; Sat., 3 p.m.
NIC-L-SILVER BATTERIES
KECA-TV, Hollywood

Pacific Coast football fans will find this newcomer a must, with UCLA coach Red Sanders and his crosstown rival, USC mentor Jess Hill, confabbing over grid prospects on a week-by-week basis, with Hank Weaver interviewing both and keeping the gab going at an interesting pace.

Opening show both coaches got

out their crying towels in the tradition of their trade, Sanders averring his team would lead the Pacific Coast Conference loop in fumbles and penalties. Both coaches predicted California would win the PCC league race this fall.

All in all, this 15-minute stanza is a bright contribution to KECA-TV's programming, certain of a big audience among the grid fans. The mentors displayed professional ease before the cameras. Weaver weaves in his pitches for Nic-L-Silver Batteries nicely and inoffensively.

GRUEN PLAYHOUSE

(The Leather Coat)
With Raymond Burr, Randy Stuart, Bill Phipps, Lee Phelps
Distributor: MCA-TV, Ltd.
Producer: Revue Productions
Director: Richard Irving
Writer: James Edmiston
30 Mins.; Tues., 10 p.m.
GRUEN WATCH CO.
KTLA, Hollywood

Taut suspense story is well-developed in "The Leather Coat," James Edmiston's yarn about an impoverished couple living in the desert. Plot is pegged on the wife's yen to keep \$20,000 found in an auto smashup in which a gambler is killed, and husband's pitch for her to return the coin. Tension is heightened considerably with entrance of a burly stranger who's after the coin, which he lost to the gambler.

Husband won't divulge where-

abouts of the moola, figuring his wife has got to tell if she's going to get over her yen for wrongo sugar. Consequently the stranger goes berserk, tears their cafe apart and slaps both of them around. After a few nightmarish hours of being terrorized by the muscle man, wife finally realizes she erred in seeking coin not their own, and hands it over to the heavy. Fade-out sees the pair reunited, a bit bloody but unbeaten, so to speak.

Intelligent direction by Richard Irving, plus good script of Edmiston, accounts for drama never becoming hokey, instead being vested with an air of grim reality. Raymond Burr as the menacing heavy delivers a topnotch performance, while Bill Phipps and Randy Stuart as the young couple turn in sensitive portrayals. Lee Phelps is okay in a lesser role.

Vidpic is very good production-wise, with lenser Ellsworth Fredericks competent in that department.

Det. Grid Vidpic Coin

Detroit, Sept. 23.

Ford Dealers of Detroit will sponsor filmed highlights of Univ. of Michigan football games on Mondays throughout the season over WWJ-TV.

Comment will be handled by Fritz Crisler, former Michigan coach and now its athletic director, and WWJ sports announcer Paul Williams.

SLESINGER TO COAST ON 'BLONDIE' SERIES

Stephen Slesinger, producer of the projected "Blondie" teleseries, flew to Coast yesterday (Tues.) to plan production of the "Blondie" motion picture series, rights to which he also acquired recently. He'll use the same cast, including Jeff Donnell in the title role and John Harvey as Dagwood, the same director, Marc Daniels, as well as same scripters as on the TV show. Latter will be either film or live, depending on what a bankroller decides.

The theatrical features will never be shown on TV and conversely the plots of the vidseries will never be transferred to the theatrical pix, Slesinger says. He'll finance the pic himself, with production starting in November for spring release. Columbia Pictures had had the picture rights for 10 years. Slesinger's contract with King Features syndicate bars Col's 29 "Blondie" pix from being shown on TV. He also has the radio rights.

CIO People's Poll In DuMont Vidpic Preem

Congress of Industrial Organizations (CIO) launches its "People's Political Poll" on DuMont tele network tomorrow (Thurs.) at 8:15 p.m. Aired is on film and consists of man-in-the-street interviews with citizens of all age groups and economic levels and from all sections of the country, who were asked whether they prefer Eisenhower or Stevenson. It will be beamed Thursdays until Election Day.

Poll was conducted by Bob Post who traveled 10,000 miles with his crew in 16 days and interviewed hundreds of citizens.

Vidpic Chatter

New York

Dorothy B. McConn flew to the Coast to attend a preview of "Death Valley Days," vidpic series Pacific Coast Borax is backing in 63 markets. ... Coca-Cola will back Consolidated TV Sales' "All-American Game of the Week" on WBBN-TV, Buffalo... CBS newscaster Lowell Thomas intros "Fireside Theatre" film on NBC-TV Tuesday (30)... Film division of George F. Foley, Inc., is producing a color pic, "Health Is Your Business," for Supra-Vite Corp. It will be lensed in N. Y. under supervision of John Ward... Tommy Nello into "Man Against Crime" which returns on film Oct. 1.

Hollywood

Screen Actors Guild exec secretary John Dales Jr. and TV administrator Ken Thomson homed in from AFL convention in N. Y. ... Teddy Hart set for a role in Mickey Rooney pilot, rolling at General Service studios. ... Robert Aldrich skied to Gotham to direct 15 half-hour "The Doctor" telepic for Parsonnet Productions, Procter & Gamble angling. Aldrich just returned from Mexico City where he megged "Calamity Jane," telepic with Joan Blondell and Buddy Ebsen, for "Schlitz Playhouse of Stars." ... New vidpic series set for KTTA beaming include "March of Time," Miller Brewing sponsoring, teeing off Oct. 3, and "This is the Life," sponsored by Lutheran church-Missouri Synod, beginning this week. ... Felix Jacques, formerly at Warners, set as director of Revue Productions' "Man Across the Street," shooting this week at Republic with James Mitchell, Jorja Courtwright and Lyle Talbot in leads. ... Alliance of Television Film Producers confabbed on results of first resumed negotiation session with Screen Writers Guild, which struck ATFF Aug. 11. ... Musicians Local 47 v.p. Phil Fischer reports 21 musicians are being used on "The Adventures of Ozzie and Harriet" telepic series, and live tunesters are also working the Mickey Rooney pilot. ... Jack Mahoney and Dick Jones of "Range Rider" vidpic series set to top line Houston Fat Stock show in February. ... Ovaltine to angel "Captain Midnight," debuting Oct. 5 on KTTV. ... Flying A winds quartet of half-hour telepic in "Range Rider" series, and plans 13 more, to begin Oct. 6.

TV Films in Production

as of Friday, Sept. 19

WM. BOYD PROD'NS, INC.

11700 Ventura Blvd.; Los Angeles
Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Suber
Production manager: Glenn Cook
Directors: Derwin Abbe, Tommy Carr

JACK CHERTOK PRODS.

General Service Studios, Hollywood
"LOVE RANGER" half-hour western series now shooting.
John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Directors: Paul Landres, John Morse

JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis and Dick Mader.
Producer: Dick Mader
Director: Hal Walker
Writers: Arthur Stander, Phil Sharp.

DESILU PRODUCTIONS

General Service Studios, Hollywood
"I LOVE LUCY" series of half-hour comedies sponsored by Philip Morris shooting for fall season.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.

"OUR MISS BROOKS"

half-hour comedy drama series now shooting for CBS-TV.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Gentry, John H. Johnson.
Production executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half-hour situation comedies now shooting for CBS-TV.
Cast: Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

FILMRAFT PRODS.

8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions shooting once a week for NBC, DeSoto-movie sponsor.
Producer: John Guedel
Film producer: L. Lindenberg
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

8920 Sunset Blvd., Hollywood
Second series of 13 half-hour Gene Autry Western telepic shooting. Gene Autry, Pat Buttram set leads.
"RANGE RIDER" half-hour second series of 52 half-hour telepics. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archinbaud
New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

GROSS-KRASNE, INC.

RKO Pathe, Culver City
Now shooting "THE TOWN" series of 26 half-hour telepics sponsored by Levitt Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.

600 Tart Bldg., Hollywood
Art Linkletter starring in a series of

104 15-minute vidpic titled "LINKLETTER AND THE KIDS."

Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

PAUL F. HEARD, INC.

KTTV Studios, Hollywood
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TRICK?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

JAN PRODUCTIONS, INC.

General Service Studios, Hollywood
"IT'S THE BICKERSONS" series of half-hour comedy telepic now shooting. Lew Parker and Virginia Grey set leads.
Producer: Jack Denove
Production supervisor: C. M. Florence
Director-writer: Phil Rapp

KEY PRODUCTIONS

Eagle Lion Studios, Hollywood
Shooting "RED SKELTON" series of 30-minute comedy telepic. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin
"FOREVER AMY" series, starring Eddie Mayehoff, weekly for 39 weeks, now shooting.
Cast: Eddie Mayehoff, Billie Burke, Hope Enders, Edward Lang, Chester Conklin, Connie Marshall
Producer: Lou Fella
Director: Dick Bare

EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood
Series of 13 half-hour telepic featuring Irene Dunne as femme resumes Sept. 28.
Cast: Irene Dunne, Robert Strauss
Production manager: William Stevens

THE MCCADDEN CORP.

General Service Studios, Hollywood
"THE BURNING AND ALLEN SHOW" now shooting series of half-hour comedy telepic. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen.
Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME

36 Lexington Ave., N. Y.
"AMERICAN PATRIOT" series of 26 half-hour telepics. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffery Lynn, Arnold Moss, Ann Burt and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani

PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meade
Half-hour telepic dramas for series entitled "The Doctor," sponsored by Procter & Gamble, featuring Robert Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

PATHESCO PRODUCTIONS

360 Fifth Ave., New York City
Now shooting "THE HUNTER" series of 13 half-hour telepics sponsored by R. Reynolds Tobacco Co. through William Ealy, Barry Nelson heads cast.
Producer: Ed Montagne
Production supervisor: Walter Ratt
Director: Oscar Rudolph.

ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
Shooting "MY LITTLE MARCIE" series of half-hour comedies. Gale Storm and Charles Farrell set leads.
Producer: Hal Roach, Jr.
Associate producer: Guy V. Thayer, Jr.

REVIEW PRODUCTIONS

Eagle Lion Studios, Hollywood
Half hour series of "ADVENTURES OF

KIT CARSON" telepic now shooting for Revue Prods.

Producer: Revue Productions
Director: John English.
Series of 26 "BIFF BAKER, U.S.A." vidpic, starring Ed Hart, Jr. and Randy Stuart now shooting.
Director: Richard Irving.

HAL ROACH PRODUCTIONS

Hal Roach Studios, Culver City
"AMOS 'N' ANDY" series of character comedy telepic now shooting. Sponsored by Blatt Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart for CBS-TV.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Kauten
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the FORD THEATRE series of 30 half-hour telepic.
Producer-director: Jules Bricker
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood
Resume production of half-hour dramas in October.
Producer: Screen Televideo Prods.
Prod. supervisor: Rudy E. Abel
Camera: Stuart Thompson
Supervising film editor: Bernard Mattis

SHELDON REYNOLDS PROD'S

Post Parisien Studios, Paris
FOREIGN INTRIQUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sylvia Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Production photography: Berall Palmgren
Musical Director: Paul Durand

DON SHARPE ENTERPRISES

RKO Pathe Studios, Hollywood
Series of "FOUR STAR PLAYHOUSE" half-hour telepic series now shooting.
Producer: Don Sharpe
"MY HERO" series of comedy-dramas starring Robert Cummings to shoot after Sept. 22.
"TERRY AND THE PIRATES" series also to shoot after Sept. 22.

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKER SQUAD" series now shooting half-hour telepic series.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinsling

VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET" half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angua and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershaman, Ozzie Nelson

FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood
"FIREBIRD THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

8255 Clifton St., Hollywood
Two in "UNEXPECTED" series of half-hour adventure telepic scheduled for September shooting.
"GISCO KID" series of 30-minute vidpic will shoot six telepic in September. General casting for all pictures.
Directors: Eddie Davis, Sobe Martin.

WOR-TV'S ALL-FILM FORMAT

Roach's 'Magazine' Formula

Hal Roach, Sr., currently in N. Y., is pitching two hour-long series, which would offer pix names in small doses. "Children's Hour," which stars Maureen O'Sullivan, would include an updated "Our Gang" comedy; "Impy and Angie," a fantasy segment; "Crummy the Clown," and a religious drama. "Actors Hour" would have three quarter-hour dramas and one serialized pic. Fay Bainter and Onslow Stevens starred in the pilot film.

Idea is to sell these series on a "magazine" basis. Each would accommodate eight advertisers, who would pay \$10,000—covering time and talent—for the spot. Since the average show in the top 40 has an audience of 5,000,000 homes, the bankroller would get a circulation as big as, or bigger than Life's for the price of a black-and-white page in that mag, Roach says.

However, he adds, there are actually three TV audiences and the film could be screened in afternoon and morning periods during the same week that the evening edition is beamed, without hurting the ratings. The afternoon screening would cost about \$5,000 per spot, reaching an estimated 2,000,000 homes, and the morning run, hitting about 1,000,000 homes, would sell "insertions" at \$2,500 per. He computes that some 400 advertisers, with ad budgets in the \$600,000-\$1,500,000 bracket and who are not now in tele, could afford this kind of package.

FLOCK OF AXINGS IN 'LIVE' CUTBACK

Tele talent and creative personnel say that the TV Depression is here, even though video billings and set circulation soar. Where once there were 10 jobs looking for one qualified man, today actors, directors and other production staffers find the situation reversed. The villain, they claim, is vidpix.

Exemplifying the effect of tele-films on the industry is the new format being evolved for WOR-TV, N. Y., which is dropping most of its live shows in favor of celluloid. The indie's sports, news and special events departments were axed last week. The cross-the-board "TV Dinner Date" and "Music and Silhouette" are expected to be scrapped, and "Broadway TV Theatre"—the 90-minute Monday-through-Friday drama—may bow out after its current 13-week cycle.

The new all-night operation will be suspended, with Fred Robbins' night-owl block moved to an afternoon period. With the Thomas F. O'Neil, Jr.-General Tire project for a syndicated-film "network" gaining momentum, the object presumably is to use WOR-TV as a proving ground for operating a station with programs on spools.

Among those getting pink slips at WOR are: Eddythe Meserand, first proxy of the Assn. of Women in Radio & TV and assistant news-special events director of the station for the past 14 years; Bob O'Connor, former sports editor, a news scripter for the outlet since 1946 and its sports director since the video adjunct was added; and Ralph Giffin and John Horstman, directors on the sports remotes.

Also fired were: Barney Boyle, vet traffic manager; David Holmes, of the traffic division; longtime staffer Helen Levine, who wrote promotional announcements; Harry Young, manager of stagehands; newswriter Larry Pickard; sportscaster Dick Nesbitt; newscaster Dick McCutcheon, and two film cutters. Status of newscaster John Wingate is uncertain. As part of the de-emphasis on news, the United Press film service will probably be dropped.

Underlining the significance of the new pattern is the fact that WOR-TV was launched with a no-

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NBC-TV's \$1,000,000 'Int'l Theatre'

Vidpix Deal; Sharpe's 4-Way Spread

Driscoll Out

Among those being dropped in the WOR-TV cutbacks is Dave Driscoll, news-special events chief of WOR for 16 years, after a disagreement on plans for TV news and sports curtailment.

Driscoll, who handled both AM and TV news, was shifted to the video side in the recent integration of WOR and Mutual newswoman, with MBS' Milt Bergh taking over the combined MBS-WOR radio news department.

Don Sharpe, probably the top impresario in the vidfilm business, expanded his interests further this week by signing a \$1,000,000 deal with NBC-TV for a new half-hour series, titled "International Theatre." With two other major TV film series sold for major network spreads and a third being sold on a spot basis throughout the country, Sharpe already has a multi-million dollar vidpix venture as a going business.

"International" series is being produced by Dougfair Productions, Douglas Fairbanks' vidfilm firm. Shooting on the first 39-week cycle is slated to start Oct. 13, with the \$1,000,000 covering talent and production costs for that many stanzas. Time slot it will occupy on NBC and a sponsorship deal have not yet been set.

Sharpe's two other network shows are "My Hero," the Robert Cummings starrer, and "Four Star Playhouse," which is to rotate Joel McCrea, Charles Boyer, Dick Powell and a fourth major film personality each week in the starring role. "Hero," budgeted at \$27,500 weekly and produced by Official Films, prems on NBC-TV Nov. 8 under sponsorship of Dunhill cigarettes, filling the Saturday night 7:30 to 8 period being occupied until then by "My Little Margie," also a vidfilm series.

"Four Star" prems this week on CBS-TV under sponsorship of Singer Sewing Machine. Also produced by Official, the series will also carry a \$27,500 weekly nut. Ronald Colman, in his TV debut, will guestar on the initialer. Fourth show Sharpe represents, is "Terry and the Pirates," which is also being produced by Dougfair and is budgeted at \$19,500 per stanza. Allocated for syndication bookings, it has been bought by Canada Dry for more than 20 major markets.

Conde Nast in TV Bid Via Telenews

Conde Nast Publications has acquired a minority financial interest in Telenews Production and I. S. V. Patcevitch, Conde Nast prez, has been elected to the Telenews board.

Alfred Burger, Telenews exec veepee, said that there are no immediate plans for the mag firm, which publishes Vogue, House & Garden and Glamour, to get into tele, but that the publishing group is interested in getting a first-hand look at TV. He envisages that there will eventually be mutual cooperation involving the magazines' editorial services.

Burger said that Telenews, which supplies news film to tele webs and stations, is going to expand into programming. Several projected shows have already been dumpped up. Among Telenews investors are Paul Warburg, attorney Abraham L. Biensstock, Kuhn, Loeb senior partner John M. Schiff, and Angier Biddle Duke. Telenews prexy Herbert Scheffel is currently in Europe on a business trip.

'CHINA SMITH' VIDPIX SOLD IN 12 MARKETS

Initial sales of the new TV film series, "China Smith," starring Dan Duryea, have been set in 12 markets. It was announced this week by Manny Reiner, v.p. in charge of sales of PSI-TV, Inc.

Sponsors include Cribben & Sexton, Inc., for Universal gas ranges, Chicago; Falstaff Brewing Co. for Falstaff beer in nine markets; Sylva Electric Products, Inc., for Sylva television sets, in San Francisco, and Thrifty Drug Stores, in Los Angeles.

Series will debut during the week of Sept. 30.

WOR-TV Sports

Status in Doubt;

Wade Wades In

Warren Wade, who took over as manager of WOR-TV, N. Y., this week, will have as one of his first problems settling most of the indie's sports remote contracts. It's understood that WOR-TV is starting talks to get out of its pacts with promoters of boxing, wrestling and trotting race pickups.

A spokesman said the station is not dropping all sports and will carry some. This probably means that if a bankroller brings in a sports package it will be carried, but the station will not sustain remotes from the clubs.

Reports that the Brooklyn Dodgers ballcasts would be dropped in '53 were denied over the weekend. BBD&O agency has the option to carry them. Games reportedly bring in some coin, although the profit margin is slight, but they produce good ratings and pre- and post-game time sale coin. Should WOR-TV drop the Dodgers, however, games might go to WATV, Newark, which had the night ballcasts a couple of years back and which will have an improved signal in Brooklyn resulting from its transmitter being moved to Empire State Building.

Wade, who has been producing the 90-minute cross-board "Broadway TV Theatre" and the 60-minute "TV Dinner Date" strip, was program manager of WPIX, N. Y., before joining WOR. A tele pioneer, he was with NBC as TV program manager in 1936 and again with NBC-TV after the war. During the war he was a colonel in the Army Pictorial Service and produced training films.

Working with Wade and General Teleradio and Mutual toppers on paring costs at the outlet is Wilton Gunzendorfer, on leave as operations manager of KJ-TV, Thomas F. O'Neil, Jr., station on the Coast.

Speidel, Wildroot Buy

'Boston Blackie' Vidpix

WABD, DuMont's N. Y. flagship, wrapped up an SRO status this week on its 7:30 to 8 p.m. cross-the-board time by pacting Speidel and Wildroot as co-sponsors of the "Boston Blackie" vidpix series. Two bankrollers will pick up the tab for the show on Fridays, starting Oct. 3.

Station has been successful in selling the half-hour strip, according to WABD manager Dick Jones, since it switched its programming policy from a moppel-only slant to one aimed at adults as well. Other sponsors in that block include Liggett Drugs (with Vitamin Corp. and Philip Morris) for "Easy Chair Theatre" on Mondays; Pacific Coast Borax, for "Death Valley Days" on Tuesdays; Miller Brewing, for "N. Y. Giants Quarterback Huddle" on Wednesdays, and Marcales Paper, for "Paper Playhouse" on Thursdays.

Standard Shelling Out \$500,000 for New TV Pix Series of Musicals

Hollywood, Sept. 23.

Already a heavy investor in telepix via its \$500,000 sponsorship of "Chevron Theatre" on the coast, Standard Oil of California has allocated another \$500,000 for "Standard Hour," new telefilm series to be shown in six key cities in the west, and teeing off on KECA-TV here Oct. 1.

ABC crew directed by Bill Hollenbeck shot the first 13 in series at Richmond, Cal. Format is light classical musical, with vocalists and ballet. On first show are singer Dorothy Warenskjold, harpist Anne Adams, tenor William Alvis and the Frisco ballet.

Series will be seen in Frisco, San Diego, Seattle, Phoenix, L. A., and Salt Lake City.

Azcarraga to New York To Buy Vidpix Properties

Emilio Azcarraga, Mexico's No. 1 radio-TV man and owner of XEW and XEW-TV in Mexico City, arrives in New York Sept. 28 to negotiate for vidpix properties.

Azcarraga, who is also regarded as the No. 1 Mex baseball fan, will also attend the World Series accompanied by the president of the Mexican League. Azcarraga is planning to acquire his own ball park in Mexico City for televising of games.

'Pan Am Show Time'

Hollywood, Sept. 23.

Standard Television will release the series of 13 musicals made in Mexico by Robert Stillman's SMF Productions under the title "Pan American Show Time."

Deal marks Standard's entry into the vidfilm field, having previously handled only old feature films for tele distribution.

More Guilds Ask AFTP to Begin Pact Bargaining

Hollywood, Sept. 23.

Two more Hollywood talent guilds have approached the Alliance of Television Film Producers, seeking pacts from the Alliance. Screen Writers Guild is in its seventh week of strike against the Alliance, as a result of failure to obtain a contract.

Screen Extras Guild, asking negotiations for a pact, wants a contract patterned after that of its sister guild, Screen Actors Guild, with an upance in minimums plus additional payment amounting to 50% on the third and fourth runs, 25% on all subsequent runs, it was disclosed yesterday by Deane Johnson, repping the Alliance in negotiations with the various guilds. He said the SEG request, along with one from Script Supervisors, had just been received, and consequently it was too early to give the Alliance reaction.

Scripters seek a pact following pattern it now has with the indie, guaranteeing 60 hours a week of work. They are asking \$152.95 a week.

Alliance members discussed proposals of the various guilds at a Thursday night meeting which

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Lutheran Synod Budgets \$400,000 for Vidpix

St. Louis, Sept. 23.

The annual Fiscal Conference of the Lutheran Church-Missouri Synod last week included a sum of \$400,000 in the budget for the continuation of the series of TV films in the precedent-making budget of \$6,500,000, largest in the history of the church group. The films are produced by the Lutheran Church-Missouri Synod in cooperation with the National Council of Churches.

This will be the second year the series of films, tagged, "This is the Life," have been made. The picture started this year with an appropriation of \$400,000.

Shares in Residuals Luring

Film Directors Into Vidpix Field

Hollywood, Sept. 23.

Upbeat in vidpix production has resulted in an estimated 20% increase in employment among ranks of the Screen Directors Guild of America, with an increasing number of motion picture directors drifting into television. While TV today doesn't approach pix in coin paid, the spread of work resulting from video employment has been a healthy trend among the directors, a guild exec said.

Figure of pix directors who have crossed the telefence approaches 100, of the total guild membership of approximately 750. TV has also drawn on cutters, assistant directors, art directors and commercial figures from pix.

Topflight directors under contract to major studios are the only ones who haven't tasted TV in one form or another, but even these express a good deal of interest in video, watching developments closely, particularly in telepix, which has attracted most directors. George Stevens, one of Hollywood's leading directors, has said he would like to be in TV, and he's awaiting the right opportunity.

About the only way TV today can draw the top directors is to cut them in for a hunk of residuals in addition to salary, and that practice has been followed to some extent. SDGA's recent pact with the Alliance of Television Film Producers has proviso for residual payment on the fourth run of a telepic.

Directors from pix now in TV include Hal Walker, on the Joan

(Continued on page 34)

Joan Davis, Mack End 12-Year Tie

Hollywood, Sept. 23.

Dick Mack has resigned as producer of the Joan Davis telepic series for General Electric to concentrate on producer-director chores for the Martin-Lewis radio shows and to enable him to return to creative writing. It ends a 12-year association with Miss Davis dating back to her early radio days. Mack wound fourth telepic in the series Monday to complete his work.

Ford Foundation Pacts For 'Omnibus' Pix Series

TV Radio Workshop of the Ford Foundation has inked Transfilm, Inc., Gotham film outfit, to start production this month of 20 features for the FF's "Omnibus" show on CBS-TV.

Pix will range from eight to twelve minutes in length and cover a wide variety of subjects. They'll be lensed, for the most part, on location. "Omnibus" prems Nov. 9 at 4:30-6 p.m.

Siegel-Sparked Educ'l B'casters Set BBC Deal for Radio-TV Exchange

London, Sept. 23.

Three members of the National Assn. of Educational Broadcasters of America sailed for New York last Thursday (18) on the Queen Mary after confabs with the BBC in London to promote a two-way traffic of sound and TV programs with a cultural and educational value. Their visit to London was a culmination of a European tour which had previously taken them to Paris, Rome, and Geneva, where they had had similar negotiations.

The direct outcome of the confabs has been the commissioning by the American delegation of a series of 13 half-hour classical films for use on non-commercial stations in America. The featurettes will be produced by the BBC-TV film unit and will be based on works of famous British writers. There will be no restrictions on the use of these films over BBC-TV transmitters.

The U. S. delegation was headed by Seymour Siegel, director of WNYC and prez of NABE, and included George Probst of Chicago, and William Harley of Wisconsin. During their 10 days they checked on top BBC sound and TV programs and paved the way for a deal on a number of shows, including the Andy Pandy film series and "Taking Stock." In return they have offered the BBC the rights of "Jeffersonian Heritage," the new series starring Claude Rains and the discussion program, "Talk Back," which is already featured on their 127 non-commercial radio stations. One program in this feature, with Aneurin Bevan as the main spokesman and Americans in London as the quizzers, has been recorded in Britain.

At a press confab sponsored by the BBC, Siegel reported that of the 242 TV channels authorized by the FCC, one was already in operation, 11 were in construction and around 25 would be in use within two years. For the existing outlet (WITV, Des Moines), they had booked the BBC Henry Moore film.

Where necessary, the American delegates indicated that a modest amount of coin would be available to finance commissioned programs. The TV film series would involve an expenditure of approximately \$130,000 and, in addition, they aimed at spending something around \$600,000 a year on transcriptions.

Day & Nite Hope Looms for GF

Before the week is out General Foods, via Young & Rubicam, and Bob Hope may come to terms on a radio deal for the new season. From all accounts it would embrace both daytime and nighttime exposure for Hope on the NBC airwaves, to whom the comic is under contract. (No TV is involved in the GF negotiations, with Hope already committed to Colgate for a number of appearances on the Sunday night "Comedy Hour.")

Some weeks back GF tried to pact Hope to a daytime-only radio show, on a five-times-a-week basis. Hope nixed it. With resumption of talks and a deal reported imminent, GF is still shooting for the cross-the-board daytime program, but with a once-a-week nighttime show thrown in.

ADMIRAL 'AUDITIONS' FOR FALL TV ENTRY

Chicago, Sept. 23.

Admiral is looking over the fall crop of live and/or film tele shows with the thought of returning to network TV this winter on a regular basis. So far no decision has been made on the numerous packages being pitched at the set manufacturer and the Russel Seeds agency.

Admiral still has the Nov. 4 election night returns scheduled as part of its \$2,000,000 ABC radio and TV coverage of the political conventions and the presidential balloting.

Ike Preempts Goons

Republican Presidential nominee Dwight D. Eisenhower is really in politics now, according to the CBS-TV execs. Ike's campaign committee has bought a half-hour on the web for a major speech and the show which must be preempted to give him the time is "Racket Squad."

Speech is to originate live from CBS-TV's KNXT, Hollywood, Oct. 9. It will be aired in the 10 to 10:30 p.m. period, the time usually occupied by the Philip Morris-sponsored "Squad."

Pepsi Okays NBC Lineup for TVer

Pepsi-Cola decided to go ahead this week with its plans to bankroll a quarter-hour vidfilm show twice weekly on NBC-TV, despite the fact that the network has been able to clear only eight stations for the time slot—Tuesdays and Thursdays at 7:15 p.m. Pepsi had considered dropping the deal, but okayed it when NBC lined up at least another 14 stations for the program, titled "Short Short Story," on a delayed basis.

Web's inability to line up affiliates for the entire 7 to 7:30 block cross-the-board, which is station option time, has already led to difficulties with other bankrollers. Coca-Cola has dropped plans to buy the 7 to 7:15 Tuesday and Thursday spots, and Vitamin Corp. is still mulling whether to go ahead with its plans to sponsor "Goldbergs" Mondays and Wednesdays from 7 to 7:15.

General Cigar beefed to NBC on the maximum of nine stations it could clear for its new Herman Hickman sports show in the 7 to 7:15 period Fridays, but decided to go through with the program anyway. It's pointed out that of the eight stations cleared by the web for the Pepsi show, five of them are o&o operations.

TV Attractive as Ad Medium to Film Cos. For Plugs on New Pix

Major film companies, at one time extremely leery of television, are apparently finding it to their liking as an advertising medium. Latest to enter the fold on a big scale is Metro, which has bought a saturation campaign on most of the N. Y. video outlets to plug "Merry Widow," opening this week at Loew's State on Broadway.

As part of its campaign, Metro bought in on the "12 plan," a 45% discount offered any advertiser who takes 12 or more spots per week on WCBS-TV, CBS video web's N. Y. flagship. Major film company is the third to buy in on the WCBS-TV discount setup. Previously, RKO had utilized the offer for a saturation campaign on the N. Y. opening of its "Sudden Fear," and Warners bought the plan to plug the opening of "Our Lady of Fatima" on Broadway.

8 Go for '12'

WCBS-TV continued to perk this week with its "12 plan," lining up eight bankrollers to buy 12 or more spots per week to get the 45% discount offered by the CBS web's N. Y. flagship. Sponsors have their choice of available spots, participations in live or film shows, etc. All the new buyers tee off during the next week.

Lineup includes Q-T Instant Frosting, Pond's, Parliament cigarettes, Pan-American Airlines, SOS for its Tufty pads, Uncle Ben's Rice, Swansdown and Bab-O.

Cincy's Smith Polio Victim

Cincinnati, Sept. 23.

John Patrick Smith, assistant general manager of WCPO, who suffered a polio attack 10 days ago, is reported in critical condition at General Hospital.

PM's Agency Switch

Philip Morris has transferred the Marlboro cigaret account from Blow to Cecil & Presbrey agency. Cecil & Presbrey had the daytime radio billings of Philip Morris until this year, when the outfit bowed out of daytime AM. Meanwhile, Blow has been getting added billings from Dunhill, the kingsized PM brand, which launched a heavy campaign two weeks ago.

Benton Drops TV Campaigning; Sees 'Saturation Point'

Hartford, Sept. 13.

Connecticut's top political leaders are wondering if there is a "saturation point" in TV campaigning. They're afraid that too much TV will boomerang on some of the candidates.

As a result of this fear, Sen. William Benton terminates his TV appearances this week. The Democratic candidate for the six-year term said, "I'm going to end my TV appearances, retire from the medium and lick my wounds." The ex-advertising exec fears he has been overdoing it. He has completed a 10-day TV spree which included a series of six half-hour programs and a "talkathon" which ran partly on television and partly on radio for some seven hours. He said he is going to revise his campaign techniques.

"I'm going to use radio for a series of seven, serious 15-minute discussions on foreign policy and other major issues," he announced. It doesn't make any difference whether you're seen by the people on those occasions."

Other sources said that Sen. Benton's fears generated from the fact that this state has only one TV station, WNHC-TV, in New Haven. Several persons have complained that they were forced into being a captive audience during the course of political appearances over the TVer. Fear in top political circles is that they may express their resentment against the candidate. So far the fears have been expressed in top Democratic circles, but Republican leaders are known to be taking the same thought. However, when other stations go into operation statewide next year, fear in this direction will most likely be modified.

Differing from Sen. Benton is Republican Prescott Bush—a candidate for the four-year Senate term vacated by the late Sen. McMahon. Says he: "It is the only means whereby you can be both seen and heard by large numbers of people."

As to the matter of "saturation," Bush says "that is largely up to the candidate himself. If you do it well, there is a lot to gain. If you don't the more you do it the worse off you are."

CBS NIXES WANGER'S 'HOUSE PARTY' DATE

Hollywood, Sept. 23.

CBS steered clear of a controversial issue last week when prexy Frank Stanton ordered John Guedel to cancel Walter Wanger off Art Linkletter's AM and TV "House Party." Few days previous, the picture producer was released from the county honor farm where he served a stretch for shooting Jennings Lang of MCA.

Guedel and Linkletter first resisted the ousting but complied when it was made an order. Their defense was that Wanger was to talk only about prison reforms and rehabilitation of inmates after their release.

Network took the position that his appearance would be controversial and evoke protests from many quarters. Few days before, George Fisher had Wanger on his KNX-CBS tape making such a talk as was banned by the network.

Producer will appear tonight (Tues.) on George Denny's "Both Sides of the News" on KECA-TV. CBS invoked ban for "House Party" appearance because the industry Code forbids controversial figures on entertainment programs.

Television Network Premieres

(Sept. 24-Oct. 4)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days:

SEPT. 25

Burns & Allen. Situation comedy. CBS, 8 to 8:30 p.m. (Starts weekly airing). Carnation, via Erwin Wasey; Goodrich, via BBD&O, alternate sponsors.

Four-Star Playhouse. Filmed dramas. CBS, 8:30 to 9 p.m. (alternate weeks only). Singer Sewing Machine, via Young & Rubicam.

SEPT. 27

Martha Raye Show (All Star Revue). Vaudeo. NBC, 8 to 9 p.m. Participating.

SEPT. 28

Red Skelton Show. Comedy. NBC, 7 to 7:30 p.m. Procter & Gamble, via Benton & Bowles.

Eddie Cantor Show. (Comedy Hour). Vaudeo. NBC, 8 to 9 p.m. Colgate, via Ted Bates, Sherman & Marquette.

Fred Waring Show. Music. CBS, 9 to 9:30 p.m. General Electric, via BBD&O.

The Web. Drama. CBS, 10 to 10:30 p.m. Lorillard, via Geyer Advertising.

SEPT. 29

There's One in Every Family. Audience Participation. CBS, 11 to 11:30 a.m., Monday-thru-Friday. Sustaining.

Paul Dixon Show. Disk Jockey. DuMont, 3 to 4 p.m., Monday-thru-Friday. Sustaining.

SEPT. 30

Heaven For Betsy. Situation Comedy. CBS, 7:45 to 8 p.m., Tuesday and Thursday. Lever Bros., via McCann-Erickson.

Fireside Theatre. Filmed drama. NBC, 9 to 9:30 p.m. P&G, via Compton.

Two for the Money. Quiz. NBC, 10 to 10:30 p.m. Lorillard, via Lennen & Mitchell.

Bob Considine Show. Commentary. NBC, 10:45 to 11 p.m. Mutual of Omaha, via Bozell & Jacobs.

OCT. 1

Calvacade of America. Filmed drama. NBC, 8:30 to 9 p.m. (alternate weeks only). DuPont, via BBD&O.

Man Against Crime. Filmed whodunits. CBS, 9:30 to 10 p.m. Camel, via Esty.

This Is Your Life (Ralph Edwards). Audience Participation. NBC, 10 to 10:30 p.m. Hazel Bishop, through Raymond Spector.

OCT. 2

Ford Theatre. Filmed drama. NBC, 9:30 to 10 p.m. Ford, via J. Walter Thompson.

OCT. 3

Wheel of Fortune. Audience participation. CBS, 10 to 11 a.m. Sustaining.

Dennis Day Show. Variety. NBC, 8 to 8:30 p.m. RCA Victor, via J. Walter Thompson.

Gulf Playhouse. Drama. NBC, 8:30 to 9 p.m. Gulf, via Young & Rubicam.

My Friend Irma. Situation Comedy. CBS, 8:30 to 9 p.m. Cavalier cigarettes, via Esty.

Our Miss Brooks. Filmed situation comedy. CBS, 9:30 to 10 p.m. General Foods, via Young & Rubicam.

Mr. and Mrs. North. Filmed whodunits. CBS, 10 to 10:30 p.m. Colgate, via Sherman & Marquette.

OCT. 4

It's News to Me. Panel. CBS, 6:30 to 7 p.m. Simmons Co., via Young & Rubicam; Jergens, via Robert Orr (alternate sponsors).

Columbia U. Seminar. Education. ABC, 7 to 7:30 p.m. Sustaining.

My Little Margie. Filmed situation comedy. NBC, 7:30 to 8 p.m. Dunhill cigarettes, via Blow.

Ozzie & Harriet. Situation comedy. ABC, 8 to 8:30 p.m. Hotpoint via Maxon; Lambert, via Lambert & Feasley (alternate sponsors).

WNEW, Losing Haymes, Rayburn, Sez It's Show, Not Talent, That Counts

Programs on an indie should be "personality-proof," according to Bill Kaland, program chief at WNEW, N. Y. Station's schedule has been built so that the show itself, rather than the talent, is what attracts the dialer.

Losses of performers, such as Bob Haymes (who went to WCBS) and Gene Rayburn (who'll leave for WNBC as soon as Dee Finch finds a new partner), won't hurt the indie's rating, Kaland said, because listeners are tied to a block of programs rather than to specific disk jockeys.

Thus, the WNEW program topper said, when Bill Harrington took over for Haymes, there were only a couple of inquiries about the shift. On the other hand, when changes were made in the format of one platter show, there was a large number of protests. When he began introducing other performers' disks on the Bing Crosby record show, which has been on for almost two decades, audience reaction was strong.

WNEW hasn't been worried by the "raids" of its talent from network keys, Kaland explains, partly because it has made money when it releases them from a contract. In the case of Haymes, WNEW will get about \$20,000 during the first year at the CBS outlet.

At the same time it is de-emphasizing personalities. The trend is to minimize talk, Kaland said, and to step up research on what music the specific group listening at various times of the day prefer.

Upcoming show's on the WNEW agenda include a space series, (Continued on page 33)

CBS-TV's 'Studio Without Walls' New Gitlin Entry

In one of the first major attempts to adapt television's inherent mobility to a studio production, CBS-TV's new daytime entry, "Everywhere I Go," bows in Oct. 7 originating from what the web calls a "studio without walls." As explained by producer Irv Gitlin, the twice-weekly half-hour stanza will take advantage of several of the new special effects devices worked out by the web's engineers in an attempt to create the illusion of taking viewers to the actual scene of each of the human interest vignettes around which the show will revolve.

Dan Seymour, producer-emcee of the defunct "We, the People," will star in the show, which is to be aired Tuesdays and Thursdays (Continued on page 43)

Hal Hough Vice Doan On WCBS-TV Programs

Hal Hough, until recently program manager of WJZ-TV, key outlet of the ABC video web in N. Y., has assumed the same job for WCBS-TV, the CBS video web's N. Y. flagship. He succeeds Richard Doan, who resigned about a month ago to join the C. E. Hooper organization as a veepee.

Prior to his job at WJZ-TV, Hough was program manager of ABC-TV's midwest division, operating out of Chicago. He was replaced at ABC's Gotham o&o'er by Paul Mowrey.

WANNA BUY A TELEVISION STUDIO?

Daytime Radio 7.2; Nighttime 5.3

Pulse's multi-market radio ratings for July and August are indicative of the "AM Story" today and accent the current network jockeying and reappraising of nighttime vs. daytime values. The Pulse Top 10 for the two-month period follows:

Nighttime	Daytime
Best of Groucho Marx.... 5.3	Arthur Godfrey 7.2
Godfrey's Talent Scouts... 5.2	Big Sister 6.7
Philip Morris Playhouse... 5.2	Helen Trent 6.7
Doris Day 5.1	Ma Perkins 6.7
Dragnet 5.1	Our Gal Sunday 6.7
Gangbusters 5.1	Wendy Warren 6.7
Romance 5.1	Aunt Jenny 6.6
Broadway-My Beat 4.8	The Guiding Light 6.1
F.B.I. In Peace & War... 4.8	Young Dr. Malone 6.1
Frank Fontaine 4.7	Grand Slam 6.1
Counterspy 4.7	

Ben Cottone May Get Jones' FCC Spot Due to Knowhow on Knotty Problems

Washington, Sept. 23.

With resignation last week of Federal Communications Commissioner Robert F. Jones, it's expected that President Truman will fill the post from the Commission ranks, because of the importance of having a member familiar with the weighty problems now facing the agency. If this consideration should prevail, it appears that Benedict Cottone, general counsel, will be the foremost contender for the job.

Although Jones was one of three Republicans on the Commission, the President is not required to name a successor from the same party. Under the Communications Act, four members affiliated with the party in power may be named. The present Commission, minus Jones, is composed of three Democrats (Walker, Hennock and Bartley), two Republicans (Hyde and Sterling) and one Independent (Webster).

Another reason why a career man may be picked is that it may be difficult to find a qualified outsider who would risk an interim appointment, subject to confirmation when Congress convenes in January. If a Democrat should be picked, an incoming Republican Administration would in all probability want a Republican in the spot. If a Republican were chosen, a new Democratic administration may desire a Democrat.

Such considerations, however, do not deter a career man or woman from wanting the post. Many agency staffers have their eyes open for connections in private practice.

(Continued on page 35)

'All Star's' All-Out For Tallu's Bow

Dee Engelbach, producer-director of the upcoming Tallulah Bankhead "All Star Revue" segment on NBC-TV, scheduled for Oct. 11, apparently plans to give it all the trimmings of a major Broadway production transformed to video. Appearing with Miss Bankhead on the show will be Groucho Marx, doing his first live TV bit, and Ethel Barrymore. Both are veterans of the ill-fated NBC radio "Big Show," which Miss Bankhead felled.

Meredith Willson, who was musical director on "Big Show," will baton the TV program. Settings will be by Richard Day, of films, who was scenic designer on the picture version of "Streetcar Named Desire" and the forthcoming Danny Kaye, pic, "Hans Christian Andersen." Choreography will be by Ronnie Fletcher, of Bill Miller's Riviera niter in Fort Lee, N. J.

Mort Green and George Foster are scripting the show. Miss Bankhead is scheduled for six "All Star" appearances during the '52-'53 season.

Ritz Bros. have been signed for Nov. 5. They've been given \$50,000 for the total package, with \$25,000 going to the comedy trio.

N.Y. THEATRES GO A-BEGGING

In sharp contrast to only a year ago, when the major television networks were buying up all available N. Y. properties, including legit and film houses, lofts and other makeshift buildings extending through Manhattan into the Bronx and Brooklyn, today a flock of these properties are going begging. There's no longer the danger of a legit famine because of any housing problem. The majority of theatres have or will revert back to their original owners in short order.

Increasing number of shows going on film is main reason for the turnabout. Plus the fact that more and more network TV shows, though still live, are shifting to the Coast. Result is that the webs, committed to longterm deals on some of their acquisitions, are stuck with them while they remain vacant.

It's been the case with NBC, CBS and ABC. There are 48 coast-to-coast sponsorship shows now packed to celluloid. In the "live era" of TV that would have necessitated facilities for at least two dozen studios, either in N.Y. or on the Coast.

Since CBS-TV's acquisition of the mammoth Sheffield Bldg. floor space on West 57th St., New York, the network has been relinquishing all the properties around town that were used for storage and equipment purposes. Within the next year, the renovated Sheffield building, in addition to housing all equipment, will also be converted for studio purposes. This will permit for the release of still more theatres.

NBC-TV reportedly plunked down about \$500,000 for a lease on the ex-Warners studio in Brooklyn. Since the abandonment, at least for the present, of the projected "Hometown, USA" daytime TV series, which was scheduled to premiere this fall, it's now planned, however, to shutter the Brooklyn plant completely only stinging that can change NBC's mind is a sale on "Hometown" and the web this week started a concerted push to wrap up clients.

Status of the Center Theatre, N.Y., NBC-TV's No. 1 showcase studio, is still in doubt. Lease has another year to go and at present the "Hit Parade," daytime "Kate Smith Show," Milton Berle show and the upcoming once-monthly Buick circus-musical originate from the house. However, the owners want to hike the tab to a commensurate rental figure for office building space and NBC may decide to let it go.

Practically the entire Times Square "theatre belt" is dotted with ex-legit houses with NBC or CBS studio marquees. They were all SRO on the TV time a year or two ago. Today a number of them are shuttered.

NBC, CBS in Major TV Splash On New Coast Bldgs.; Junkets 'n' All

Sporting Gesture

NBC-TV found itself faced with a sponsorship conflict involving the General Motors pickup of the National Collegiate Athletic Assn. football schedule and the World Series telecast by Gillette.

In view of the high sponsorship coin at stake and the realization that neither client could be sluffed off, NBC-TV eased out of the situation by negotiating for a Coast football game pickup (Stanford vs. Michigan) on the World Series Saturday.

Coast game doesn't begin until 5 p.m. (EST). Baseball telecast is due for a 3:30 or 4 p.m. windup.

U. of Penn Again Asks Out on NCAA TV Grid Blackout

Philadelphia, Sept. 23.

With 74,711 Franklin Field seats sold out a week in advance and many thousands of ticket requests turned down, the U. of Pennsylvania, perennial foe of football telecast blackouts, asked the Natl. Collegiate Athletic Assn. yesterday (22) to ease its limited TV rule and permit a telecast of the Penn-Notre Dame game Saturday (27).

Francis Murray, Penn athletic director, wired Robert Hall, chairman of the NCAA television committee, and Asa Bushnell, director of the NCAA television program, offering the telecast without compensation, with receipts going to an interfaith charity. Murray urged granting the request because of widespread interest in the game, inability of many to attend and the fact of no competing games by NCAA members in the Philadelphia area Saturday afternoon. Penn offer also permitted the NCAA to decide on charitable disposition of the telecast receipts. NCAA answer hasn't been received yet.

Sheldon to CBS-TV

James Sheldon, former director for Young & Rubicam who has been directing "Mr. Peepers" on NBC-TV as well as occasional shows for Robert Montgomery this summer, shifts to CBS-TV in a staff job. "Peepers" exits after tomorrow's edition (24).

First assignment will be "There's One in Every Family," daytime strip which starts Monday (29).

The radio-TV junket season, which has lain dormant for several years, breaks out in a rash during October and November, with CBS and NBC involved in considerable promotional-exploitation ballyhoo attending new premieres and the official launching of their respective TV centres on the Coast.

Meanwhile both networks are engaged in blueprinting star-studded super-productions to officially kick off the new buildings, with considerable jockeying to see "who gets there first."

Primary motive of the NBC-TV N.Y.-to-L.A. press junket, scheduled for Oct. 9, is to kick-off the new General Electric-sponsored Joan Davis TV film show. Young & Rubicam, agency on the account, is sharing half of the \$28,000 tab with the network to underwrite the expense.

That will give the visiting group a chance to o.o. the network's new Burbank studios, which officially prems with a coast-to-coast full hour show. NBC is anxious to get in its showmanship licks before the more ambitious and widely publicized CBS-TV City officially unfolds, but the Columbia boys are all set to originate one of its own top airters the night before, with "My Friend Irma" getting the nod on Oct. 3. Meanwhile, starting this week, local KNX live originations begin from TV City.

CBS has put back its TV City formal dedication until Nov. 15, when a 90-minute all-star attraction will emanate from the new building, with Columbia flying out a press group from New York. Following the show, CBS-TV will stage a ball at TV City.

This week found a veritable deluge of Gotham cocktail parties, luncheons and dinners to bally new network premieres, with even "conflicts" existing.

Lucky Strike Buys Heidt Radio Show

First major half-hour radio sale in a longer period than the networks care to discuss shapes up for the immediate future, as result of Lucky Strike buying the Horace Heidt Show.

Which network gets the program, however, remains to be resolved. NBC, CBS and ABC are all in there, pitching like mad. NBC says it'll clear the Thursday night 9:30 to 10 period, since "Counterspy" is being switched to Sunday afternoon.

Client is taking its time about a decision. Show isn't scheduled to take the air until Jan. 1. Heidt will tour the program.

Heidt's last time up on radio was for Philip Morris.

Schnoz, M&L's Topdog Status

In the season's first major test of competitive network strength on television, NBC-TV swept the field over the weekend with its Saturday night (20) "All Star Revue" and Sunday night "Colgate Comedy Hour." With Jimmy Durante starring in the Saturday opus, NBC came up with a 2 to 1 edge over Jackie Gleason, making his bow on the CBS-TV web in the 8 to 9 slot. With Dean Martin and Jerry Lewis taking the honors on Sunday night, NBC's "Comedy Hour" beat out Ed Sullivan's "Toast of the Town" by over 3 to 1.

CBS-TV's "Life with Luigi" preem Monday night (22) brought that web back up in the rating honors, however, blasting the first half-hour of NBC's Robert Montgomery show, which directly opposes. According to Trendex figures, "Luigi" made a highly auspicious video bow with a hefty 42.6, as compared with Montgomery's 18.0.

Ratings were taken especially for the two webs by Trendex, which surveys 10 cities, all with three or more stations. Rating outfit gave Durante a 28.3, compared with Gleason's 14.2, and a 58% share of audience, exactly double Gleason's 29%. Martin & Lewis, according to Trendex, came up with a fat 37.6, compared with Sullivan's 12.1, and copped a 70% share of audience, as against the 23% for "Toast."

It's pointed out, of course, that since Saturday night was Gleason's preem, he had no chance to build any audience prior to air time. His rating, however, compared with what Ken Murray was drawing on CBS last season opposite "All Star" whenever Durante topped the NBC lineup. As for Martin & Lewis, their edge over "Toast" about equalled their record each time out last season.

OBJECTS TO HADACOL SPIEL, ANKLES WCCO

Minneapolis, Sept. 23.

Reason announced by George Grim, one of the top local radio news analysts and personalities, for quitting WCCO after 10 years with the CBS station and shifting to KSTP, the Twin Cities NBC affiliate, with the expiration of his contract Oct. 31, is disagreement over commercial copy on one of his numerous shows.

Grim objected to a patent medicine (Hadacol) spiel on the program and asked to be excused from doing the show, but, he says, his request was denied. On KSTP, he says, his contract will give him the right to approve or reject sponsors and commercials.

On its part, WCCO's spokesman, station manager Larry Haeg, said "Grim was unwilling to adjust himself to the WCCO long-established policy, though the policy in no way changed the status under which he has been associated with the station."

KILIAN ANKLES Y.&R., RETURNS TO CHI ABC

Chicago, Sept. 23.

In a sudden switch, Fred Kilian has ankled his berth at Young & Rubicam to return to WENR-TV as director of the station's and ABC's central division tele programming. Kilian is back at a post he held for nearly two years, prior to resigning in July, 1951, to join Y&R on the Joseph Schlitz beer account which subsequently has gone to Lennen & Mitchell.

The ABC job had been filled on an interim basis by Monte Fassnacht since the departure of James Pollack last July. Fassnacht takes over now as program manager.

MARTIN & LEWIS SHOW

Guest: Rosemary Clooney
 Producer-director: Dick Mack
 Writers: Ed Simmons, Norman Lear

30 Mins., Tues., 9 p.m.

CHESTERFIELD
 NBC, from Hollywood
 (Cunningham & Walsh)

Dean Martin and Jerry Lewis rang the bell with their madcap melange mixed up for a seasonal opener on NBC Tuesday (16) with half-hour moving at a swift, entertaining pace, assuring the duo a front-running spot in the radio sweepstakes. Team picked up with their crazy antics right where they left off last season.

References by Martin & Lewis to their video show (Colgate Comedy Hour) uppointed for the listener the fact that via audio he was missing a good deal he can catch watching the team on teevee. Lewis' mugging, while penetrating the ozone, is obviously better suited to the visual medium, and reminder of their TV show actually was reminder the audience was getting a "part-time" version of the team.

Since studios apparently aren't as sensitive to satires of their pix on radio as on TV, the team did a socko takeoff on Paramount's "The Greatest Show On Earth," with guess-who playing the titular role in "The Greatest Shmo on Earth," and Martin as John Ringling South.

Gueststar Rosemary Clooney joined in the general buoyancy to help shape the half-hour as top AM entertainment. She punched over "Botcha-Me," while Martin crooned, "Once in a While."

Dick Mack rates kudos for his chores as producer-director, giving the show a cohesiveness which never let it drag or stall. Writing by Ed Simmons and Norman Lear, who've been with M&L a long time, was brisk and snappy. Dick Stable and his orch backgrounded expertly. George Fenneman peddled Chesterfield ciggies smoothly, and was a capable partner in some of the M&L madness. *Daku.*

THE ALDRICH FAMILY

With Bobby Ellis, Johnny Fiedler, House Jamison, Katherine Raht, Patricia Hosley, others
 Director: Edward Duerr
 Writer: Clifford Goldsmith
 30 Mins., Sun., 7:30 p.m.
 Sustaining
 NBC, from New York

After a year's layoff the familiar "Coming, Mother" trademark of the Aldrich clan is again being heard on NBC Return Sunday (21) marks the family's 14th season on the airwaves. With this heritage there's much that's familiar other than the opening label about these shenanigans of Henry Aldrich and friend Homer. Fortunately, radio's audience isn't as unchanging as some of its formats so there's likely a whole new crop of fans moving in to take the place of those who have dropped off because of repetition.

The now glossy-smooth trappings of AM situation comedy were all present on the teeoff segment. Clifford Goldsmith's yarn was deftly blocked out, and as unspun by the able cast added up to a pleasant if not enthralling 30 minutes. No big laughs but several chuckles.

Business involving Henry (role given a strong turn by Bobby Ellis) and chum Homer (competently played by Johnny Fiedler) had to do with a school dance and 12 bushels of corn the pair had been paid by a farmer for a job of work. Through twists and turns too numerous to recount, the boys' attempt to use the corn as their contribution to the hop fund. Project runs around when Henry's dad gets into the act and trades the maize for a mess of spuds and then Homer's pappy takes over and barters the potatoes for 25 baskets of spinach. By 7:59, however, everything gets happily unraveled.

House Jamison continues in fine manner as Mr. Aldrich and Katherine Raht does okay as Mrs. A. Ditto Patricia Hosley as Henry's girl friend and the supporting crew. *Dave.*

Regent Cigs Sponsoring**CBS 'America Calling'**

Riggio Tobacco, for its Regent cigarettes, has bought the 4 to 4:30 p.m. Sunday slot on CBS Radio for a new show titled "America Calling," in which femme deejay Rebel Randall, besides spinning records, will place telephone calls to servicemen around the country. Show kicks off Oct. 19.

Show will occupy the time held until now by "Quiz Kids," which is being dropped from the CBS program roster until a new time is found for it.

TRUTH OR CONSEQUENCES

With Ralph Edwards, Ken Carpenter, others
 Producer: Edwards (Al Paschall, prod. mgr.)
 Director: Ed Bailey
 Writers: Ralph & Paul Edwards
 30 Mins., Thurs., 9 p.m.
PET MILK
 NBC, from Hollywood
 (Gardner)

Ralph Edwards is back with his "Truth or Consequences" perennial in the same general framework but slotted Thursday instead of Tuesday. While a good deal of the goings-on at the bow seemed more geared for the studio audience than listeners at large, Edwards' up-and-at-'em, never-at-a-loss-for-a-word deportment managed to convey over the ozone some sense of the humor and antics with which he has long been identified. He will throw in an occasional one-liner with tongue in cheek that acknowledges the presence of corn, such as a q. on the main function of liver bringing his own a. that "it serves as the base for the onions."

As per previous setup, the format rides between shenanigans stemming from an unanswered question and a kind of "long lost articles" gimmick, plus materialization of old friendships. Both hard-backs are pitched up for human interest. For the initiator, Edwards had one contestant milking a cow (it says in the script) to the tune of "Blue Danube" with punctuated sound effects for the lactiferous squirts. In the lost and found groove, he gave a woman in the aud her long missing nutcracker.

Middle punch slotted a veteran actress, Katherine Sheldon, relating her stock company days (1909) in Mansfield, O., and presto, producing an actress from that group for what was presented as a heart-warming reacquaintance (with plugs for the airline and the Hollywood hotel figuring in the arrangements, and a TV set for Miss Sheldon).

Windup was "Mystery Caller No. 3" in which the anonymous guest came knocking at a Prescott, Ariz., door to give the resident clues for the \$1,500 boodle that's increased \$250 each week (when identity is muffed) via a Chicago mail order house. Other prizes awarded are accompanied by donor plugs.

Ken Carpenter handled the Pet Milk commercials smoothly. *Trau.*

WINS APPRECIATION DAY

With Jack Lacy, Emcee; Charlie Stark, Brad Phillips, Art Scanlon, Paul Arnold, Josephine Halpin, John Bosman, John Bradford, Lew Fisher, Stan Burns, R. D. Wilbur and the Little Band, Robert Alda, Vaughn Monroe and Moon Maids, Tony Bavaar, Marion Morgan, Frank Stevens, Joe Allegra, Ari Polachek and the McBurney Corn Huskers.

Producer: Robert G. Crier
 Director: Stanley Ediss
 Writer: Irwin Lewis
 55 Mins., Sat. (20), 1:15 p.m.
 Sustaining
WINS, N. Y.

"WINS Appreciation Day," a 55-minute show aired from the Yankee Stadium, N. Y., Saturday (20), was described as a "salute to the Yankees." But at the same time it served to promote a variety of the indie station's house programs and puff several recording stars who made guest appearances on the session.

Emcee Jack Lacy, one of the station's staff disk jockeys, introduced some of the sports staff who handle the Yankee ballcasts and also brought a number of other station personnel to the microphone for brief comments before tackling the guest celebs. Latter included Robert Alda, Frank Stevens, Marion Morgan and Tony Bavaar, among others.

Throughout the layout such features as "news L. big on WINS" and the station's numerous disk jockey stanzas were stressed. Likewise, the outlet's harmonious relations with the Yankee management were also pointed up. From a promotional standpoint, "WINS Appreciation Day" probably achieved its objective. But technically, this remote was marred from a "feedback" from the stadium's own p.a. system. *Gilb.*

WOAI's 30th Anni

San Antonio, Sept. 23. WOAI, one of the nation's pioneer outlets, will observe its 30th anniversary on Thursday (25). Outlet was founded by the late G. A. C. Half, and went on the air with a power of 500 watts. It is now a 50,000 watt, clear channel outlet.

Station is an affiliate of the NBC web and of the regional Texas Quality Network.

ANNE FRANK: DIARY OF A YOUNG GIRL

With Paul Lukas, Joan Lazar, others; Alfredo Antonini orch
 Producer: George Crothers
 Director: Bruno Zirato, Jr.
 Writer: Meyer Levin
 25 Mins., Thurs. (18) 10:05 p.m.
 Sustaining
CBS, from New York

In a special program marking the Jewish New Year, CBS (in association with the American Jewish Committee) dramatized the best-selling Doubleday tome, "Anne Frank: The Diary of a Young Girl." It was an excellent choice. The story of the girl whose family went in hiding in the Netherlands to escape the Nazis is charged with emotional values. But it also has the additional values of presenting a portrait of a sensitive adolescent, which would have appeal even without the suspense in which the diary is framed. Further, as a document of the Jews' fight for survival under fascism, it holds interest for Jew and Gentile alike.

Script by novelist Meyer Levin, who is also writing a play based on the book for Broadway presentation this season, achieved a blend of dramatic and narrative segments (the latter handled both by Paul Lukas, as the girl's father, and 14-year-old Joan Lazar as Anne). Those sections which were acted out, as the coming of the Gestapo, the air raids, the flight into hiding, Anne's discussion with young Peter came over with more impact. Nevertheless, the diary soliloquies, so different from radio's usual superficial handling of emotions (and particularly those of teenagers), made good listening.

Airer was given a highly professional production, with spotlight acting throughout. Music composed by Ben Ludlow, and played by an orch under Alfredo Antonini, was sock. *Bril.*

BARNYARD BALLOTBOX

With Stewart MacPherson, Maynard Speece
 Producer: Robert McKinsey
 Director: Jim Bormann
 Writer: Charles Sarjeant
 30 Mins., Sat. (13)
 Sustaining
WCCO, Minneapolis

This skillfully assembled transcribed show capitalized well on the present tremendous interest in the presidential campaign and the natural concern hereabouts regarding the two parties' standard bearers' attitude on the farm problem. This interest and concern were intensified by the candidates' recent appearance in Dodge county, Minnesota, on the same platform the same day when they expressed their agricultural views.

The natural curiosity as to the impressions Eisenhower and Stevenson created and the manner in which they influenced voters provided the happy inspiration for an engrossing, smooth professional job which revolved around a straw vote taken by WCCO's research department in Dodge county after the candidates' appearances.

While the poll's results formed the show's basis, the substance was largely supplied by supplemental recorded interviews with farmers and small-town business people who either heard the candidates speak at Plowville or over the radio or read the addresses in the newspapers. The expressed opinions regarding the candidates and speeches, indicating preferences and the probable way in which the ballots would be cast if the election were being held now, imparted a dramatic element as well as contributing to listener enlightenment. These preceded the bald results and helped to explain the latter.

The statistics came at the very end and were held to a minimum. By making them the climax suspense was created and interest held. Accompanying narrative helped to elucidate the material while inserted clips from the candidates' talks contributed to the high degree of listenability and amplified points made in the interviews. The way in which all the foregoing material was interwoven added up to a clever construction chore.

Names, addresses and occupations of the people interviewed were given, except in instances when they flatly announced who they would vote, and nothing more, and these latter announcements were run off in a manner to speed up the show's pace.

Prior to "Barnyard Ballotbox," WCCO had whetted setowners' appetite in the joint Minnesota Eisenhower-Stevenson appearances by an elaborate show presented on the day the talks were made and also by various radio broadcasts and telecasts. Inasmuch as the event is still a topic of newspaper and other attention, this particular show stacked up as timely. *Rees.*

YOU BET YOUR LIFE

With Groucho Marx, George Fenneman, announcer
 Producer: John Guedel
 Directors: Bernie Smith, Bob Diwan

30 Mins., Wed., 9 p.m.
DE SOTO-PLYMOUTH DEALERS
 NBC, from Hollywood
 (BB&O)

Groucho Marx remains one of the more gifted trigger-tongues in the business. This transcribed show emanating from Hollywood (staped version of TV film), has the best known of the Marx Bros. making up with the always funny and frequently biting lines that has made this stanza one of the landmarks on the Wednesday night radio spectrum.

Groucho, when in form, works like he picks his lines out of the air. Actually, this isn't exactly the case, since the show is so excellently edited that the air of spontaneity is maintained and the session retains most of the earmarks of a live session. On his season's preem, Groucho got three diverse couples up to the mike, and he toyed with them most entertainingly. He hasn't changed to any extent. His lines do not follow a pattern, they retain tremendous surprise and they pack a great deal of humor.

One of the facets of this show that seems to have changed is the fact that, if the opening stanza is any criterion, a contestant has to bet the entire wad if he's to get a chance at the jackpot question. One couple held back a minute amount in reserve and came out third; another couple held back only a half-cent and came in second after answering all questions. Winner went for broke. Querries, incidentally, seem to have gotten easier and considerably less ingenious. *Jose.*

SGT. PRESTON OF THE YUKON

With Paul Sutton, others
 Director: Fred Flowerday
 Writer: Fran Striker
 30 Mins., Tues., Thurs., 5 p.m.
QUAKER OATS
 MBS, from New York
 (Sherman & Marquette)

Now in its sixth year on the airlines, "Sgt. Preston of the Yukon," returned to Mutual's kiddie bloc last week (16) for a twice-weekly series of 30-minute adventures in the wild north. Pegged for the sub-teen level, show is of the current comic book genre replete with a stalwart Mountie (Preston), a superdog (King) and a stock assortment of scoundrels. It fills the moppet's need for aired adventure.

On show caught Thursday (18), Preston and his ever-faithful hunkie, King, tracked down a gang of robbers who had been looting the town. Thieves were led by an energetic and attractive femme but it didn't stop the good sergeant from turning her in. King, however, was the hero of this opus, since it was his nostrils that recognized the gal's perfume at the scene of the robbery. His barks of recognition alerted Preston who immediately followed the dog to the gal's hideout. From then on it was an open and shut case.

Paul Sutton as Sgt. Preston was properly gruff and the thesp who essayed King barked meaningfully. Other cast members were okay in their assignments. The Quaker Oats commercials were for kiddie consumption and hit home. *Gros.*

GREATEST STORY EVER TOLD

Producer-director: Henry Denker
 30 Mins., Sun., 5:30 p.m.
GOODYEAR TIRE & RUBBER
 ABC, from New York
 (Kudner)

"The Greatest Story Ever Told" began another season on the airlines Sunday (21) with a poignant drama based on a teaching from the Sermon on the Mount. Series, which presents dramatized Biblical stories, displayed in its initialer that it's continuing in the same tasteful and dignified groove that has distinguished it in the past.

Opening program, "Do Ye Even So To Them," was an interesting and effective playlet centered on a theme of justice and love. Plot concerned a Galilean who had the power to save a Roman's life, if he returned a leather pouch he had found, but felt that the Roman should die in exchange for the life of his friend who was awaiting crucifixion after an unjust sentence. Through the efforts of his mother, however, the Galilean is convinced that he hasn't the right to decide who can give or take a life. He returns the pouch and an official Roman order freeing his friend is contained within.

Thesps, who are cloaked in anonymity by the producers, gave an excellent reading. Henry Denker's direction was fluid and effective. The Goodyear spots were limited to brief opening and closing identifying announcements. *Gros.*

RED SKELTON SHOW

With Rod O'Connor, Lurene Tuttle, Martha Wentworth, Pat McGeehan, Smith Twins
 Director: Keith McLeod
 Writers: John Murray, Ben Freedman, Edna Skelton

Music director: David Rose
 30 Mins., Tues., 9:30 p.m.
 Sustaining
NBC, from Hollywood

The wear and tear of triple-threatening (TV, radio and pictures) started taking its toll on Red Skelton toward the end of last season, and for many an idle day he'd hole up in a hospo to build up new strength for his next stint. Being that radio must take last call, it was decreed by his packager, Freeman Keyes, that in this medium he'd ease off. So for his takeoff and rest of the season he'll be patch-taped with new and old. Best bits of the past four seasons are being resurrected and tagged on to new spots, made necessary because of Skelton's toying with topical tidbits.

In the non-tele cities he'll lose no stature. On the kickoff (16) he was little short of his old potency. Audience howls pointed up sight gags that were too visual to be relished with such glee at the sets. It's no idle speculation that this will be Skelton's last season on radio. In his 11th year he is without a sponsor, locally, at least, and NBC may shelve the co-op idea or keep playing back old tapes.

Skelton's old characters, the pug who's always hearing bells; Junior, the mean middle kid, and Clem, the squirt from the milk barn, made up most of the uninterrupted flow of organized disorder and lacked none of the old wallop—for AM fans. Skit with Polly, the silent cinema star, didn't come off too well due to weak material.

Skelton took time out only for the Smith Twins in a swiny bopper and David Rose's band number, loud and brassy. Rod O'Connor did a good straight job and Lurene Tuttle was capital as junior's custodian. Only plug went to Metro for allowing Skelton to do the series. *Heim.*

MORAL SIDE OF NEWS

With Dr. Duke K. McCall, Monsignor Felix N. Pitt, Dr. Joseph Rauch, Rev. Robert T. Weston; moderator, Harry W. Schacter; announcer, Ed Mills
 Producer: Dorcas Ruthenburg
 30 Mins., Tues., 9:30 p.m.
WHAS, Louisville

Back on the WHAS airlines with the original panel, made up of prez of the Baptist Theological Seminary, Dr. Duke K. McCall; Dr. Joseph Rauch, rabbi of Temple Adath Israel; Rev. Robert T. Weston, Unitarian minister; Monsignor Felix N. Pitt, secretary, Catholic School Board, and Harry W. Schacter, prez of one of town's largest department stores, religious leaders discussed the big news item of last week, the WHAS-TV telethon, which had as its names Rosemary Clooney and Garry Moore.

The United Cerebral Palsy telethon provided common ground for the panelists who discussed the broad moral principles involved. All agreed the most beautiful part of the show, staged at Memorial Auditorium Sat. (13) was the co-operation of all Americans in an outpouring of goodness by the community. Pointed out that the \$100,000 raised was the largest per capita gift on the part of any telethon so far staged. Dr. Rauch, European born, made a strong point that nowhere in the world is found such generous response to a common cause. He also stressed the place of religion in this outpouring.

Moderator Schacter modestly kept in the background of the discussion, and summed up the salient facts at the shows close. Ed Mills, WHAS staffer, introduced the participants and signed off. Airing is probably the outstanding session from the good will and public service standpoint in this area. *Wied.*

'Kukla' Option Time Payoff

Chicago, Sept. 23. Burr Tillstrom's insistence that his "Kukla, Fran & Ollie" show be berthed this season by NBC-TV in a network-option time period has apparently paid off. Latest check of outlets beaming the program in its new Sunday afternoon half-hour slot, shows that 30 stations are airing it live and 17 are carrying it via the kine route.

It was the defections in the station lineup last season when KFO was riding in the 6 o'clock cross-the-board strip which is station time that was a big factor in moving the show to its present location.

Troupe this week is in New York to take part in the RCA color TV demonstrations being aired at 9:45 a.m. over WNBC.

DENNY'S 'WHAT'S MY CRIME?'

Pix, TV to Footsie Again

Television and film industries will make like they love each other again in the near future via a stanza on NBC-TV's "American Inventory" series which is to be devoted entirely to the motion picture business. "Inventory" is staged by NBC in cooperation with the Alfred P. Sloan foundation and the film biz show will attempt to depict how the film industry's expansion has expanded the American economy.

Producer Cecil B. DeMille has been set to narrate the show, exact date for which has not been set. "Inventory" producer Bill Hodapp and writer John Latham, working with Paramount home-office radio-TV publicity manager Bert Champion, have received permission from most of the major film studios to take their own film cameras on their lots to shoot whatever material for the show they desire. In addition, they have been promised the use of clips from almost every major feature ever produced, dating back to DeMille's "Squaw Man," generally credited with being the first feature-length film ever turned out in the U. S.

Show is aired Sunday afternoons on NBC-TV from 2 to 2:30. Hodapp is now in Europe shooting material for other stanzas, and is due back Oct. 7. Film biz program will be aired some time after that. Previously, Edward R. Murrow and Fred Friendly devoted an entire stanza of their CBS-TV "See It Now" show to Samuel Goldwyn's "Hans Christian Andersen" and Ken Murray presented a history of the film industry last season on his CBS-TV vaudeoer.

WENR-TV's Peak Biz on 4th Anni Accents Chi Video's Spot Affluence

Chicago, Sept. 23.

An indication of the pronounced upswing in local and national spot TV billings here of late in this four-station market is found in the fall bookings registered at WENR-TV, the Chi ABC-owned station. WENR-TV notched its fourth anniversary last Wednesday, with August-September biz running at peak levels and October looming as the biggest month in the station's history.

Logged in on the books the past six weeks has been over \$1,200,000 in gross billings, figured at card rate. Biggest proportion is new coin, resulting from the general upbeat and the fact the parent web's piecemeal programming has left its Chi outlet with a sizable block of prime time open for local peddling.

Emphasis has shifted heavily to film fare with most of the local sales being feature film bundles and most of the national spot revenue coming via the vidpix route. WENR-TV has boosted its weekly operating schedule to 100 hours, a new high. Surprisingly, Sunday shapes up as the station's best money maker. When the new additions come in the next few weeks, WENR-TV will be working a 13-hour Sabbath with over 10 hours earmarked for either local or network commercial offerings.

New live shows on the agenda, are with few exceptions, outside packages brought in by the clients. They include: a new untitled kids' show going Sunday afternoons for Bowman Dairies; Beatrice Food's "Meadowgold Ranch" also Sunday afternoons after a ride on WBKB and Wieboldt's "Cinnamon Bear," starting Nov. 14 as a 15-minute strip. Purchase of house shows includes W. F. McLaughlin's (Manor

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60 New TV'ers Now Okayed

Washington, Sept. 23.

New authorizations for commercial TV stations have now passed the 50 mark with issuance by the FCC last week of seven more video construction permits, including another (the fourth) for Denver.

In addition, nine noncommercial authorizations have been handed out with award of a permit to the N. Y. State Board of Regents for an educational station in Syracuse, sixth of a projected eight-station statewide network. Authorizations had previously been issued for educational outlets in New York City, Albany, Buffalo, Rochester and Binghamton.

Including the noncommercial, the total of TV stations authorized since the lifting of the freeze last April now stands at 60. Thus, in less than three months since pro-

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Kopf's TV on Wheels

Chicago, Sept. 23.

Even when he's driving to and from the office, Chi NBC veep Harry Kopf is as close to WNBQ's Channel 5 as the rear of his car. As a gag chief engineer Howard Luttgens rigged up a battery-powered TV set for his boss' car, which under a state law banning auto video, had to be installed in the trunk.

Kopf, a fight fan, road tested the set last week when he found he wasn't going to make it up to his home in Evanston in time to watch the Pabst bout. So he pulled up to a filling station, parked the car, opened the trunk and dialed in the bout.

Reception was perfect on the CBS-TV beam-d show. To square matters, Kopf also used the car set to watch the Friday night bout on NBC-TV.

'Hot Potatoes' On Chi TV Council's Six-Point Agenda

Chicago, Sept. 23.

The Chicago Television Council, going into the new season with a new slate of officers and a new board of directors, voted approval of a six-point plan at its meeting last week which is expected to spark a great deal of fireworks once the proposals get circulated around the industry here.

Included in the blueprint previously drafted by the new board and tentatively okayed at the membership meeting were such controversial matters as a suggestion that all Chi TV stations subscribe to the National Assn. of Radio-Television Broadcasters' video code of conduct; that the organization work out a resolution banning marathon commercials, and that the Council lend aid and support to a Windy City educational station.

The proposals were outlined by WNBQ program director George Heinemann, newly-elected Council prez, and were over whelmingly approved through a secret ballot by the 40 members present. Members not present at last week's meeting will be given an opportunity to vote on the proposals at the October meeting.

Although the plan advanced by the new regime wasn't designed to deliberately stir up controversy but rather to get the all-industry tele outfit off and running on a dynamic program this fall and winter, sev-

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PROBE OF TV SHIFTS TO N.Y.

Congressional subcommittee investigating AM and TV programming and advertising played a panel game called "What's My Crime?" yesterday (Tues.) in New York and quizzed NBC veepee Charles R. Denny, Jr., on criminals and alleged commercial excesses.

Denny, who told the committee his background in the Justice Department and as chairman of the FCC, stressed that control over radio-tele content is the broadcasters' responsibility and must remain in their hands. Melvin L. Gold, prez of the National TV Film Council, similarly urged that "no legislation could add to the high standards" bankrollers, agencies and networks adhere to.

Committee's questioning stressed that the most numerous complaints it has received concerned the repetitiveness, length and lack of taste of beer and cigaret plugs. It also covered blue humor and the prevalence of violence.

Denny presented his case in a prepared statement which said that good taste cannot be legislated, but must grow from an "inner awareness and a continuing resolve to operate in the public interest." He said that broadcasters "have this resolve, have taken systematic action on the matter" and have the determination and ability to "keep their own house in order."

NBC-TV's Record

Denny screened a film summary of 60 NBC-TV programs, showing a variety of cultural and informational subjects covered in the net's schedule, including classical music, opera, ballet, religious programs, discussion forums, political debates, Presidential conventions, drama, news, science and history. He argued, "If we offer people opportunities to develop their tastes and broaden their interests, they will respond. One of the ways we reach them is through their common interest in being entertained. Broadcasting cannot do its job by meeting the lowest common denominator of taste."

NBC exec said that of the web's mail, 6.9% was critical in the first half of 1951, but that only 3.8% was critical in the same period of '52. He said he feels "we're making progress." Queried about the most frequent audience beef in '51, Denny answered that it was "costuming"—low necklines, etc.—but that this problem no longer is inspiring big viewer gripes.

Asked about the number of beer sponsors on the skein, Denny said there were none on NBC-TV and only one on NBC-AM, "but I'm not saying we're happy about that." He also ran down the roster of cigaret bankrollers, adding that they backed worthy programs such as "Camel Newsreels" and "Robert Montgomery Presents."

Smoke Gets in Eyes

Subcommittee chairman Oren Harris said that he had received complaints about ciggie commercials in which "smoke is blown out of the TV screen." Later Rep. F. Ertel Carlyle (D., N. C.), who hails from a tobacco-growing state, said he saw nothing wrong in this and

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SEGAL NIXES 'OMNIBUS' FORD FOUNDATION NOD

Although he's still contractually committed to ABC-TV, where last season he produced and directed the widely-kudosed "Celanese TV Theatre," Alex Segal remains without an assignment, with the web still lacking a major dramatic showcase.

Radio-TV Workshop of the Ford Foundation made overtures to Segal to take over production reins in connection with the upcoming "Omnibus" series on CBS-TV, but Segal rejected the offer. Had the deal materialized, ABC would have released him from his year-to-go contract.

ABC, UPT in Joint Findings Cite Benefits Stemming From Merger

Washington, Sept. 23.

Merger of ABC with United Paramount Theatres will provide "a potent contribution to the competitive development of network broadcasting, particularly in the emerging television art," the FCC was told yesterday (Mon.) in joint findings filed by the companies in connection with the Paramount package proceedings.

Merger, said ABC and UPT, will have these beneficial results:

1. It will enable the merged company (American Broadcasting-Paramount Theatres) to provide effective competition expected from separation in 1941 of the old "Blue" Network (now ABC) from NBC.

2. It will provide ABC with capital needed to take program risks and expand its programming to compete more effectively with NBC and CBS.

3. By creating greater competition, it will in turn stimulate NBC, CBS, DuMont and Mutual to better programming.

4. It will give AB-PT diversified sources of revenue along with other radio and TV networks.

5. It will bring to ABC showmanship "proven managerial ability" of UPT and financial resources "indispensable for the maintenance of a third network in the TV industry."

Merger will create no monopoly problems, findings declared, inasmuch as AB-PT "will have in every area in which it operates vigorous and substantial competition in each medium involved." Further, companies maintained, this competition "precludes any possibility of debasement of any of the media or the manipulation of one for the advantage of the other and assures that AB-PT will assert itself strongly and vigorously to the benefit of the public."

Declaring that network business "does not readily attract the infusion of new competitive blood," the companies told the commis-

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Univ. of Minn.'s Gridcast 'Don'ts'

Minneapolis, Sept. 23.

Although the Univ. of Minnesota is imposing stringent restrictions in connection with the play-by-play broadcasting of its football games from Memorial Stadium this fall, the contests again will be aired by WCCO, WLWL and WTCN of the Twin Cities and WDSM, Duluth, as well as the university's own non-commercial station. Also, a number of outstate stations will have the games relayed to them.

For the privilege of broadcasting the five home games directly, the commercial stations must pay the university on the basis of their last published highest daytime national rate. For an AM station contracting for all of the five games, as WCCO, WLWL, WTCN and WDSM are doing, it's the two-hour rate with a minimum charge of \$200 per game, and for an FM station it's the one-hour rate and a minimum \$100 charge.

The university also will derive

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LEVENSON DICKERING FOR ABC-TV PROGRAM

Sam Levenson is negotiating a deal with ABC-TV, with possibility he may go into the Sunday 6:30 to 6:45 p.m. period, preceding the Walter Winchell quarter-hour telecast.

Move, too, would be predicated on Levenson obtaining a release from his present CBS-TV contract. Comedian has been anxious to break loose from his present commitment to Columbia, because of the web's failure to slot him in his own show. He continues, of course with "This Is Show Business."

ABC 'Talking Ads' As a Kickoff For Radio Promotion

ABC's fall promotion campaign, which kicks off Oct. 1, is built around a "talking advertisement" concept. Print ads use "balloons" to get the effect of conversation and on-the-air plugs use the same kind of conversation approach.

Mitchell De Groot, ABC ad-promotion chief, said that the campaign was designed to meet these requirements: (1) Fit the budgets of affiliates; (2) be flexible enough so that both the network and the affiliates can use the same material; (3) all ads having a "family resemblance" providing continuity and station identification; (4) permit the network ads to be adapted for the station's own local shows; and (5) permit the station to advertise its call letters strongly, and not merely the programs.

According to De Groot, meeting the affiliates' needs on these points ensures that the stations, which foot the ad bill, will go out and buy space to promote the network airers. The conversation theme is built around eight pictures of two people talking; women to women, kids to kids, men to men, husband to wife, etc. Above each of the pic-

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Politicos Tailoring Hookups for Radio; Set Specific Sectors

The political parties are tailoring the radio hookups they buy, selecting certain outlets and bypassing others, which is causing the networks some trouble.

The webs feel that the politicians may be doing some shrewd station selecting, eliminating the big cities when a spokesman is wooing the farmers, dropping Southern affiliates when the fair employment practices issue is discussed, etc.

In one case, the national committee of the party knocked several cities off the hookup, and the local committee decided to pay for the pickup itself. That raised the problem as to whether the time would be paid for at the national rate or the local rate.

Hageman's Cincy Shift

Cincinnati, Sept. 23.

Dick Hageman, who sprouted to local popularity as an emcee on WKRC AM and TV stations, has been granted permission by H. L. Taft, Jr., chief of those operations, to break a contract and hop to Crosley's WLW-T Dec. 15.

The change was announced by John T. Murphy, Crosley TV vice president.

LIFE WITH LUIGI
With J. Carroll Naish, Alan Reed, Jody Gilbert, Ken Peters, Joe Forte, Sig Ruman; Lud Gluskin orch.
Producer: Cy Howard
Director: Mac Benoff
Writers: Benoff, Lou Derman
30 Mins.; Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV, from Hollywood (Benton & Bowles)

CBS-TV has come up with another powerful addition to its already well-muscle family of situation comedies. Unless it stumbles on later laps, and the prospect seemingly is unlikely after the classy breakaway (22), Cy Howard's "Life With Luigi" seems a cinch to sprint right up to the top 10 winners' circle.

Switching from radio to television is always a tough hurdle, and it's an especially tough hurdle for situation series where the listeners' sound—only notions of characters play such major roles. The best indication that the video version of Luigi and his friends has surmounted this obstacle with unusual success is that fact they appear on teevee like they sound on radio.

This is not to say that the tele cycle is merely an AM show with cameras turned on. Thanks to truly fine acting jobs, headed by J. Carroll Naish's portrayal of the title role; standout production accoutrements, including five sets no less, and errorless lensing, the debut segment filled the full dimensions of the sight medium. Warmth, humor and underriding thread of respect for the immigrant groups characterized, which marked the AM treatment, comes through with plus drive on TV.

As needs be, obvious care has been taken in handling of Luigi, slightly confused Italian immigrant who on this installment successfully passed his citizenship test despite the machinations of his friend Pasquale, who's trying to unload his out-sized daughter Rosa on the bewildered guy. Naish's Luigi emerges not as a one-sided stereotype, but as a many-faceted individual with a flair for getting himself into jams on which laughs are hung. And there were yocks aplenty on this first chapter—particularly Luigi's trip to the big city bank, where his naïveté all but throws a stuffy veepee.

Supporting parts, although certainly acceptable to the most sensitive, come closer to stock characterizations. Pasquale, done so ably by Alan Reed, looks likely to become a big TV figure. Jody Gilbert as Rosa literally fills her assignment and will be good for lots of laugh mileage. But Ken Peters, as Olson, Joe Forte as Horowitz, and especially Sig Ruman as Schultz, this time anyway, were used primarily for broad dialect effect.

All in all, the web and General Foods appear to have a lively hit. *Dave.*

PRELUDE TO HIGH HOLIDAYS
With Rabbi Herman E. Schaalmann, Sam Siegel, John Mallow, Frank Babcock

Director: Chalmers Marous
Writer: Francis Coughlin
30 Mins.; Tues., 7 p.m. CDT
DuMont, from Chicago
WGN-TV, the originating station, and the DuMont network came through last week (16) with a fine example of religious programming, designed to acquaint members of other faiths with the Hebrew religion. Half-hour was aired in cooperation with the Chicago Federation of the Union of American Hebrew Congregations.

Thanks to adroit, yet simple, TV framing by the WGN-TV crew under Chalmers Marous' direction, and a well-round explanatory script penned by Francis Coughlin, much of the true flavor of the age-old Hebrew observances marking the span between Rosh Hashana and Yom Kippur was captured. The various chants and prayers were led by Rabbi Herman E. Schaalmann, with a studio congregation making the responses. Music was supplied by an excellently balanced chorus under the direction of Max Janowski.

Without undue dramatization, the moral abstractions of the faith were brought down to a personal, specific level through the device of training the camera on actor Sam Siegel's face as he meditated on the meaning of the "Al Chet," while actors John Mallow and Frank Babcock read an off-screen dialog on the Hebrew concepts of good and evil as they apply to the present. It was a moving scene. *Dave.*

NCAA FOOTBALL (TCU-Kansas University)
With Mel Allen, Russ Hodges, Bill Henry
Director: Jack Mills, William Bennington
Producer: Adolph J. Schneider
Saturdays; 3:45 p.m.
GENERAL MOTORS
NBC, from Lawrence, Kansas (Kudner)

Switching from last season's experimental status of collegiate football games telecasts, the National Collegiate Athletic Assn. has given NBC the right this year to pipe the games to its full network of 63 stations. The TV blackouts for some areas, which were used as NCAA's control in its analysis of the effect of TV on attendance, has been scrapped and with that goes one of the more controversial factors in the NCAA setup.

What effect the telecast had on the opening game between Texas Christian and Kansas might be gauged by the fact that Kansas' Memorial Stadium, which holds 38,000, was some 10,000 below capacity. The disappointing attendance may have also been due to the rain which fell right before game time. The full impact of TV on the stadium turnstiles will be more accurately measured after NBC completes its schedule of 11 games winding up Nov. 29 with the Army-Navy contest in Philadelphia.

The NBC staff did a crackerjack job of covering the TCU-Kansas fray. Although Kansas employed the deceptive T-formation, the cameras were remarkably accurate in keeping on the ball with medium length shots. A zoomer lens on the 50-yard line and two cameras on the 20-yard line kept the viewers in the center of the action at all times. The closeups on the line work and the blocking, tackling and backfield maneuvers were pinpointed so clearly that the home viewer undoubtedly saw more of the game than anybody else in the stadium, including the officials.

Sharp play-by-play announcing by Mel Allen kept pace with the excellent camera work. Without attempting to anticipate the quarterback calls, Allen cued the dialer to the fine points of the game, particularly the line play. Bill Henry supplied good supplementary color commentary with Russ Hodges, still with the N.Y. Giants' baseball coverage, doing some of the General Motors' plugs via film.

The major GM plugs were spotted appropriately during the timeouts but several five or 10-second commercial clips were inserted during the huddles. These were somewhat annoying. *Helm.*

Tele Follow-Up Comment

Joe E. Lewis may have gained only spotty laughs Sunday night (21) on "Toast of the Town" (CBS), but he was certainly laboring under a handicap. The vet comic is one of the funniest cafe entertainers around, with the kind of material that one doesn't do on TV's family time—and that was the rub. Lewis Sunday night was a cleaned-up performer.

The result was what looked like a patchwork of scrubbed comedies rustled up especially for the occasion though Lewis' uninhibited personality and good humor were always evident.

Edith Piaf, aided by some nice lighting, soaked over with her dramatic flair for selling a French song. Doubling from the Versailles nitery, the Gallic songstress did two numbers in what was a repeat performance for her on this show.

In Ed Sullivan's constant (and successful) attempt to inject showmanship and new ideas, there were also the Balinese dancers, currently playing the Fulton Theatre, N. Y. The native Balinese troupe went over in two appearances. They were a distinctly unusual entertainment for TV, though on, perhaps, a trifle too long. They were backed by the native Gamelan orchestra. Presenting them on TV, incidentally, was a special novelty in that here was a native troupe, never before off their islands, suddenly thrust on magical television 12,000 miles away from home!

Pat O'Brien failed to project the late Bert Williams' masterful sense of pantomime in the latter's "Poker" turn, being frozen-faced in this as well as his "What Is a Girl?" reading. He looked as serious as Rockne sending out Notre Dame in a last-half rally for Warner Bros.

Sullivan as emcee helped break

U. S. A.—11:59
With Daniel J. Riesner, Thomas J. Curran, William F. Pfeiffer, Alger B. Chapman, Ray Ghent, John Crosson, Tom O'Hara, Paul Lipson, Margaret Stewart, Stewart Bradley, Mitchell Agruss, Curtis Wheeler.
Director: Wesley Kenney
Writer: Howard Merrill
30 Mins.; Wed., 8 p.m.
Sustaining
WABD, N. Y.

Provocatively titled, "U. S. A.—11:59" is produced and presented by the N. Y. Republican County Committee to sell the national ticket (Eisenhower-Nixon) as well as local candidates. It's apparently aimed at dissident Democrats as well as the key independent voter who's yet to make up his mind, or, having made it up for the opposition can be persuaded to change in favor of the GOP camp on or before Nov. 4.

To work the pitch, the committee assembled some of its most potent N. Y. area bigwigs for the initiator to serve as the panel. These were Thomas J. Curran, county chairman and secretary of N. Y. State; William L. Pfeiffer, state chairman, and Alger B. Chapman, chairman of the Republican Committee for Eisenhower-Nixon and state tax commissioner. The moderator for the series is Daniel J. Riesner, the county org's secretary. Tossing the questions at the panel after establishment of topics dramatized via vignettes, montages and films were three N. Y. newsmen, in the World-Telegram & Sun's Ray Ghent, Daily News' John Crosson, and Herald Tribune's Tom O'Hara.

As events turned out, the lead-ins to the setting of the stage plus the dramatizations themselves (by a small cast) carried greater strength than the q. & a. portions, some of which, besides being long-winded, had a tendency to veer from the subject at hand. The plain fact is that the forepart's documentary style gimmick, with the necessary expansion, could have stood by itself sans the studio interview, to the advantage of the whole setup. Moderator Riesner proved a poised, slick confederer.

The playlets, each given in succession after "don't change administrations" lampoonery by a thesp in sharp closeup, pertained to the Korean war, Government corruption and the high cost of living. Only the latter, set in a food emporium, struck an unrealistic note in the proprietor's pat way of discouraging a housewife from buying costly meat cuts, etc. *Trau.*

KNOW YOUR CANDIDATES
With Mrs. Samuel Gale, Richard Kozeika, Mrs. Clyde Russ, Richard Kleeman, John E. O'Hara
Producer-director: Bill Metcneck
15 Mins.; Wed. 4 p.m.
Sustaining
WCCO-TV, Minneapolis

Since Sept. 10, WCCO-TV has been performing a commendable public service by staging these 15-minute daily shows which permit setowners to see and hear nominees for public office give their views under the competent querying of a representative panel guided by a moderator. Presented in conjunction with the non-partisan League of Women Voters, each show brings before the camera a candidate from the gubernatorial level as far down the scale as time permits.

With the candidate telling why he believes he's qualified for the office and why he thinks he merits a vote and what he stands for and proposes to do if elected, the voter is enabled to size him up from his words, appearance and general bearing.

On this particular show, Mrs. Samuel Gale, prominent in the League of Women Voters, was the moderator and the panel comprised Richard Kozeika, a University of Minnesota professor; Mrs. Clyde Russ, a prominent clubwoman, and Richard Kleeman, Minneapolis Morning Tribune assistant city editor. Their questions drew out from the candidate, John E. O'Hara, Farmer Labor state treasurer nominee, his qualifications and his stands on various matters affecting the office's conduct.

Mrs. Gale and the panel members carried out their tasks capably and the show moved smoothly. O'Hara, however, seemed to have considerable trouble in expressing himself and making himself clear on technical propositions. If elected, he said, his principal task would be to convince the state legislature that the office should be made appointive, instead of elective, with the governor empowered to select a person best qualified.

It seems regrettable that the show can't be scheduled in the early evening when more male voters could catch it. At least, however, it should make for more intelligent feminine ballot casting if enough of the fair sex tune in on it. And maybe the gals will instruct the boys. *Rees.*

BEN TUCKER'S STARLET REVUE
With Tedd Lawrence, Dr. Marie Moser, others
Producer-director: Sid Robbins
15 Mins.; Wed. 5:15 p.m.
HUDSON BAY FUR CO.
WOR-TV, from New York

"Ben Tucker's Starlet Revue" has the elements to make a pleasant tele show but they didn't jell on preem show Wednesday (17). Format is hinged on moppet talent and fashions and if blended properly could work into okay fare for children and parent. Opener, however, got off on the wrong foot by seemingly careless planning and coordination. Everyone connected with the show, in front or behind camera, impressed as being unsure of what was to be done or said making for uncomfortable viewing. Better planning and more rehearsal time probably could straighten out these flaws.

The tyro talent displayed on opener was appealing and the young fashions modeled held some interest. Dr. Marie Moser, who interviewed stylist Laura Newman, added little to the segment by sticking to fashion copy clichés. Dr. Moser's bit could be developed into an important feature for the parent who's worrying about the children's wardrobe. Tedd Lawrence had little more to do than emcee the 15-minute and deliver the Hudson Bay Fur spiel. He handled it nicely but the commercials are strictly for the grown-ups and are bound to drive the young viewers away. *Gros.*

FOOTBALL SCOREBOARD

With Jim McKay
Director: Frank Moriarty
15 Mins.; Sat., 6:15 p.m.
WCBS-TV, from New York
Sportscaster Jim McKay, who handles the six-a-week "Sports of the Night" series on WCBS-TV, launched his "Football Scoreboard" Saturday (20) in neat reportorial style. Series, which'll run through the pigskin season, has McKay covering the nation's major grid tiffs as well as the small college battles in the New York area.

McKay's personable manner and tightlipped patter delivery gave the session plenty of appeal. He rattled off the scores at machine gun pace but managed to slip in a little inside info on the college, coach or players. Imaginative camerawork, which moved fluidly from McKay to scoreboard, held viewer interest. *Gros.*

KUP'S COLUMN ON TV
With Irv Kupcinet
Producer: Ben Ades
Director: Jim Holmes
15 Mins.; Mon.-Thru-Fri., 11 p.m.
MANHATTAN MOTORS
WBKB, Chicago (Ades)

After some abortive attempts to do an Ed Sullivan as a variety show emcee, Sun-Times columnist Irv Kupcinet is now showcasing his talents to best advantage on this nightly roundup of behind-the-scenes news, topped off with a celeb interview.

With the best developed pipelines in town, plus his rep in show biz and political circles, the scribe has no trouble knocking off 15 minutes of broadly interesting gab, sandwiched around a chinning bee with a top personality. Much more at ease in his natural newsman role, Kup romps through this assignment in fine style.

Plus a bundle of topical items, ranging from Hollywood to Manhattan, columnist had Sonja Henie on board for segment viewed (15). She flashed her trademarked smile and worked in a hefty plug for her ice revue, currently appearing here. *Dave.*

TODAY AND TOMORROW

With Frank Reynolds
Director: Phil Ruskin
15 Mins.; Sun., 3:30 p.m.
Sustaining
WBKB, Chicago

With weekend TV news programs few and far between on the local scene, WBKB has launched this mid-afternoon headline and commentary wrapup delivered by Frank Reynolds. It's strictly a gabber-plus-desk-and-mike setup with no visual trimmings but nevertheless goes a long way toward filling the Sunday news void.

Reynolds, on version viewed impressed as a highly competent speller, capable of moving from one yarn to another with just a quickie glance at his copy. Final half of the show is given over to pontification on various issues of the day. Here again Reynolds showed he'd done his homework thoroughly.

The commentary dealt with the question as to how effective in influencing the voters are the political campaigns just now getting underway. He pointed out that most of the major newspapers had already picked their candidates and argued that this indicated that the editors feel that the campaign speechifying still to come will have little meaning in proving the worth of the two presidential slates. It was a well-developed presentation and the sort of thing that garners attention over and above the mere scanning of the news front. *Dave.*

SPEAKING PERSONALLY

With Eric Linklater
15 Mins.; Sat. (6), 9:45 p.m.
Sustaining
BBC, from Edinburgh

Author-playwright Eric Linklater made his TV bow on this program, telecast direct from Edinburgh studios on the national network. He made an unusual admission for an author of his rep, that he had never personally seen television working, and spoke as a man rather amused that viewers at home could see him. His talk was witty and provocative, covering activities of the Edinburgh Festival. Setting was a literary man's desk, with books and various literary paraphernalia around.

Linklater tried hard to give the impression that he was not reading from a note guide, but failed here. In his talk, he broke the BBC rule that there must be no advertising, mentioning on three occasions the Scot national morning journal, The Scotsman. He was introduced by killed announcer Alastair McIntyre, who looked too glowering and serious under the camera lights. Program had major interest for Festivalites and the literati. *Gord.*

YOUR RESERVED TABLE

With Del Moore, Anne Howard
Producer: Bill Mason
Director: Philippe deLacy
Writer: Bill Mason
60 Mins.; Sat., 11 p.m.
TV ASSN.

Optimistically billed beforehand as a "brand new night club review," this late-hour effort turns out to be about as messy an hour of TV as has been seen in this area since the medium's early days. Little more than a string of amateur acts woven in between blurbs, "Table" lacks everything a program should have except pitches. M.C. Del Moore, loaded down with 43 blurbs, tries to sell everything from vitamins to cars, with the amateurs apparently on hand to give him a breathing spell between commercials. *Daku.*

As though to demonstrate that the "Uncle Miltie" appellation will never die, whatever the attempt to vest Berle with a new personality, a couple of moppets from Jersey were brought on toward the finale to sing their endearments. It was rather mawkish. At the show's close, the uncomfortable feeling prevailed that, whatever the reasons for the Berle decline in popularity, you don't make over a comic. Certainly not one whose trademarked comedies span nearly three decades in show biz. Rose.

Her picture



appears—yet 15
people know
what she looks

never
million
exactly
like!

THEY'VE NEVER SEEN Grace Matthews in magazines, movies, or television...but as radio's "Big Sister," her image is as clear as can be in the minds of her many listeners. They know her smile, her hair-do, her walk, the clothes she wears. And no listener would trade *her own idea* of "Sister" with any other.

It's the same with the millions of listeners to "Our Gal Sunday"...or "Young Dr. Malone"...or "Aunt Jenny"...or 10 other daytime serials on CBS Radio.

What listeners create from the things they hear is what they'd like to *buy*. For people buy *their own notions* of what you'd like to sell—for their own special needs and wants.

And so, through radio, through these Monday-to-Friday dramas, a voice becomes a person...and a product comes into one's own home.

All day long, radio is all through the home. It has a facile way of going wherever people go—of fitting most everything they do.

This happens with the greatest enjoyment—and advertising effectiveness—on CBS Radio. For here, daytime radio is not only the most popular serial drama—but it's also *Arthur Godfrey...the gayest music...the best news service...the most entered-into audience participation.*

It's the kind of listening that livens up a day's routine...that can make the difference between spirited housewife and treadmill Hausfrau. It's the kind of listening that last season gave CBS Radio *nine of radio's top ten daytime shows*. They continue into the new season, building images—and sales.

This fall you can easily tell where radio is at its best as a household medium:

The weekday schedule on CBS RADIO is completely sold out.

From the Production Centres

IN NEW YORK CITY . . .

Amalgamation of the Radio Executives Club and American Television Society into the Radio & TV Executives Club has been wrapped up . . . Don Prindle and Sidney Reznick repacked as scripters on Jan Murray's "Meet Your Match" . . . Siebrand H. Niewenhuis, Jr., ex-BBD&O account exec, has joined Sullivan, Stauffer, Colwell & Bayles as an exec . . . Jojo Maxwell, WWRL sportscaster, begins his "Football Scoreboard" on Saturday (27) at 10:15 p.m. . . . Vocalist Stuart Foster added to the Dave Garraway NBC stanza . . . Roz Russell had to bow off "Phillip Morris Playhouse on Broadway" show Sunday (28) due to Coast commitments and Madeleine Carroll is taking over the role. Marlene Dietrich stars on the air Oct. 5 . . . Sherman H. Dryer preems a new series of medical documentaries, "Search that Never Ends," on Mutual Tuesday (30) at 9:05 p.m. . . . Beatrice Cameron has joined George F. Foley as a production assistant . . . Added to the cast of "Front Page Farrell": Frances Carlon, Ralph Camargo, William Redfield, Jacqueline Billingsley and Alan MacAtcer . . . Julie Stevens new to "Stella Dallas."

Edward J. Noble, ABC board chairman, will head the N. Y. March of Dimes campaign for '53 . . . Gall Smith upped to associate manager of Procter & Gamble's advertising production division. P&G Productions, Inc., appointed W. F. Craig director of TV, with W. M. Ramsey, director of radio, continuing in charge of daytime and nighttime AM for the soap outfit . . . Bill Corum will handle the color commentary on Mutual's World Series broadcasts . . . Bob Finnegan launches a cross-board sports summary on ABC Monday (29) at 5:55 p.m.

IN HOLLYWOOD . . .

NBC newscasters must be more the executive type than their counterparts at other stations. Outgoing prexy of Radio and TV News Club, Dave Anderson, turns over the toga to George Martin, both NBC. Other officers are Sam Zellman, ABC, Anne Davis, NBC, Jack Beck, CBS, Chet Huntley, ABC and Wilfred Brown, Don Lee . . . Bob Schuetz, whose engineering feats include designing of first TV transmitter atop Empire State, was named plant manager by NBC in charge of all properties in Hollywood and Burbank . . . David Nowinson called off his lawyers when a clothing outfit agreed to pay him royalties on use of "Cabbages and Kings," which is his copyright . . . Friends of William B. Ryan, former manager of KFL and now heading up Broadcasting Advertising Bureau, were saddened to learn that his son was the first football casualty of the season. Previously, Bill is said to have suffered a heart attack . . . Lou Derman, who co-writes "Life With Luigi," turned songwriter to collab on a novelty tune called "Third Side of the Record" . . . Tom Harrington of Bates around to test campaign the new Life ciggie . . . Three of Hollywood's top comedy writers, Larry Gelbart, Artie Phillips and Reuben Ship, hopped east with their typewriters . . . L.A.'s new station, KPOL, will play six hours of polka music daily . . . Jack Runyon came off his vacation sporting a moustache but he couldn't take the ribbing and off it came . . . Leon Wray checked out as sales manager of KHJ to manage an office in Denver for Frederick Ziv. Terry Mann of the Don Lee sales staff moves up.

IN SAN FRANCISCO . . .

KYA to vacate its Fairmont Hotel studios within 30 days. Station plans to lease quarters in downtown building for executive offices and central studio. It's also building extra studios at its Candlestick Point transmitter for news and platter spinning . . . Milton L. Levy, ex of Oregon, named KLX advertising manager . . . San Francisco City College preparing a "Making Music" radio course in KSFO with college credits for listeners who follow through . . . Red Cross installed eight blood bank mobile unit in KCBS studios for Bill Weaver's seventh "B-Day" blood drive . . . Ziv zooming premiere of "Freedom, U.S.A." (KGO, Oct. 1) with private previews for civic groups . . . Foy ("Riders of the Purple Sage") Willing, now deejaying at KSJO, also dance-banding Saturday nites at Mountain View.

IN CHICAGO . . .

WGN news director Robert Hurligh has been named chairman of the board of directors of Chicago Unlimited, organization being formed to promote Chi radio and TV. Red Quinlan, WBKB program director, will serve as vice-chairman; John Weigel, freelance announcer, named secretary, and James E. Jewell, package producer, treasurer . . . Sun-Times columnist Irv Kupcinet slated to resume his nightly "Column of the Air" via WBBM next Monday (29) . . . Mrs. Kay Ashton-Stevens has been filling in during his hiatus . . . Continuing to showcase the

biggest roster of live talent in town, has WLS logged in a new half-hour morning display featuring its stable of folk music makers . . . Shulton Inc., has picked up the quarter-hour preceding WGN's schedule of 10 college football airers which kicks off Saturday (27) . . . Dorothy Miller's WBBM educational department is readying a taped documentary, "This Is Chicago," being produced in cooperation with Loyola U and starting Oct. 5 . . . Soprano Nancy Carr and tenor David Poleri have been handed the warbling leads in the "Chicago Theatre of the Air," treatment of "La Tosca" which curtain raises the 13th season Oct. 4 for the WGN-originated Mutual show . . . Josh Brady hosting a new 150-minute deejay session on WBBM Sunday mornings . . . Pacific Garden Mission has renewed "Unshackled," religious dramatic series on WGN for another year.

IN PITTSBURGH . . .

Bessie Hardy, of the Carnegie Library, is the new narrator of WCAE's "Let's Tell a Story" series. She replaces Mary Steele, who retired in favor of matrimony . . . Jimmy Murray, Jr., son of the KQV boss, has enrolled at St. Vincent's College . . . Capt. Si Bloom, finished with another hitch in the Signal Corps, will rejoin KDKA continuity department . . . Ernie Neff who plays the organ at nights in the Hotel Sheraton Lounge, spends his days on the announcing staff at WEIR in Steubenville, O. . . Leonard Kapner, general manager of WCAE, appointed chairman of the Radio and Television committee for the annual observance of Pennsylvania Week this year Oct. 13-19 . . . Bernie Armstrong's Wednesday evening quarter-hour of organ music on KDKA for Dairymen's Cooperative Assn. is being rebroadcast by transcription for same sponsor over WKBN, Youngstown, O., Thursday evenings and WCHS, Charleston, W. Va., Saturdays . . . Jay Michael, WCAE deejay, received an Americanism citation from Langley Post 496 of American Legion. He m.c.'s a pair of teenage dances weekly for the Post . . . Carmella Conte, of the KDKA accounting department, off on a six-week trip to California . . . Pfc. Bill McKibben, former manager of WACB in Kittanning, now producing a Camp Brackenridge, Ky., series for five-station hook-up . . . Ruby Whalen's backinjury better and she's back on the job at KDKA again . . . Moe Woolsey, technical director at WDTV, upped to a full directorship . . . Beekley Smith celebrating his silver anniversary in radio this week. Eighteen of newscaster's 25 years have been spent at WJAS; first seven were at WSAB in Charleston, W. Va., where he got his start.

IN CLEVELAND . . .

Ed Stevens has been named program director WERE and Mary Mangano steps into flack spot . . . Jack Hoffman, back from the army and Milo Townes, formerly WAND, with WSRB news room . . . Glenn W. Gilbert finished his air force stint and is now back with WGAR sales . . . Jim Graner doffed his army captain's uniform to resume WJW's sportscasting . . . Soupy Sales has left the WJW announcing staff . . . Jim Stratton, formerly production manager American Forces Radio in Berlin, is doing continuity for WHK . . . Kathy Conway has left WHK for WGAR's record library . . . John Wellman has switched from WERE to WTAM where he'll do statistics for Ken Coleman's football broadcasts of the Browns . . . John Wyman new flack for WHK succeeding Lou Oswald who moved to sales promotion . . . William F. Westerhead, formerly news editor WLEC, now with Nelson B. Moore Associates.

Twin Cities Grid AM-TV Bonanza

Minneapolis, Sept. 23.

In this red-hot football town the gridiron sport again this fall will be a source of considerable revenue to Twin Cities' radio and TV stations which have lined up a large number of football shows and broadcasts, all of them sponsored.

All University of Minnesota home and out-of-town games are being broadcast directly, play by play, by radio stations WCCO, WLOL and WTCN here. WMIN carries the St. Paul high school games in the same manner.

The Monday night WCCO-TV show starring Wes Fesler, the Gophers' coach, and sponsored by the town's leading department store, which brings Fesler a hefty fee, has been cut to a half-hour. Last season, when it had its inception, it ran a full hour.

There's again a Sunday afternoon WCCO half-hour radio show starring Bernie Bierman, former longtime Minnesota coach. KSTP-TV on Saturdays carries the NCAA college games. The Chicago Bears and Cardinals' professional contests' telecasts reach here Sunday afternoons over WCCO-TV, which also has a locally-sponsored show preceding them. A new Tuesday night half-hour WCCO-TV football show brings films of the greatest Minnesota games of champion yesteryears. Numerous sports casts on radio and TV also will emphasize the pigskin activities hereabouts and over the nation.

Philly's Grid Coin
Philadelphia, Sept. 23.

Three Philco dealers and Philco Distributors, Inc., are sponsoring the Villanova football team's nine-game schedule over WIP.

Jim Leaming, WIP's sports director, will travel more than 11,000 miles covering Villanova's six away and three at-home games. Schedule lists Villanova vs. Kentucky, Sept. 20; Clemson, Sept. 27; Detroit, Oct. 4; Wake Forest, Oct. 11; Boston College, Oct. 17; Xavier, Oct. 26; Parris Island, Oct. 31; Tulsa, Nov. 8, and Boston U., Nov. 22.

WOR-TV

Continued from page 25

film concept, and pix were beamed only when supplied by a sponsor.

New policy will also hit other departments, such as engineering, since fewer technicians will be needed to man a largely-film operation.

Industry Picture

While there have been firings among engineers and cameramen in the past year (as at ABC-TV), the demand for technicians is still great and they have found new berths relatively easily. Directors, associate directors and production coordinators have found it tougher, however. Recent wholesale dismissals made by NBC-TV, for example, under its integration blueprint, have resulted in large numbers of qualified men applying for the few posts that have been opening up. Cutbacks in production staffs at agencies have similarly sent a brigade of job-seekers out knocking on doors.

Although lifting the freeze on station construction has been regarded as a potential for creating new jobs, the demand has not yet been felt. Some TV-ites don't want to "get lost in the sticks." Others who have applied for situations in the hinterlands report that stations are taking so many network and/or film shows that local programming is negligible and pay scales are "substandard."

Particularly hard hit are actors in the east. Swing to film, with production moving to the Coast, has left slim pickin's in the Gotham production centre. A frequent cry from N. Y. talent agencies is "we're starving."

With film demonstrating the ability to supplant sports, one of TV's most staple commodities, performers and production personnel are asking themselves some questions, particularly about the advisability of relocating on the Coast. A number of actors and other creative workers have already decided to "go West," where the TV pastures appear greener.

Detroit—"Cinderella Weekend," WWJ-TV and AM simulcast, is celebrating its fourth anniversary. It was the first simulcast in the mid-west and has enjoyed the longest continuous run of any audience participation show in the area. Johnny King continues as emcee. Dave Zimmerman is the announcer.

Share in Residuals

Continued from page 23

Davis show, for General Electric; Arthur Lubin, Mickey Rooney show; John Brahm, Edward Lewis Productions; Robert Florey, Don Sharpe Enterprises; Richard Whorf, CBS-TV; William Asher, Desilu's "I Love Lucy." Only case on record of a studio making loanout of a director to a vidpix company is that of Republic's Phil Ford, loaned to Revue Productions.

Other directors who are or have been in video include Alan Davis, Felix Jacobes, Lew Landers, William Cameron Menzies, George Archibald, Rodney Amateau, Frank McDonald, George Blair, Denwin Abbe, Thomas Carr, Jean Yarbrough, Ralph Murphy, E. A. Dupont, Frank Wisbar, Richard Bare, Wallace Fox, Reginald LeBorg, John English, Robert Aldrich, Roger Andrews, Wesley Barry, Charles Barton, William Beaudine, Howard Bretherton, Phil Brown, William Claxton, William Berke, Edward Bernds, George Blair, Fred Brannan, Irving Brecher, Lewis Collins, J. T. Coyle, Harold Daniels.

Also on the roster are Jules Bricken, Eddie Davis, Harry Franklin, Seymour Friedman, Gunther Fritsch, Charles Haas, Arthur Hillton, Richard Irving, Leigh Jason, Vernon Keays, Roy Kellino, Eric Kenton, James Kern, Paul Landres, Ross Lederman, Del Lord, Edward Mann, Fletcher Markle, Sobey Martin, John H. Morse, Earl McEvoy, Ray Nazzaro, Ron Ormond, Irving Pichel, Arthur Pierson, Jack Reynolds, Arthur Ripley, William Russell, Harold Schuster, Edward Sedgwick, George Seitz Jr., Lesley Selander, Lee Sholem, Donald Siegel, Robert Stevenson, Victor Stoloff, Andrew Stone, Frank Strayer, Richard Talmadge, William Thiele, James Tinley, Nate Watt, Sam White, W. Lee Wilder, Frank Woodruff, Basil Wrangell and Hal Yates.

Directors guild execs are highly optimistic about the vidpix situation, feeling increasing importance of the media in the overall entertainment picture will unquestionably prove more and more beneficial for the meggers.

Plymouth's MBS Griddier

Plymouth cars have bought the East-West football contest on Mutual for Saturday, Dec. 27, via N. W. Ayer.

Show will follow the Blue-Gray contest, for which Mutual reportedly has another sponsor on tap.

Detroit—Sinclair Refining Co. will sponsor nine college football games over WXYZ beginning Sept. 27, it was announced by James G. Riddell, WXYZ prexy. Don Waltrick will handle the play-by-play.



Eileen BARTON
AMERICAN MUSIC HALL

and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
CORAL RECORDS Dir.: MCA

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Need the services of a highly capable MUSIC SUPERVISOR (using records) for your radio or TV show?

Top Composer-Conductor of many radio, TV and film scores qualified to "cue" your comedy or dramatic scripts most effectively!

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Only TV station in—only TV
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rich Pennsylvania market area

Clair R. McCollough, Pres.

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ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Radio Network Premieres

(Sept. 24-Oct. 4)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days:

SEPT. 25

News as It Happened. Dramatized News. ABC, 9:30 to 10 p.m. Sustaining.

SEPT. 27

Fun for All. Quiz. CBS, 1 to 1:30 p.m. Prom, via Weiss & Geller.

SEPT. 28

Amos 'n' Andy. Comedy. CBS, 7:30 to 8 p.m. Rexall, via BED&O.

SEPT. 29

Sports with Bob Finnegan. Football highlights. ABC, 5:55 to 6 p.m. Monday-thru-Friday. Sustaining.

Woman of the Year. Drama. Mutual, 8 to 8:30 p.m. General Mills, via Tatham-Laird.

Off and on the Record. Disk Jockey. Mutual, 9:30 to 10 p.m. Co-op.

SEPT. 30

Black Museum. Drama. Mutual, 8 to 8:30 p.m. General Mills, via Tatham-Laird.

Search That Never Ends. Semi-documentary. Mutual, 9:05 to 9:30 p.m. Sustaining.

Two for the Money. Quiz. NBC, 10 to 10:30 p.m. Lorillard, via Lennen & Mitchell.

OCT. 1

M-G-M Musical Comedy Theatre. Musicomedy. Mutual, 8 to 9 p.m. General Mills, via Tatham-Laird.

Life Begins at 80. Panel. ABC, 8:30 to 9 p.m. Sustaining.

OCT. 2

Modern Adventures of Casanova. Drama. Mutual, 8 to 8:30 p.m. General Mills, via Tatham-Laird.

Junior Miss. Situation Comedy. CBS, 8:30 to 9 p.m. Sustaining.

OCT. 3

Adventures of Maisie. Situation comedy. Mutual, 8 to 8:30 p.m. General Mills, via Tatham-Laird.

Best Plays. Drama. NBC, 8 to 9 p.m. Sustaining.

Ozzie & Harriet. Situation comedy. ABC, 9 to 9:30 p.m. Hot-point, via Maxon; Lambert, via Lambert & Feasley, alternate sponsors.

Meet Corliss Archer. Situation comedy. ABC, 9:30 to 10 p.m. Electric Cos., via N. W. Ayer.

OCT. 4

Vaughn Monroe Show. Music. CBS, 7:30 to 8 p.m. Camel cigarettes, via Esty.

CARL SANDBURG RADIO SERIES SET FOR NBC

NBC has negotiated a deal whereby Carl Sandburg will do a 13-week series of radio programs featuring readings from his own works.

Series will be taped at Sandburg's home. They're not scheduled to start, however, until the

poet, historian and Lincoln biographer winds up the first volume of his autobiography, dealing with his childhood. (He's currently reading proofs on the work.)

Sandburg will also do a 30-minute program on film for NBC-TV as part of the series encompassed in the formerly-titled "Operations Frontal Lobes," which was inaugurated a few months back with the Bertrand Russell program.

BAYLOR, WICKHAM IN CLEVE. AM-TV SHIFTS

Cleveland, Sept. 23.

Two major administrative appointments in the television field spotted Dave Baylor, formerly general manager of WJMO, joining WEWS, and Ben Wickham resigned as radio-TV editor of The News to move to WXEL.

Baylor's appointment, announced by James C. Hanrahan, general manager, follows "vastly increased work at the management level... indicating a need of an additional general executive."

Wickham, named radio-TV editor last April, will coordinate various programming units.

Football Coin For Everybody in Chi

Chicago, Sept. 23.

WCFL and WGN have wrapped up bankrollers for their fall football skeds, thus rounding out the Chi radio gridiron picture for the upcoming season.

WGN, using the popular flexible top game of the week format, is lining up 10 midwest collegiate games into a package to be sponsored by the Chi Chevrolet dealers. First game is Sept. 27, with Jack Brickhouse calling the contests, assisted by Harry Creighton and Frank Korch.

WCFL has put together a week-end touchdown parade built around the full schedules of Notre Dame and the Chi Cardinals pro entry. General Finance is lifting the tab on the nine Notre Dame games and Sinclair Oil is backing the 12 Card tiffs. Games will be called by Joe Boland, with Bob Elson and Don MacCarthy doing the color.

Peoples Pontiac has picked up the pre- and postgame quarter-hours for the Saturday college games and M. J. Lanahan, Dodge-Plymouth dealer, has ordered the adjacencies following the Cardinals.

Cottone May Get FCC Nod

Continued from page 27

(law or engineering) and being a commissioner, even for a few months, holds considerable prestige in the communications industry.

Jones' resignation was announced Friday (19) after a White House visit. The former Congressman from Ohio, who has been a member of the Commission for five years, will enter radio law practice in Washington in association with Arthur Scharfeld and Theodore Baron, both former FCC'ers. The firm name will become Scharfeld, Jones & Baron, with the ex-Commissioner an equal partner.

Often in the spotlight during his tenure on the Commission, Jones has been a vigorous dissenter on many major policy questions. He strongly opposed the recent lift-the-freeze TV allocation plan, charging in several speeches that the assignment of channels on a city-by-city basis is without legal sanction and favors the large cities to the detriment of the smaller communities. Probably as a result of his stand, several court tests of the plan have been instituted.

An enemy of monopoly in some fields, Jones is credited with having had a big hand in persuading the Commission to hold hearings on the qualifications of Paramount Pictures Corp. as a broadcast licensee in the light of its anti-trust record. This question was consolidated with the Par-Dumont control and the ABC-United Paramount Theatres merger issues in the current package proceedings, hearings on which were recently concluded.

Jones' outstanding contribution to the FCC was his instigation of the color TV investigation, which is generally credited with having advanced the art of color video by at least 10 years even though the effect of the decision, authorizing the CBS color system, was thwarted by court action and, subsequently, national defense restrictions. Although he had no previous techni-

cal background, the Commissioner amazed top engineers of the nation with his knowledge of the intricacies of color electronics.

Ziv in Sales Expansion; 'Freedom's' 315 Stations

With sales of its "Freedom, USA," series climbing, the Frederic W. Ziv Co. has added four new salesmen in the south and midwest. They'll handle "Freedom" and other shows in the Ziv stable, including additional transcribers which are now in the planning stage.

New reps are: Earl J. Brewer, ex-district manager for the George S. May Co., Chi; Arthur E. Watson, former sales manager for the Americana Corp.; George J. Williams, an account exec with the Craigie ad agency; and Jesse S. Peavear, ex-WAFM-TV, Birmingham, sales staffer.

Ziv has inked 315 station sales of "Freedom" to date, with banks, financial institutions and insurance companies heading the list of sponsors, many of whom are backing the show in several markets. In Columbus, Ga., the series is being bankrolled by the local Americanism Information Assn.

Sanka Sponsors Drake In CBS Radio Briefie

With Carter Products having trimmed its "City Hospital" on CBS Radio Saturday afternoons from a half-hour to 25 minutes, the web this week sold the open five-minute segment to Sanka Coffee for a new Galen Drake program. Drake will hold down the 1:55 to 2 p.m. slot, with "Hospital" now in from 1:30 to 1:55.

New show gives Drake almost as much time on CBS as Arthur Godfrey has. He also has a network show cross-the-board on the web, plus another Monday-through-Friday program which is aired twice daily on WCBS, the CBS net's N. Y. flagship.

RADIO and TELEVISION

Monday, September 24, 1952 Daylight Saving Time
Copyright 1952, Frank Cooper Associates, Inc.

RADIO PROGRAM NOTES
Over 100 stations, including the A. P. C. Convention, WPTZ, 11 a. m. to 12 noon, broadcast on WGN, 9:30 p. m.

Reverend, Head of Northwestern University, Rev. Dr. W. D. P. Brown, 11:30 a. m.

You and the World—the Good Old Days, John Golden, 11:30 a. m.

Legitimate Theater, WGN, 5:15 p. m.

Birth of Nations and Gordon MacRae, 7:30 p. m.

Legitimate Theater, WGN, 8:30 p. m.

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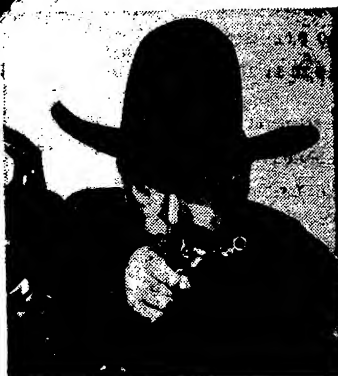
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Legitimate Theater,



HOPALONG CASSIDY

A new look at the Old West with the most famous Western star of all. Now sold in 42 markets. In production are 26 new Hopalong Cassidy adventures this year, and 26 next year.

for local and regional advertisers

NBC-QUALITY FILMS FOR



DOUGLAS FAIRBANKS JR. PRESENTS

Original stories and established classics: Drama, Comedy, Suspense in Paris, London, New York, and Hollywood — all filmed actually on location. Produced, directed and starring Douglas Fairbanks Jr.



LILLI PALMER SHOW

Sophistication, wit and cultured charm with that great lady of theatre, screen and television, Lilli Palmer. Twenty-six 15 minute shows available now.

Now you can be sure of quality when you buy NBC-TV film programs on a market by market basis. NBC backs every one of its film program offerings with the industry's longest continuous experience in television and radio network programming. Each NBC film program gives you these exclusive network-caliber advantages:

- ... TV programs as fine as those produced for the national network advertiser
- ... Famous stars—like Hopalong Cassidy, Douglas Fairbanks, Jr., Lilli Palmer, Brian Donlevy
- ... Wide audience- *and* sponsor-appeal: mystery, drama, Western and sophistication
- ... *New* films produced expressly for television—new stories, new angles, new thrills, new pleasure
- ... Films that *sell* your product—films with proved, certified, documented sales records
- ... Complete advertising packages. NBC goes all the way to help you promote every film program locally—with exploitation assistance, on-the-air aids, press advertisements and merchandising.

And remember, every NBC-Quality film program is produced from a background of programming knowledge that creates and holds audiences from credit-titles to final fade-out. Most important, you can place these network quality productions where you want them, when you want them.

Like to know more about NBC-Quality TV Films?
Write, call, wire:

TELEVISION



DAINGEROUS ASSIGNMENT

Brian Donlevy in a series of thrilling excitement-packed adventures. Already pulling big-time sales in 58 markets, a proved program.

NBC



30 Rockefeller Plaza, New York 20, N.Y.

Offices in: New York, Chicago, Los Angeles

A Service of the Nation's No. 1 Network

Television Chatter

New York

Wife of Dave Jacobson, CBS-TV public relations chief, is enrolled at Columbia Univ. for the radio-TV course which is run in cooperation with NBC. . . . Arnold Faberman has produced a one-minute commercial for Nylast, new product being handled by Weintraub agency, with Arthur J. Ornitz lensing. . . . DuMont's Bill Silber to do a column for TV Day mag on "Music Makers". . . . "Kukla, Fran and Ollie" troupe will be in New York for the show of Oct. 12 and celebrate their fifth ann. of TV the following day. . . . Mervyn Framer, ex-secretary-treasurer of Spotlight Productions, named a partner in Walt Framer Productions. . . . Ronald Dawson into "Lights Out" on Monday (29). . . . NBC gratified with George Jessel's initial appearance on "All Star Revue" Saturday (13), has signed him for two more on series.

Penny Morgan, back from summer in Europe, now liaison between CBS and the Army, Navy and Marines on the upcoming Jane Froman "USA Canteen" TV show. . . . Opera singer Lona Kenney sold her first script, "Youth on Tap," to "Tales of Tomorrow" for Friday (26). Robert Alda has lead role. . . . A. J. Russell scripted "Deadlock" as preem show on CBS-TV's "The Web". . . . Herschel S. Steinhart's play, "Sons of Men," bought for the Robert Montgomery show on NBC-TV Monday (29). It's retitled "Precinct" and will star Pat O'Brien. . . . Joyce Evans won the SRT-TV school's scholarship as most promising comedienne. . . . 14-year-old George Steiner appears on "Kraft Theatre" tonight (Wed.). . . . Soprano Marguerite Piazza has a number of dates lined up for the next month, in addition to her weekly stint on NBC's "Show of Shows." She thrushes for the American Bankers Tuesday (30) in Atlantic City; the General Motors top exec meet in Lake Placid Oct. 5; a Community Chest benefit at Fairfield, Conn., Oct. 6; General Motors truck meet in N. Y. Oct. 7; a concert date in Chicago Oct. 19, and in Syracuse and St. Louis the 22d and 23d, respectively. . . . Lew Wallace, of Affiliated Artists, is working with the National Concert & Artists Corp. in packaging and selling the upcoming radio-TV package starring Veep Alben W. Barkley. . . . Anne Russell planning to commute to Hollywood for the upcoming Ralph Edwards "This Is Your Life" show for Hazel Bishop. She does the blurbs for all the lipstick firm's video shows.

San Francisco

Dr. Allen B. DuMont due here (24) for one-day confab with dealers and officials at KPIX, local DuMont outlet. . . . McClatchey interests granted TV permit on Channel 24, Fresno, first in California since the freeze. . . . Samuel Gompers Trade School installed two RCA television cameras and other necessary equipment for technical classes. . . . NBC-TV Di-

rector Dave Crandell here from New York, vacationing with his bride, Norma. . . . KPIX Director Frederick Gadette called to Hollywood to direct Art Baker's "You Asked For It," beginning Oct. 5. He'll be replaced at KPIX by Robert L. Davey, former floor manager. . . . Lee Giroux, local TV's "Man of the Year," opened swank new production offices on Vallejo Street with his partners Dick Dinsmore, and John and Maggie Atterbury. . . . Bill McKavanaugh preeming (20) new variety show on KPIX. . . . Frank Allen signed to voice "The Unexpected" commercials. . . . Outward bound: KGO-TV Boss Jim Connelly to Hollywood for ABC net meeting; KPIX Boss Phil Lasky to New York.

Chicago

Reinold Werrenrath, Jr., back from a two-year hitch in the Navy Air Corps, is now producing NBC-TV's Sunday afternoon "Zoo Parade". . . . Al Morey, new midwest sales chief for Procter Syndicate International, racked up his first sale last week, selling "China Smith," half-hour vidpix starring Dan Duryea, to Cribben & Sexton. Series starts Oct. 2 in the Thursday night 9:30 slot on WNBQ. . . . With City National Bank checked off "Impact," Daily News is paying the tab on the Thursday night WENR-TV documentary which since its inception has been jointly produced by the station and the daily. . . . WBKB's "Creative Cookery," hosted by Francois Pope and sons Bob and Frank, goes into the fall season SRO. . . . WNBQ's femme chinner Dorsey Connors working the commercials on the station's new 11 p.m. Sunday feature film bankrolled by Trifari, Krussman & Fishel Jewelry. . . . Dick Crown, national sales manager of NBC-TV film sales, previewed web's new vidpix for agency reps here last week. . . . Marie Linchan, for the past eight years secretary to Abe Saperstein, owner-manager of the Harlem Globetrotters basketball team, has joined the Lea Salkin TV booking shop. . . . WGN-TV snagged the film recaps of both the Chi Bears and Cardinal pro football games with Standard Oil backing the Bears' "Quarterback Show" and Boyer Labs paying the bills on the Cards' show. Two half-hour programs will be slotted back-to-back Monday nights.

WENR-TV

Continued from page 29

House Coffee) order for three days of Austin Kiplinger's 6 p.m. newscasts and Campbell Cereal's and Westclox's participation in John Weigel's nightly weather show.

Because of its prime time availabilities, the Chi ABC outlet has been able to grab off some choice tele pix slottings. McLaughlin has

also picked up the "Foreign Intrigue" vidpix due to start next month; Miller Brewing, the new "March of Time" series; Van Camp, the new Hopalong Cassidy package; Kellogg, the "Superman" series, and Hamm's Brewing, the weekly pro football highlights filmed by Tel-Ra Productions.

The new local accounts, many of them using the pitchman routines, have gone in for the Hollywood oldies. A total of 25 feature pix weekly has been booked for fall sponsorship. Allen Christopher has ordered four solid hours of celluloid on Saturdays from 11 a.m. to 3 p.m.; the Marmel Co. has taken over the daily 3 p.m. feature and Young Products the daily "Movie Mart" at 2 p.m., plus the Tuesday night fall pic.

Besides the Saturday afternoon grind policy there's the Saturday evening "Tri-Star Theatre" starting at 8 p.m. which unsprockets three complete features. "Tri-Star" is currently SRO.

Major renewals tallied are the Friday night "Courtesy Hour," hour-long variety stanza sponsored and emceed by Jim Moran, Hudson dealer, and "Mr. Fixum" backed by the Harvey Lumber Co. Thursday nights.

Denny

Continued from page 29

Denny observed that it wouldn't hurt anyone "until TV gets the fourth dimension." Harris also noted gripes about announcers smacking their lips after quaffing a glass of beer. Denny noted that it is "merely the natural desire of the sponsor to show that the product is enjoyable."

On the question of commercial excesses, Rep. Harris said, "Somebody should assume responsibility in that field." Denny replied that it is the network's responsibility to police commercials and described continuity acceptance procedures. He said continuity acceptance personnel take part in the entire process of producing programs, consulting with agencies, sponsors, directors, etc., adding that commercial copy is carefully checked for the claims made, as well as for length.

Questioned on how much of its programs the network produces itself, Denny said that the fall TV lineup of 75 hours weekly includes 73.3%, which NBC produces, and 26.7% bought on the outside. Chairman Harris, quizzing Denny, got him to state that radio and tele are "part of the American home" and thus "there is a difference between broadcasting and newspapers." Denny admitted that AM and TV have "great influence on American minds" and commented that broadcasters are aware of the responsibilities this entails. When the committee raised questions about TV criminals inspiring crime, Denny said only 2.7% of TV shows were whodunits, and quoted a psychiatrist on 11 other influences, such as overcrowded prisons and mental hospitals, war tensions, inadequate housing, etc.

Committeemen commented that the NBC film was "interesting and fine" but added that it didn't touch many problems the solons are concerned about. Group inspected network facilities in the afternoon. Reconvening today (Wed.) it will hear J. L. Van Volkenburg, CBS-TV prez.

Chi TV Council

Continued from page 29

eral points are believed certain to generate sparks.

The two network-owned stations WNBQ (NBC) and WENR-TV (ABC) both fly the NARTB Code Seal. WBKB has held off joining NARTB or signing up for the Code, pending the United Paramount Theatres merger with ABC when the local indie melds with WENR-TV. WGN-TV, the Chi Tribune-owned outlet, although a member of the industry association has not subscribed to the Code on the grounds that it has an adequate standard of conduct of its own. Sterling (Red) Quinlan, WBKB program director, is new vice-president of the Council but there is no WGN representation on the board.

Also likely to stir up some inter-industry friction is the proposal that the group take a stand against "bad and over-lengthy" blurbs. A watchdog committee is to be set up to report on local

Inside Stuff—Television

Problem of dealing with "blacklisting" and allegations of subversive affiliations of talent will be taken up by Television Authority and American Federation of Radio Artists after details of their merger are worked out.

A meeting of the merged union, Assn. of National Advertisers and American Assn. of Advertising Agencies will be called. It will discuss the report prepared by Dr. Robert E. Cushing of Cornell U. on the question. Dr. Cushing drew up a blueprint which calls for the creation of a three-man board of distinguished citizens to sift cases brought to its attention. It would have a staff of investigators and researchers to aid its work and would give the artists involved a chance to have their say.

Problem of confusion arising from performers with the same name will be brought up at the next convention of Television Authority.

An appeal to deal with the situation was made by Lee Graham, 13-year-old tele actress and charter member of TVA, who finds that several casting agents think she is occupied on "Letter to Lee Graham," on WJZ-TV, N. Y.

Latter features the adult authoress Lee Graham, in a cross-the-board stanza in which she helps people with their marital and personal problems. The moppet Miss Graham is also a member of American Federation of Radio Artists and Actors Equity.

To serve advertisers who don't want or can't afford vidpix commercials, WNBQ, N. Y., has unveiled a "House of Station Breaks."

"House" is a small studio equipped with special equipment to provide a wide variety of backgrounds requested by sponsors. It includes a complete kitchen unit, a group of store fronts and interiors, equipment for flip cards, crawl titles, drum titles and other identification equipment and other display aids, such as "window shade" backgrounds which can be quickly put into position.

It's designed to stress personalized selling. First sponsor using the "house" is Robert Hall Clothes.

George Chandler, Screen Actors Guild treasurer, trekked east to attend last week's American Federation of Labor convention and sit in on negotiations for telefilm commercials.

While at the AFL convention he was paged. Call was from "Lux Video Theatre" asking Chandler to play a featured part in "Message for Janice" on the tele show Monday (29).

An FBI telecast led to the arrest in Lancaster, Pa., of Albertus Reed Bollacker, alleged to have embezzled \$28,500 in Federal funds from the officer's mess of the Charleston, S. C., Naval Base.

Bollacker, who had been sought by the FBI for eight months, was employed as a butcher. His photo flashed on the "Wanted Persons" TV show caused two persons to notify authorities. Bollacker had moved to Lancaster only two weeks ago, after living in Philadelphia for several months.

A 13% jump in purchase of TV sets in L.A. area in August brings total sets there to 1,347,154. It was reported by Glen L. Logan, managing director of the Electric League of L.A. He said 23,066 sets were sold in August, that set distribution in that area is 20% above the first eight months of last year, adding survey he had taken indicated the 20 and 21-inch screen sets were running 31 to 1 over combined total of all other sizes. Logan opined fast growth of TV on Coast points to L.A. as eventual video capital of the world, both in audience and programming.

shows, as to their content and commercials.

The Council voted to establish yearly TV Awards for "the greatest contributions made towards establishing television techniques as an art form and a medium of its own."

ABC 'Talking Ads'

Continued from page 29

tures is a series of four balloons, in which the stations can insert appropriate copy. Thus, the shot of husband and wife can have copy about "Ozzie and Harriet" inserted into the balloon blanks, or lines about another show appealing to a couple. Cut of children will be used for "No School Today," or other juvenile airs.

In addition to using the mats for preparing ads on network shows, they can be used to plug local airers. Husband-and-wife picture, De Groot suggests, could be used to tout the local "wake-up" show or carry institutional copy for the outlet. Ads are one column wide by seven inches, and may be run individually or grouped.

The web itself will spend \$9,000 during October on newspaper space in the five cities in which it has owned-and-operated outlets. This does not include special campaigns for Walter Winchell, returning to AM and preeming on TV Oct. 5, and for "Ozzie and Harriet," coming back from summer hiatus and bowing on Tele. Separate ads will be placed for AM and TV.

Concentration for October is the daytime AM shows. In November De Groot will place major emphasis on the Friday night lineup.

WNEW

Continued from page 26

based on the growing interest in interplanetary travel. Concept will be to do it on a documentary level, on the theory that the actual facts are more fabulous than science fiction, and relating it to the experience of the average man. Another will be "America For Sale," a folk

music stanza outlining the American heritage in terms of the struggle and sacrifice it entailed. "Record Session," which goes into the stories behind pop disks, kicked off Sunday (21) night.

Kaland is prepping a group of spots urging registration for the elections. He'll depart from the station's jingle approach and use, instead, quickie dramatic vignettes.

ARRANGEMENTS ORIGINAL MUSIC SPECIAL MATERIAL

FRANK W. METIS
1650 Broadway, New York City
Suite 1104
Circle 4-3869

HARPO MARX NBC-TV RCA-VICTOR Mgt.: GUMMO MARX

Wes Whitcomb MIKE WANTS YOU ON SPOT (Please Contact at Once)

AVAILABLE EXECUTIVE SECRETARY 10 years with internationally famous stage and screen personality, now available for responsible position in New York City. Box V 300, Variety, 154 West 46th Street New York 36, N. Y.

Position Wanted SECRETARY-GAL FRIDAY Formerly with radio-TV personality. Night years experience. Volume and responsibility. Travel if required. References. Write Box 927, Variety, 412 N. Michigan, Chicago 11, Ill.

Your Top TV Sales opportunity

WDEL-TV

Wilmington, Del.

In the market which has highest
income per family in the country

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago



QUALITY

TELEVISION

The underlined word in the caption is the key to all three of the shows described below . . . Quality in subject material . . . Quality in writing . . . Quality in casting . . . Quality in direction . . . and Quality production. The reason we stress the word Quality is because we believe it is the best insurance for a profitable and successful TV production company.

Many people in TV, with more enthusiasm than experience, talk optimistically about the rosy future . . . residuals . . . all the product that will be needed for the new markets and 2,000 stations . . . but we believe that in the great future of TV the successful product will be limited more and more to the Quality product.

ANN SOTHERN in

"PRIVATE SECRETARY"

This is a comedy — and we know that is a risky word to use as comedies aren't easy to come by. . . . But we're confident that we have one because of these reasons: . . . First, we have one of the best comedienne in the business as the star—Ann Sothern . . . Second, we went overboard in the writing and direction . . . Third, we have a subject that's funny, timely and inexhaustible.

"HOW TO GET THE MOST OUT OF LIFE"

with DALE CARNEGIE

This show promises to do something completely out of the ordinary in TV . . . it's an exciting and fascinating series with a vital *plus ingredient* that will reach straight into the heart and home of every American. The *plus ingredient* is something we believe everyone wants—a helpful clue on how to achieve happiness, security, self-confidence and freedom from worry

"Steve Donovan"

A WESTERN

. . . With the following ingredients. First, a six foot three inch star named Doug Kennedy who can really ride and rope. Second, the best team of western TV writers in the business. Third, top quality production supplied by the man who has produced more than 100 hours of westerns for TV. The first film is now available for screening and we would like you to see it and compare it with any other western on the market.

SEND FOR COMPLETE DESCRIPTIONS OF ALL 3 SHOWS

TELEVISION COMMERCIALS

Chertok Production Company has produced commercial films for such outstanding national concerns as Westinghouse, Union Oil, Procter & Gamble, Gillette and many others. The Gillette commercials seen on the Gillette Cavalcade of Sports has been recognized by business as a powerful sales tool and acclaimed by the public for their taste, imagination and humor . . . if your TV program has a commercial problem perhaps we could help.

JACK CHERTOK PRODUCTIONS

GENERAL SERVICE STUDIO

HOLLYWOOD, CALIF.

Holliday, Ives, Levenson, Loeb

Continued from page 1

at parties given by the United American-Spanish Aid Committee, saying the unit had played many benefits. Asked about whether she sponsored the Committee for the Negro in the Arts, she replied:

"That is something that I looked into last summer. As you can understand, my employers, Columbia Pictures, were very disturbed about all the things that have been happening and coming up, and they investigated me, so to speak, and asked me all of the questions, and last summer they showed me a letterhead.

"They said, 'Now you have disclaimed all these things, but here is a letterhead with your name on it,' and that was the organization, and I said, 'Well, I don't remember being a member of the organization or allowing them to use my name.'

"I wrote the organization a letter saying that since I had no knowledge of what the organization was about and had no activity in it, I would appreciate it if they would remove my name from their letterhead. That was last summer; that was the first time I knew I was connected with it."

Picket Publicity

Arens asked if it wasn't true that on Nov. 30, 1946, she marched as a picket in front of Pier 53 in Manhattan during a Communist-sponsored strike. Miss Holliday said she couldn't remember, but that she had once picketed. She said it was untrue that she had ever picketed the Spanish consulate, because that was one of the things Columbia Pictures investigated. "But you do have a recollection of being in a picket line?" Arens persisted.

"Yes, not in a picket line, but I had a publicity picture taken. I don't know what it was for." Sen. Arthur V. Watkins (R., Utah) asked if it wasn't arranged by her agent.

"This sort of thing," she replied, "I don't think would have been arranged by an agent, because I don't think it would have been publicity for me, but probably for the picketers. I don't think it appeared anywhere, because I never saw it."

"Were you in a bathing suit, or what?" asked Arens.

"It was cold," said Miss Holliday.

She said she didn't remember who had asked her to picket, because she got requests from many people to help out in different things.

"It seems to me," commented Senator Watkins, "that a person in your profession has to have a trained memory."

"Now I'm getting one, but I didn't know then that I needed one. Now I am so careful that I don't side on anything and I don't answer anything. I have answering

services saying that I am not in. I didn't know I would have to have that kind of memory."

Under questioning, she said she sent a telegram to the Governor of New York or some other state official protesting the Peekskill riot in which Paul Robeson and the Communists were involved.

"I said there should have been police protection for people who were not armed, who were being attacked by people who were armed and I felt it was a terrible thing. This was to me a civic outrage," she said she didn't know Robeson or discuss the matter with him.

"You've heard of other riots in America during your lifetime," said Senator Watkins. "Have you ever, on any other occasion, sent a telegram protesting or asking protection for certain groups?"

"I once sent a telegram to Washington about something. I think probably to our senator, but I don't know just what."

"Which senator?"

"Whoever it was, or maybe it was the President, I do remember it was something about protesting something by telegram to Washington."

"What were you protesting about?" "I don't know."

"What was the subject of the telegram?" "I don't know."

No Commy Friends

She admitted sending a message to Russia in 1948, congratulating the Moscow Art Theatre on its 50th anniversary. "I didn't send greetings to Moscow," she said. "I sent it to actors." A little later she amended.

"I didn't send it. Someone said, 'Don't you think it's a good idea?'"

I said, 'Yes.' They said, 'Can we use your name?' I said, 'Yes'."

"Did you not have any friends who were Communists?" asked Senator Watkins.

"Never."

Arens said, "Alvin Hammer, however, refused to testify before the House Un-American Activities Committee as to whether or not he was a Communist."

"That is correct."

"Adolph Green and Betty Comden," continued Arens, "with whom you were associated in The Revuers, were Communist Front records, do they not?"

"No. I am as sure of that as I can be of anybody that isn't me."

"Adolph Green, your friend, was a sponsor of the Committee for the Re-election of Benjamin Davis."

"I certainly never knew that."

"Betty Comden, your friend, was reported to be a sponsor for the Committee for the Re-election of Benjamin Davis."

"I never knew that and I really doubt it."

Miss Holliday was asked about her connection with the Communist-backed Scientific & Cultural Conference for World Peace,

held at the Waldorf in New York in 1949. She said some youngsters rang her doorbell, asked her to sign a petition and that "I was sort of flattered." She said she signed, not knowing they would use her name as a sponsor.

She said she has since learned the true nature of that conference. Asked about the Daily Worker reporting her as an entertainer at a Commy Front affair, she replied:

"My name has often been used without my knowing anything about it. They say, 'Judy Holliday is coming.' A great many of these things I know nothing about. I never knew about that, because I don't read the Daily Worker, until the Columbia people told me."

"Have you been affiliated with People's Songs?"

"I gave them \$1 after much nagging and pestering. I dislike folk songs intensely. I think the People's Songs are terrible. I have no interest in it at all."

"You are listed as a member of the board of sponsors," said Arens, "in a letterhead dated March, 1948."

"That's what they told me. That is probably because I gave them \$1. I didn't even know they were Communist. I just hated their stuff."

"You realize, do you not, and you did realize at the time you were affiliated with all these Communist Front organizations, that your name could be used to influence public opinion?"

Name Value

"I didn't know they were Communist Front, but I knew that my name had that kind of value."

"You watch it now, do you not?" "Ho, do I watch it now?"

In response to questions, she admitted her uncle, Joseph Gollomb, was "a very radical Communist" and onetime employee of the Daily Worker. She said he had broken with the Party, however, about 1941 and had become rabidly anti-Commy.

Asked why she registered American Labor Party in 1948, she explained that she regarded it as a "sort of middle party. It was the party that wasn't in power and it wasn't the Republican Party."

"Is your husband a member?" she was asked. "I don't think so."

"Did you ever discuss politics?"

"Only lately. And, boy, we talk about nothing else now. My husband's friends talked either music or records, and my friends talked show business and who was getting where, and what you had to do to get a job."

At another place she explained, "I have had my eyes opened like they have never been opened in the last year by Columbia, by lawyers, by people that I have hired to investigate me. I wanted to know what I had done."

"You hired people to investigate you?" asked Senator Watkins.

"I certainly did, because I had gotten into a lot of trouble." Explaining how careful she has been recently about appeals to her, she said, "I don't say 'Yes' to anything now except cancer, polio and cerebral palsy, and things like that."

Arens asked her, "Do you know a lady by the name of Yetta Cohn, C-o-h-n?" "She has been my best friend for about 12 years. She is a policewoman for the city of New York."

"Has she anything to do in any respect with your signatures and affiliations with these Communist Front Organizations?"

"No. I was told that she was a Communist."

"I beg your pardon?" said Arens.

"I was told that she was a Communist by Mr. Bierly, who was investigating me and my friends."

Rifkind explained that Bierly was an investigator hired by Columbia Pictures and was a former FBI agent.

"The only way that I could figure out that anybody could say that she was a Communist," volunteered Miss Holliday, "is because she knows me and they say I am, because she is the most blameless creature, the most patriotic and honest creature that I know, and she is not only a member of the police force but she has been promoted to be the editor of the police magazine, and I have full confidence that the police force of New York investigate their employees rather thoroughly."

Miss Holliday gave the committee a statement about her feelings which she had prepared with the help of Nate Spingold, eastern head of Columbia Pictures, and Ray Bell, a Col publicity man. In this she stated in part:

"I am not a member of the Com-

munist Party; I never was a member of the Communist Party; I am not a Communist; I am not a subversive; and I have never associated with any movement known to me to be subversive. I am opposed to Communism. I resent its threat to our existence."

In the Middle

Burl Ives, who said he came to New York as a music student in 1933, detailed his long, varied background in show biz when he testified before the committee on May 20 last, and explained his position as follows:

"I made a decision a good many years ago in regard to Communism. I realized I was not a Communist and did not believe in the Communist philosophy. But having been for many years around New York and in what they call the general labor movement, and at the time of the New Deal, I was in the middle of all these artistic things that were happening. As a matter of fact, my first audience as a singer was various unions and so-called progressive organizations." He stated that in 1950, "when this thing became a little more agitated," he voluntarily went before the FBI and "for the record, told my story that I was not subversive and was not against my country."

Asked about a wide variety of "fronts" with which his name has been linked, he admitted that he had lent his name to some under the impression that they were good things.

He said he had no recollection of any type of association with some of them, however. He was asked about a broadcast in which he participated in November, 1947, on behalf of the Hollywood 10 and explained,

"There seemed to be an attack on the film industry and writers, and at that time it appeared to me that it was against a man's civil rights, this investigation, and I felt it was wrong."

Ives said he had been for a while on the board of sponsors of People's Songs, Inc., and that Peter Seegar had probably invited him to join. He added, "I was asked to join them a long while ago, but I didn't for the reason that they wrote a song called 'I Hate War and So Does Eleanor' which was against the President, and I thought this was in bad taste and didn't agree with it." He said his only connection had been in the furtherance of folk music, "and certainly never to further the purposes of the Soviet Union or any other organization that would be against our Government."

Ives told how he started in radio in 1940 at CBS on a folk singer's program called "Back Where I Come From."

"At the end of this program," he said, "I was the one person that they kept on the air as a single, and the others were let go, which probably had something to do with the antagonism."

Clearing It Up

Ives continued later: "There are a couple of things I would like to clear up."

"At the passport division in the U. S. Passport Dept., they told my wife in April, 1952, that there were two accusations against me, signed by some people. The first was that during 1943 and 1944 I gave \$250

each week to the Communist Party. I want to go on record as saying that this is absolutely untrue, because I would never have given that amount of money to anything, because I didn't have that amount of money and because I didn't make but \$100 a week up until 1944, and then I only made \$250. Later in the year, 1944, I went into a show, 'Sing Out Sweet Land,' and there I only started at \$250.

"So in the first place it would have been impossible, and in the second place I just want to go on record as saying that this is a lie.

"The second point is that somebody has signed a statement that I am a member of the Communist Party; three people have."

Ives said he is not, but that in the spring of 1944 he attended some open meetings of the then Communist Political Assn. to find out what it was all about.

"I went to a few of those meetings over a period of time and rejected this idea, the possibility of being a Communist, because I am against that philosophy." He said he was taken to the meetings by "an old friend of mine," Richard Dyer-Bennet, but that Dyer-Bennet reached the same conclusion about Communism and also stopped attending the meetings.

"Do you recall whether or not you were issued a membership card in the Communist Political Assn.?"

"I don't know, but I may have been. I may have been issued a card because I remember I had something that got me in."

Sam Levenson testified before the Senate Committee on March 20. He appeared at his own request. He said he was on the panel of the "This Is Show Business" TV show, sponsored by Lucky Strike, and that "I also have a show for which I have no sponsor and would be very grateful for one."

He said he had once done six columns a week for the N. Y. Daily Compass for \$75 per week, later raised to \$100. He joined at the invitation of Ted Thackrey, in the belief that it was a liberal publication, but after he was on people began to comment to him.

"I went to Mr. Thackrey. I asked him the \$64 question, 'Are you a Communist, Mr. Thackrey?' Mr. Thackrey denied it completely and said that, if anything, he had difficulty with the Communists." Levenson later discussed the situation with Paul Denis, another columnist on the paper. They decided they were being hurt by their connection, so both quit.

"Mr. Levenson, are you or have you ever been a member of the Communist Party?"

"I have not ever been. I am not at present, either."

"Are you acquainted with Josh White?" "I have seen Josh White work as a performer."

"Are you aware of any Communist affiliations or associations of Josh White?" "No."

Alimony

Appearing before the committee last April 23 was Philip Loeb, New York actor, who was accompanied by his attorney, R. Lawrence Siegel. Asked about his present activity, by committee staff director Arens, Loeb replied:

"I am receiving alimony right

(Continued on page 41)

WTTV

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BRITISH AMERICAN RAINCOAT COMPANY

200 FIFTH AVENUE at 23rd STREET

Holliday, Ives, Levenson, Loeb

Continued from page 40

now from Mrs. Goldberg. I was thrown off the air because my name was in 'Red Channels,' and I am living on the money that she pays me to satisfy the contract I had with her."

"What was that?" asked Sen. Homer Ferguson (R., Mich.).

"I was joking. I am an ex-husband of Mrs. Goldberg on the air, and therefore I get money every week for satisfaction of a contract that I had. I also do some teaching. She is Molly Goldberg, of the Goldbergs, and she is really Mrs. Gertrude Berg."

Loeb said he had several weeks of employment with the Group Theatre. He was on the board of directors of Stage for Action for several months, and made a speech at the Racial Freedom Rally in 1945.

"Have you ever knowingly been connected with any Communist movement?" asked Senator Ferguson.

"No sir. Not in the sense that I recall any Communist movement."

"Did you try to ascertain whether or not they were Communist movements?"

"No, I don't think that I did. If the purpose of the movement seemed to me a laudable one, I had no compunctions in joining with those that I assumed were good American citizens."

Loeb added that things are different today, because "we have troops fighting in Korea against people who are probably egged on by Communists, and sponsored by Communists, and the international situation is much, much different now than it used to be."

Loeb said "Red Channels" cited him for 17 Commy-Front associations. "It is the inference that people draw from your listing there that affects you."

Loeb said that while he fought against Actors Equity complying with the non-Communist oath, this was merely on principle and that he personally signed the oath. Arens asked him, "Do you feel that the proceeding here today is fair and in the public interest?"

"I think so."

"Have you been treated discourteously or taken advantage of in any way?"

"No; but I do say this, Mr. Arens, that in all fairness, it hurts me in the profession to be summoned here."

"What would you suggest as the alternative?"

"I don't know."

"Do you or did you know John Howard Lawson?" "Sure; I appeared in one of his plays once."

Arens asked about a split in AFRA over the subject of Communism.

"There is a feeling, I would say, among some members that there is a Communist movement there. A

so-called artists committee was formed to combat their activities."

"Which one of these forces are you identified with?" "I don't know whether I am identified with either of them. I don't do much radio work and never did, although I am a member," Loeb said he had been involved in various Communist Fronts because "I thought they were laudable purposes."

He added that he doesn't approve of the purposes of "real Communists."

"Then," asked Arens, "how do you account for your protests against duly authorized committees of Congress in making inquiry with respect to Communist activities and Communist membership?"

"If I am a Communist—which I am not—and you were authorized by the Government to interrogate me to find out if I am a Communist, which is a laudable purpose, if you flagrantly violate my rights, I think you do more harm than I could do as a Communist."

"What is the basis of your belief that the interrogation of the Communists from Hollywood violated their rights?"

"That was in 1947. I thought it was a violation of their rights to ask them what political party they belonged to."

Loeb said he didn't know his name was used in a protest against the trial and conviction of the 11 topflight Communists in New York.

Ives Statement

Burl Ives yesterday (Tues.) issued the following statement in connection with the McCarran report:

"In Europe this spring I found much Communist-inspired sentiment against our country that made clear to me that Communists, anywhere, are enemies of all established governments except their own, and not professional do-gooders on a political level, as they have long masqueraded."

Accordingly, upon my return from Europe last spring, I voluntarily and in good will appeared before the Committee. As you will see by reading my sworn testimony before the McCarran Committee, I am not and never have been a Communist. However, as a public figure, who at one time sang for, or unwittingly let my talents and name be used by organizations later exposed as Communist-manipulated, I felt it my duty to disavow these groups, so that there would be no misunderstanding in the public mind of the nature of my association with them."

Greensboro, N. C.—Henry Sullivan has resigned effective Oct. 16 as manager of WCOG, a position he has held since July 5, 1949. He will become manager of WGTM at Wilson, North Carolina.

Flack Jackpot

In what was probably the biggest cuff ad given to a video program, the New York Post yesterday (Tues.) devoted its entire front page to touting the tele talk by GOP Vice-presidential candidate Richard M. Nixon.

In type two inches tall, the tabloid's screamer head read: "Television Highlights—Channel 4—9:30, Nixon."

WBKB-TV to Pay For Itself Within 4 Years, Sez CBS

Washington, Sept. 23.

CBS purchase of WBKB-TV in Chicago for \$6,000,000, subject to FCC approval, will pay for itself in less than four years, according to findings filed with the agency last week in connection with the Paramount package proceedings.

The network brief brought out that the Balaban & Katz station lost an aggregate of approximately \$2,500,000 in the first 10 years of its operation (it went on the air in 1940), made \$652,000 in 1950 and had profits (before taxes) of about \$1,600,000 last year. The management of the stations, said CBS, "anticipates that the rate of profits will continue at the same level."

The web told the Commission that there is no reason to believe that the price being paid for the station would result in over-commercialization at expense of public service. On the contrary, it declared, it plans a higher proportion of public service programs and a reduction in the amount of time devoted to commercials.

If the proposed merger of ABC and United Paramount Theatres, on which purchase of WBKB is contingent, is approved, CBS said, the WBKB operation "will be expanded and strengthened in terms of facilities, staff and programs. The Chicago audience will have, through WBKB, a greater opportunity than heretofore to view CBS network religious, discussion, educational and other programs; it will also have a greater opportunity to view a large variety of local programs, including news and agricultural programs."

The web said its purpose in acquiring WBKB is to strengthen its operations and competitive position in the TV network field. As evidence of its ability to finance the purchase, it pointed to assets as of last Dec. 1 in excess of \$90,000,000, including \$11,000,000 in cash, \$19,000,000 in temporary cash investments and \$23,240,000 in notes and accounts receivable. The network listed its consolidated net income for 1951 as \$6,360,000.

AFRA, TVA Launch Final Huddles To Set Up Merged Union—AFTRA

Detailed technical problems of merging two unions, Television Authority and American Federation of Radio Artists, will be tackled when the national board of the new American Federation of Television & Radio Artists meets for the first time tomorrow night (Thurs.).

New York members of the board will get together tomorrow, with Chi and L. A. members to follow suit shortly. AFTRA board consists of the 57 board members of AFRA and their 50 TVA counterparts. Among the problems to be taken up are such questions as combining the two organizations' treasuries, disposition of staffers and policies on negotiating with the networks. Radio talks start in a couple of weeks and TV bargaining will follow in less than a month. An open question is whether the two bargaining sessions will be combined.

It's certain that the AFTRA board will accept the four conditions stipulated by the international board of the Associated Actors & Artistes of America when it okayed the AFRA-TVA wedding last Wednesday (17). On that night and the next the AFRA and TVA boards accepted the conditions and so the AFTRA acceptance is merely a formality.

Conditions in the 4A's resolution were: (1) AFTRA constitution be amended so that members of other branches would have until Jan. 1, 1954, to become members of AFTRA without paying initiation fees; present deadline is next Jan. 1.

(2) AFTRA constitution must pattern its TV jurisdiction as defined by the 4A's, which the preceding week recognized Screen Actors Guild as having control over film TV (although leaving some gray areas still to be hammered out);

(3) AFTRA will have to repay coin advanced to TVA by Chorus Equity, Equity and American Guild of Musical Artists, when TVA was set up as a trusteeship; and

(4) AFTRA must agree to participate in present and future interchangeability agreements, such as on discount of dues and initiation fees.

Further, AFTRA will agree to confer with other branches on five-branch or seven-branch merger. As forecast in VARIETY last week, it was the reversal of Equity's opposition to AFTRA which permitted the blending. The legit union had claimed that an AFRA-TVA wedding would inhibit a five-branch consolidation. However, when Equity nixed the merger blueprint drawn up by reps of UCLA and Cornell U., that objection's validity was questioned. Equity later indicated it would

reverse its opposition if the TVA-SAG dispute were settled and other conditions met. TVA-SAG bickering was toned down by the 4A's resolution of two weeks ago. Vote on the TVA-AFRA linkup was unanimous, with the screen guilds abstaining.

George Heller, TVA national executive secretary, said, "We're not out of the woods yet. There is still a mass of details to be cleared away." TVA convention, scheduled for this weekend, is automatically cancelled.

CAMEL YIELDS MONROE VIDEO EXCLUSIVITY

Stymied in efforts to peddle his show for TV because of an exclusivity on his services held by William Esty agency, on behalf of Camel cigarettes, Vaughn Monroe has finally obtained the ciggie company's release. Camel sponsors the Monroe radio show on CBS but permitted its TV exclusive to lie dormant.

As result, a Monroe TV show is now being peddled around the agencies. It's available to anyone but a rival ciggie company.

WCAE Axes Staff Band In Pitt Radio Cutback

Pittsburgh, Sept. 23.

Radio pictures in general getting grimmer all the time, and WCAE's presenting a good example of the growing retrenchment. For first time in a dozen years, station won't be using a staff band, and has so notified Baron Elliott. He was the studio maestro for eight straight seasons, not counting the time out he spent in the service during World War II. As a result, Elliott will job around, and is booked almost solid on one-niters until the first of the year.

Also at WCAE, Tom Duran, salesman there for 10 years, has resigned to join Videoplax, Inc., here, and will not be replaced. "Amateur Hour," sponsored by Wilkens Jewelry Co., which station has had for the last five years, isn't going back, and that's a heavy loss in revenue.

Okay Hawaii's 1st FMR

Washington, Sept. 23.

The first FM station for Hawaii was authorized last week by the FCC. The permit was issued to Henry Lee in Honolulu. Lee's application does not indicate how he will make the station pay.

There are no FM sets in the territory, but Lee may have a Transit Radio, storecasting functional music operation, planned.

BACK ON THE AIR
SEPTEMBER 30
4th Season
NBC-TV
Every Tuesday at 9 P.M.

YEARS AHEAD
IN KNOW-HOW AND SUCCESS!
FIRESIDE THEATER
PRODUCED AND DIRECTED
IN HOLLYWOOD BY **FRANK WISBAR**

Sponsor: PROCTER & GAMBLE
Agency: COMPTON ADVERTISING, INC.
FRANK WISBAR PRODUCTIONS, INC.
Eagle-Lion Studios, Hollywood

Associate Producer: SIDNEY SMITH
Director of Photography: BENJ. H. KLINE
Supervising Editor: HOLBROOK N. TODD
Coordinator: ERNST JAEGER

Opening Show
"The Next to Crash"
Starring
John Agar, Milburn Stone
Dick Crane

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stations
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film producers
film distributors

"Films for Television," as a part of TELEVISION RATES AND DATA, an SRDS publication, now brings valuable, wanted information to the one place where time buyers, film buyers, and advertisers have for years looked for rates, facilities, and technical requirements of TV stations.

Those who produce films for television and those who distribute film programs and feature movie films released for television gain in two ways from this added service:

Free listing of your services... as illustrated on page opposite. Be sure to send necessary information AT ONCE to Standard Rate and Data Service, Inc., 1740 Ridge Ave., Evanston, Ill.

A good place to describe your service, your films, your availabilities, your rates or terms. Advertising rates are the same as for the regular section of TELEVISION RATES AND DATA.

TO EQUIPMENT MANUFACTURERS—"Films for Television" provides the logical spot for description of cameras (accessories, sales, rentals), film laboratories, film servicing and editing. TO OTHERS—And for services such as talent agencies, music, costume rental, etc.

Important note—Closing date for listing data is the 12th of the month preceding publication; for advertisers, the 17th of the month preceding publication. The subscription price, \$10.00 a year, entitles subscribers to between-issues Bulletin Service.

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"films for television"

a new section to appear every month in TELEVISION RATES AND DATA

starting in November

The increasing use of film in television has created a new need—the need for a comprehensive, organized source of information for film buyers.

STANDARD RATE now fills this need with "Films for Television" in TVRD, every month, with in-between Bulletins as required. Here is a market place for TV films—where producers and distributors show their available and forthcoming film products—where buyers of film see what's being offered.

ONE HOUR FILM PROGRAMS				QUARTER HOUR FILM PROGRAMS			
Title of Show	Producer	Distributor	Outgoing	Title of Show	Producer	Distributor	Outgoing
REPTILES CROSS RIVER	W. B. Mason	Warner Bros.	10:00-10:30 P.M.	Children's Theatricals	Children's Theatricals	Children's Theatricals	10:00-10:30 P.M.
HOPALING CALIFORNIA	W. B. Mason	Warner Bros.	10:30-11:00 P.M.	FAIR WITH FIELD	J. L. Science	14 N. York	10:30-11:00 P.M.
TRAIL LANE	W. B. Mason	Warner Bros.	11:00-11:30 P.M.	FIREY PARKED	J. L. Science	14 N. York	11:00-11:30 P.M.
				THE LATE UNCLE ARMY	J. L. Science	14 N. York	11:30-12:00 A.M.

HALF HOUR FILM PROGRAMS

Title of Show	Producer	Distributor	Outgoing
REPTILES CROSS RIVER	W. B. Mason	Warner Bros.	10:00-10:30 P.M.
HOPALING CALIFORNIA	W. B. Mason	Warner Bros.	10:30-11:00 P.M.
TRAIL LANE	W. B. Mason	Warner Bros.	11:00-11:30 P.M.

SHORTS: 1-10 MINUTE

Title of Show	Producer	Distributor	Outgoing
Children's Theatricals	Children's Theatricals	Children's Theatricals	10:00-10:30 P.M.
FAIR WITH FIELD	J. L. Science	14 N. York	10:30-11:00 P.M.
FIREY PARKED	J. L. Science	14 N. York	11:00-11:30 P.M.
THE LATE UNCLE ARMY	J. L. Science	14 N. York	11:30-12:00 A.M.

Films produced for television, listed under HOUR, HALF-HOUR, QUARTER-HOUR, and 1-10 MINUTES for quick use by film buyers and users.

Film producers, listed alphabetically by states and cities and also separate alphabetical listings by name.

II—Producers of Film Programs for Television

(Producers of films listed in Part I are marked with *)

CALIFORNIA—Hollywood
Alligood Productions, Inc. (Republic Studios)
1000 Wilshire Blvd., No. Hollywood, Calif.
Tel: 2-1725 — also Optometrist
ILLINOIS—Oak Park
After Film Corp.
1111 So. Blvd., Oak Park, Ill.
Tel: 481-0000 — L. F. Monice
NEW YORK—New York
140 N. Hollywood Way, Hollywood, Calif.

Film distributors, listed alphabetically by states and cities.
An alphabetical list, by name, of distributors also included.

IV—Distributors of Feature Films Available for Television

(Producers for Theatrical, Educational, Etc.)

CALIFORNIA—Hollywood
Baker Distributors
100 W. Sunset, Hollywood, Calif.
Tel: HI 2-9700 — Mr. Morris De Mays
Features: 6—Romantic, 6—Drama, 2—Adventure

Commercial films producers, listed alphabetically, including the names of the products for which they have produced films, and the advertising agencies handling the accounts.

CALIFORNIA—Hollywood
Jerry Fairbanks, Inc.
6052 Sunset Blvd., Hollywood 28, Calif.
Tel: HUdon 2-1101 — Jerry Fairbanks
Features: 6—Drama, 6—Romantic, 6—Adventure
NEW YORK—New York
5276 Sunset Blvd., Hollywood 28, Calif.
Tel: HUdon 4807 — Harry Wayne McMahon
Features: 6—Drama, 6—Romantic, 6—Adventure
LOS ANGELES—Los Angeles
V—Producers of TV Film Commercials, Showing Products and

Cal: WHittall 4-1871 — A. G. Dunlap
O'Carroll — Young & Rubicam
Kling Studios, Inc.
601 N. Fairbanks Court, Chicago, Ill.
Tel: CHicago 4-1111 — Young & Rubicam
Admiral — Erwin Wasy & Co.
NEW YORK—New York
American Film Producers
1000 Broadway, New York, N. Y.
Tel: BR 7-500 — Robert Green

Feature film distributors, listed alphabetically by states and cities, including type and number of films available.



Inside Stuff—Radio

Robert W. Friedheim, general manager of World Broadcasting System, has been upped to veepee. Pierre Weis, formerly sales manager of the transcription library, moves up to general manager and his assistant, Richard Lawrence, takes the sales post.

John L. Sinn, World prez, announced that Friedheim will also coordinate various activities for the parent firm, the Frederic W. Ziv Co., as manager of the N. Y. office. Friedheim takes over some of the chores previously handled by Herbert Gordon, who shifted from Gotham to the Coast.

Ralph N. Weil, veepee of WOV, N. Y., directs the AM-TV clinic of the Advertising Club of N. Y.'s advertising and selling course.

Among the leaders of the various meetings will be: Sydney Roslow, head of The Pulse, Inc.; Joseph A. Moran and Rodney Erickson, Young & Rubicam veepees; Frank Silvernail, BBD&O time buying manager; John Cowden, CBS-TV; and Richard Pack, program director of WNBC-TV, N. Y.

WNYC, New York's municipal station, will open its third annual Art Festival on Oct. 19. During the week-long fete, it will beam 50 special programs, including museum tours, lectures, quizzes, forums and informal talks on phases of art.

Various museums, galleries, professional groups and schools will participate. Regular programs, such as the "Masterwork Hour," will be given an art flavor, featuring music inspired by art and artists.

ATFP

Continued from page 25

lasted until the wee hours of the morning, talking at length about the SWG discussions which were resumed last week. It was agreed another meeting with the writers should be held, and it's skedded for tomorrow night.

Johnson said "we're hopeful we will both get down to a common approach and solve these problems." He said that, while the two have not yet come to an agreement, he was considerably heartened at resumption of talks, and felt there was an area for common agreement.

ABC-UPT

Continued from page 29

sion, "the proposed alliance between ABC and UPT affords a rare opportunity to stimulate network competition at this formative point in the development of a nationwide TV system."

Approval of the merger, they argued, "will promote the public interest by providing for the first time a third combined AM and TV network strong enough in resources, showmanship, skill and managerial ability to challenge effectively the existing and potential AM and TV stations throughout the country and the public which they serve with an urgently needed, high quality network program service. This has long been a commission objective."

Companies said "it is fallacious to suggest that UPT's motion picture and theatre TV exhibition interests would tempt it to retard the fullest development of television. If its purpose were suppressive, it would be wasting its time in merging with ABC or, for that matter, with NBC or CBS. It can benefit from an investment in



Now starring on NBC's ALL-STAR REVUE Saturday's 8-9 p.m., EDT Mgt.: William Morris Agency

ABC only to the extent that it succeeds in developing the merged company so that it will be able to compete effectively with the dominant forces in the field."

60 New TV's

Continued from page 29

essing of applications began (July 1), the Commission has already certified for construction half again as many stations as are now on the air (109).

With issuance of grants last week, the Commission decided to concentrate its limited staff facilities on uncontested applications in order to expedite establishment of TV stations in non-TV areas. This means that, effective Oct. 15, processing of applications requiring hearings will be suspended until the agency has caught up with its present backlog of hearing cases.

The agency explained that the 233 applications so far marked for hearings will occupy its hearing examiners for some time and that therefore "no useful purpose would be served by designating additional applications for hearing at this time." However, the Commission pointed out, suspension of processing of contested applications won't cause delays, as it will be "a considerable period" before examiners are caught up with their existing schedules (first, hearings on contested applications begin next week).

Denver's fourth TV station, to operate in the UHF band, will be built by Mountain States Television Co., headed by Irving Jacobs, half owner of the Mammoth Sports Garden Co. Jacobs, according to the company's application, is also identified with film production.

Other commercial permits, all for UHF, went to radio station WCOV, Montgomery, Ala.; Little Rock Telecasters, Little Rock, Ark.; station KJMJ, Fresno, Cal.; station WCOS, Columbia, S. C.; station WNOK, Columbia, S. C., and station WROV, in Roanoke, Va.

The noncommercial authorization to the N. Y. Board of Regents was voted over the opposition of two commissioners, George Sterling and Edward Webster, who objected to handing out permits without funds being on hand to cover construction. Noting that costs of the station were included in a budget "being prepared" by the Regents, Sterling pointed out that the state legislature does not meet until next January, which would be the earliest date appropriations could be voted.

Gridcast 'Don'ts'

Continued from page 29

additional revenue from numerous outstate stations coming in for individual games. They'll pay a two and a half hour rate with a minimum \$250 charge. It'll only cost the NBC net telephone line charges and other expenses involved to air the game with California over the national network because it's not sponsored. Each of the out-state stations taking a feed off a broadcast direct from the Stadium, however, must pay the regular fee.

The university requires that the sponsor, narrator, program participants and broadcast outline shall be approved by it in advance and bars out candidates for political office, political parties' representatives, religious organizations and special interest groups and parties from the football broadcasts.

It also stipulates that commercials, after being approved, should be broadcast only from the originating studio and should be limited to a single presentation within the five minutes before the game's start and should not be longer than two minutes in duration.

No banners, pennants or signs are permitted to be displayed on the outside of the press box or broadcasting booths.

Studio Without Walls

Continued from page 26

from 2 to 2:30 p.m. Gitlin, recipient of several awards last season for his "Nation's Nightmare" series on CBS Radio, tagged "Everywhere" as the "show with an all-electronic setting." He explained that one of the vignettes on the preem, for example, will centre around Joan Edwards and her nine-year-old daughter and their respective show biz careers. Duo will play against a rear-screen projected slide of their actual living-room which, Gitlin said, will be combined with a new special effects device to give viewers the impression that the living-room is actually the set.

In addition to a similar show biz bit each stanza, the series will also present one emotional situation, such as a street mugging; a comedy bit, and a human interest bit. Gitlin has lined up a special production crew for the show, including Lloyd Gross, as director; Charles Romine, as scripter; Mel Heatter, as story editor, and Dave Moore, as reporter.

Fort Worth — A new quarter-hour program, "Doctor's Orders" will make its debut here on WBAP and will be heard each Sunday. Series is true to life dramas of health and the doctor's continuous war against disease. Series is sponsored by the Alcon Prescription Laboratories.

Minneapolis — Robert McKinney, assistant program director and producer and director of number of shows at WCCO, named radio acting program director to succeed Robert Sutton who is being transferred to a CBS station in Los Angeles in same capacity. Peter Card, 23-year old son of Clellan Card, WCCO-TV personality, killed when his air force training plane crashed and burned at San Angelo, Tex. He was finishing first phase of basic training and would have been commissioned as an air force pilot in December. Frank Buettel has resigned from WLOL staff to become sports director for WDGJ where he succeeds Don O'Brien who is on absence leave because of illness.

Louisville — WHAS, Louisville, has been notified by the National Council of Churches of Christ that its service program "Moral Side Of the News" has been given special honor award "for courageous attempt to provide insight into contemporary events and issues."

Louisville — Jerry Gammon, for five years with WHAS-TV as news-writer and TV News coordinator will leave Oct. 1 to become Public Relations assistant to former Kentucky Governor Keen Johnson at Reynolds Metals Co.

Worthington, O. — Phil Sheridan, continuity director of WRFD, has moved over to the promotion manager's post to fill the vacancy created when Gene Miller left to join United Broadcasting Co. Jack H. Packard now heads continuity.

Boston — Harvey J. Struthers, general manager of WEEI, has been elected Director of Advertising Club of Boston replacing William B. McGrath, WHDH managing director, who resigned because of press of his many duties.

Cincinnati — Turntables here are spinning disk jockeys from one station to another.

Will Lenay landed at WCPO from WSAI. Malcolm Richards, who also left WSAI in a budget-cutting move, is expected to wind up at WLW. Walter Phillips, who took sudden departure from WCPO last week, appears to be headed for WKRC. The Phillips fadeout

Circling the Kilocycles

came Tuesday right after the start of his nightly platter session in the downtown Colony restaurant. It was to the announcement: "We now return you to the WCPO home studio."

Cleveland — William K. Brusman has been named general manager of WHK succeeding Jackson B. Maurer who purchased WHKK. Larrp Krupp has been appointed night supervisor of WJW. WNBK has added Ernie Benedict and the Kendall Sisters in a 11:30 a.m. across the board polka, western and hillbilly songfest. Rep. Adrian B. Fink has a daily 15-minute newscast on WDOK. Former OPS Director Mike DiSalle is skedding a six to nine hour TV talkathon here to stimulate his campaign for the Senate. Kranz Brewing Corp. has placed its Old Dutch Beer account with Marcus Advertising Inc. and will continue hourlong Old Dutch Polka, Monday, 11 p.m., from WEWS to Toledo, Dayton and Columbus. TV sets in this area now total 648,876, an increase of 9,000 as against August.

Detroit — Edythe Fern Melrose, WXYZ-TV's "Lady of Charm," has been named radio and television's outstanding woman of the year by the Cleveland Women's Advertising Club. Miss Melrose will be the principal speaker at the club's annual meeting Sept. 27.

WMGM'S SPORTS SPREE; 200 EVENTS ON SKED

WMGM, Loew's-owned indie in Gotham, will launch its biggest lineup of winter sports next month, with about 200 sports events to be beamed.

Bertram Lebar, Jr., director of the outlet, said that WMGM will beam a play-by-play almost every night. Sked will include 35 N. Y. Rangers hockey games from Madison Square Garden and 15 away games; 25 N. Y. Knicks pro basketball games at home and 20 away; 62 collegiate hoop games; 10 Ivy League college basketball events; three college basketball contests from the 69th Regiment Armory, and 12 college grid games, including eight on the Army sked.

"Take a Tip From Me," 20-minute aler which is carried before and after every football game on Saturday and Sunday, will start its 12th year on the station. Indie's staff includes Bert Lee, Marty Glickman, Ward Wilson, Ted Husing, Kal Ross, Johnny Most and Chris Schenkel, with a few others still to be set.

HARRIET VAN HORNE OF THE N. Y. WORLD-TELEGRAM & SUN says:

"WORDS IN THE NIGHT"

NBC Radio, Friday, 10:15-10:30 P.M., EDT

"THE BEST, THE BRAVEST, THE MOST BEAUTIFUL RADIO PROGRAM I'VE COME UPON IN A LONG TIME IS 'WORDS IN THE NIGHT' . . . I can't say enough in praise of 'Words In the Night'. I only wish it were on the air every night. It has the kind of beauty that nourishes the spirit."

Thanks for those
brave and beautiful words.



DAVID ROSS

PRODUCER - CREATOR - NARRATOR

OF "WORDS IN THE NIGHT"

Management:



Dick Rubin

Thanks Also to
Sally Sweetland, Soprano
Tony Mottola, Guitarist
George Youtsas, Director
of "Words in the Night"

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LEONARD ANDERSON

115 West 45th Street, New York 36, N.Y. PL 7-4162
Formerly V.P. and Production Chief, Video Varieties Corp.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Peggy Lee-Gordon Jenkins Orch: "Sans Souci"—"River River" The same collaboration between Peggy Lee and Gordon Jenkins, which produced "Lover," has come up with another unusual side in "Sans Souci." It's a compelling cut with a Latin beat and an offbeat, slightly melodramatic lyric which Miss Lee projects in restrained style against one of Jenkins' fancier arrangements. "River" is another effective slice in a slow but arresting tempo.

Jo Stafford-Frankie Laine: "Tonight We're Setting The Woods On Fire"—"Piece A-Puddin'" (Columbia). This coupling of rhythm sides should attract some attention via the colorful duo of the Stafford-Laine team. Neither tune is standout but the renditions are clever enough to reach mid-hit levels. "Fire" has more general possibilities while "Puddin'" is an attempt to repeat this duo's "Hambone" click. It's too close to the original, however. **Paul Weston**

"You Darlin'" (Columbia). Art Lowry's new sides are more impressive than his initial slices for Columbia last month. Lowry's keyboard attack on "Dardenella" hits hard and commercially and could be a strong jukebox entry. Lowry's piano again dominates the orch on "You Darlin'," in a solid rhythm attack also slated for plenty of spins.

Jackie Jocko: "Lover Come Back To Me"—"You Can't Get Too Far With A Broken Heart" (Mercury). Jackie Jocko is Mercury's latest entry in the male stylist sweepstakes. Jocko has one of those extreme deliveries which is a blend of Johnnie Ray, Frankie Laine and Bill Farrell. The pipes, however, sound slightly raucous on these sides. His version of "Lover Come Back To Me" races in commonplace manner, and the flip is only fair material.

Cindy Lord: "My Love, My Life"—"Mighty Lonesome Feelin'" (M-G-M). "My Love, My Life," a

RCA Victor's Coin Operators Sales Mgr.

James J. Lennon

discourses on the

New Horizon for the Coin Machine Industry

one of the many byline pieces in the special

RCA VICTOR NUMBER

in

VARIETY
OUT NEXT WEEK

spinning time. "Hold Me, Thrill Me, Kiss Me," is an exciting number which is matched by her vocal and Jack Pleis' orch backing. "One Dream" is in the lilting ballad genre and is enhanced by a mellow multiple-voice gimmick.

Platter Pointers

Champ Butler has a pleasing country tune in "You Win Again" for Columbia. "Smada" is a first-rate sampling of **Duke Ellington's** work on the Okeh label. **Woody Herman** also impresses with his slice of "Blues in Advance" on the Mars label. **Ricky Vallo** is effective on a big ballad, "As Sure As There's Heaven" (M-G-M). On the same label, **Barbara Ruick** and **Carleton Carpenter** have a cute version of "No Two People".

Lorry Raine has a neat side in "Won'tcha Stay" for Universal. **Rusty Draper**, still sounding too much like **Frankie Laine**, belts hard on "I Gotta Have My Baby Back" (Mercury). **Ellen Sutton** vocals impressively on "Then I'll Know" (Keim). **Louis Armstrong's** version of "Takes Two To Tango" is not one of his better efforts (Decca). On the same label, **Guy Lombardo** has a pleasing side in "Hide-away Harbor" (Decca).

Bell Sisters have an okay tune in "If'n" (Victor). **Johnny Mercer** has a fine slice of "Glow Worm" for Capitol. In the honky-tonk vein, **Jack Fina** orch hits a bright pace on "Rinky Dink Melody" (M-G-M).

Acquaviva has a pair of vivid instrumentals in "Curtain Time" and "My Love-My Love" (M-G-M). **Paul Darnay** makes an impressive wax debut with "Don't Cry My Heart" on the indie Brewster label. **Carmen Cavallaro** is in top keyboard form on "Malaguena" (Decca). **Dolores Hawkins** does a fine job on "I'm in the Mood for Love" (Coral). **Frankie Carle** has a clicko cut of "Mademoiselle" (Victor). **Bob Eberly's** "When I Dream" on Capitol rates spins.

beautiful ballad which merits spins, gets another fine interpretation by **Cindy Lord**, a promising vocal talent who needs the right tune to break through. Miss Lord handles the lyrics with taste and sensitivity. "Lonesome Feelin'" is a good slow ballad with a torch quality which Miss Lord projects with bluesy pipes. **Sarah Vaughan's** slice of this tune for Columbia will also help launch this tune.

Henri Rene Orch: "I'm Never Satisfied"—"Little White Rosebush" (Victor). "Satisfied" is a cute polka novelty with a bright beat which Henri Rene's orch socks over with a snappy vocal by **Lou Dinning**. It's fine juke fare. "Rosebush" is a juve-styled item which gets a pleasing production by Miss Dinning and Rene.

Karen Chandler: "Hold Me, Thrill Me, Kiss Me"—"One Dream" (Coral). **Karen Chandler** makes an effective debut as a Coral label warbler on this coupling. Her vibrant piping quality and song-selling know-how make her a potent entry in the femme disk sweeps. Miss Chandler scores on both sides with each due for hefty

orch and **Norman Luboff** Choir assist with excellent rhythm backgrounds.

Georgia Gibbs: "My Favorite Song"—"Sinner Or Saint" (Mercury). "Favorite Song" is not as strong fare as "Kiss of Fire" for Georgia Gibbs but it's delivered for maximum impact on this slice. It's an okay tune with an easy beat for easy listening buck-lugging heavy impact. "Sinner Or Saint" gets a good workover by Miss Gibbs and may step out as the top side. **Fredy Martin** orch's version of this tune for RCA Victor is fair. **Stuart Wade** delivering an unimpressive vocal.

Johnny Standley: "It's In The Book" (Capitol). This is a two-sided comedy talking number which might garner some attention. Standley delivers a pseudo-revivalist discourse on "Little Bo-Bop" with a ponderous style which has some satirical bite. Audience laughter on the disk makes this sound like a radio comedy show. Disk also contains some parodied revivalist choruses sung by Standley and audience.

Art Lowry Orch: "Dardenella"—

10 Best Sellers on Coin-Machines Week of Sept. 20

- | | |
|---|----------------------------------|
| 1. YOU BELONG TO ME (4) (Ridgeway) | Jo Stafford Columbia |
| 2. I WENT TO YOUR WEDDING (2) (St. Louis) | Dean Martin Capitol |
| 3. WISH YOU WERE HERE (7) (Chappell) | Patti Page Mercury |
| 4. MEET MR. CALLAGHAN (2) (Leeds) | Eddie Fisher Victor |
| 5. HIGH NOON (4) (Feist) | Les Paul-Mary Ford Capitol |
| 6. AUF WIEDERSEHN (14) (Hill-R) | Harry Grove Trio London |
| 7. JAMBALAYA (3) (Acuff-R) | Mitch Miller Columbia |
| 8. HALF AS MUCH (15) (Acuff-R) | Frankie Laine Columbia |
| 9. SOMEWHERE ALONG THE WAY (6) (United) | Bill Hayes MGM |
| 10. SHOULD I (1) (Robbins) | Vera Lynn London |
| | Eddy Howard Mercury |
| | Jo Stafford Columbia |
| | Rosemary Clooney Columbia |
| | Nat (King) Cole Capitol |
| | Tony Bennett Columbia |
| | Four Aces Decca |

Second Group

- | | |
|--|-------------------------------------|
| VANESSA (4) (E. H. Morris) | Hugo Winterhalter Victor |
| FOOL, FOOL, FOOL (Progressive) | Kay Starr Capitol |
| WALKIN' TO MISSOURI (Hawthorne) | Sammy Kaye Columbia |
| LUNA ROSSA (BVC) | Alan Dean MGM |
| BOTCH-A-ME (10) (Hollis) | Rosemary Clooney Columbia |
| SUGARBUSH (6) (Schlimer) | Frankie Laine-D. Day Columbia |
| MY LOVE AND DEVOTION (Shapiro-B) | Perry Como Victor |
| ONCE IN A WHILE (Miller) | Patti Page Mercury |
| MAYBE (10) (Robbins) | P. Como-E. Fisher Victor |
| WALKIN' MY BABY BACK HOME (15) (DeSylva-B-H) | Johnnie Ray Columbia |
| | Nat (King) Cole Capitol |
| | Al Martino BBS |
| | Tony Bennett Columbia |
| | P. Faith Columbia |
| | S. Kenton Capitol |
| | Vic Damone Mercury |
| | Bing Crosby-J. Wyman Decca |
| | Georgia Gibbs Mercury |
| | Nat (King) Cole Capitol |
| | Mills Bros. Decca |

[Figures in parentheses indicate number of weeks song has been in the Top 10]

RIAA Projects 20 Fetes After Hartford; 'Oscars' Also in Works

Hartford, Sept. 23.

If the Greater Hartford Record Festival, scheduled for the week of September 30 here at the Bushnell Memorial, is a success, it will be duplicated in some 20 cities in the United States with populations of over 200,000. Dr. Warren S. Freeman told VARIETY here last week at a kickoff cocktail party for the festival which is being sponsored by the RIAA. In addition, the ex-Boston University music dean, who is lining up the first festival of recorded music under the sponsorship of the RIAA, said the industry is planning a series of "Oscar Awards" next March in New York City at a dinner meeting at the Waldorf-Astoria Hotel.

The record festival will consist of four public concerts, featuring top names of the record business. According to Freeman, the festival will be mainly for the purpose of exciting public interest to the sale of turntables and records. More of the former sold, he noted, means more of the latter sold.

He also pointed out that the industry is planning other stabilizing features. Among these will be

the establishment of a numbering system similar to the Dewey Decimal System (numbering setup to identify books in libraries).

The record festival will also mark the 75th anniversary of the invention of the phonograph by Thomas A. Edison. Some 43 record companies are cosponsoring the festival through the RIAA, with none of them taking any special credits for efforts. It's all in the interest of the industry.

In addition to Dr. Freeman, the following others are taking an active participation in the festival: Joseph C. Martin, promotion chief of the RIAA; Barbara Nelson, a nite club songstress who resides here and is familiar with local radio and music contact, and Jim Smith, local publicist.

Larry Spier in Hosp

Music publisher Larry Spier is in Mt. Sinai Hospital, New York, for two more weeks following minor surgery.

He was operated on last week and is over it 100%, but a fortnight's rest has been deemed advisable.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of September 12-18

- | | |
|---|-------------|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Blow Out The Candle | DeSylva-B-H |
| Botch-A-Me | Hollis |
| Glow Worm | Marks |
| Half As Much | Acuff-R |
| Here Comes That Mood | Life |
| How Close | Life |
| I Went To Your Wedding | St. Louis |
| I'll Forget You | Witmark |
| I'm Yours | Algonquin |
| Kiss Of Fire | Duchess |
| Live Oak Tree | Burvan |
| Luna Rossa | Bregman-V |
| Maybe | Robbins |
| Meet Mr. Callaghan | Leeds |
| My Love and Devotion | Shapiro-B |
| Once In A While | Miller |
| Roses Of Yesterday | Berlin |
| Some Day | Famous |
| Somebody Loves Me | Harms |
| Somewhere Along Way | United |
| Sweetest Words I Know | Life |
| Two-Faced Clock | Robbins |
| Walkin' My Baby Back Home | DeSylva-B-H |
| Walkin' To Missouri | Hawthorne |
| Wedding Bells Will Soon Be Ringin' | Laurel |
| When I Fall In Love | Young |
| Wish You Were Here—*Wish You Were Here* | Chappell |
| You Belong To Me | Ridgeway |
| You Intrigue Me | Remick |
| Zing A Little Zong—†Just For You | Burvan |

Second Group

- | | |
|---|----------|
| Because You're Mine—†Because You're Mine* | Feist |
| Blue Tango | Mills |
| Busybody | Alamo |
| Delicado | Remick |
| Early Autumn | Cromwell |
| Here In My Heart | Mellin |
| Hesitation | Mellin |
| High Noon—†High Noon | Feist |
| I Love You So | Jerome |
| I'll Si Si Ya In Bahia | Burvan |
| Jambalaya | Acuff-R |
| Just For You—†Just For You | Burvan |
| Lover | Famous |
| Mademoiselle | Morris |
| Need Me | Peer |
| Should I | Robbins |
| String Along | Regent |
| Takes Two To Tango | Harman |
| Till The End Of The World | Southern |
| Trumpeter's Lullaby | Mills |
| Vanessa | Morris |
| Walkin' By The River | Sheldon |

Top 10 Songs On TV

- | | |
|---|-------------|
| Down By The O-hio | Forster |
| Half As Much | Acuff-R |
| High Noon—†High Noon | Feist |
| I'm Yours | Algonquin |
| Jambalaya | Acuff-R |
| Kiss Of Fire | Duchess |
| See America First | Duet |
| Walkin' My Baby Back Home | DeSylva-B-H |
| Wish You Were Here—*Wish You Were Here* | Chappell |
| You Belong To Me | Ridgeway |

FIVE TOP STANDARDS

- | | |
|--------------------------------|-----------|
| All Of Me | Bourne |
| Carolina In The Morning | Witmark |
| I Got Rhythm | New World |
| Sunny Side Of The Street | Shapiro-B |
| No Business Like Show Business | Berlin |

† Filmusical. * Legit musical.

\$250,000

ANTI-BMI KITTY

3 Top-Plugged Tunes Can't Get Disking But Soar on Radio Via Band Remotes

Tin Pan Alley hepcsters are currently studying an industry paradox whereby tunes that are finding it impossible to get wax versions from any of the major disk companies are getting plenty of live performances from New York bands on remote broadcasts. The paradox is deepened by the fact that these tunes are all published by the same firm, Life Music, which has a BMI deal giving it over \$40 per network shot.

Currently involved are three tunes, "The Sweetest Words I Know," "How Close" and "Here Comes That Mood," all in the Life catalog. Although it's now axiomatic that a tune has got to have a hit disk to be programmed, these tunes have defied that thesis by getting high on the performance sheets without the help of any wax push. In fact, on a listing of the John G. Peatman sheet for the week of Sept. 11, these tunes ranked above such other potent entries as "Kiss of Fire," "Jambalaya," "Maybe," "Lovely To Look At," "Luna Rosa" and "Delicado." Barney Young, operator of the Life firm, has hypothesized these tunes on the live performance sheets by getting them liberally spotted on the N. Y. remotes. In many cases, the bands on remotes only play a fast chorus of the Life tunes but they still count as plugs in the BMI logging system.

Following is a breakdown of the number of plugs received by the Life tunes from the various bands, playing remotes during the week of Sept. 5-11.

"The Sweetest Words I Know"	
Bernie Cummins.....	4
Vincent Lopez.....	3
Tommy Reynolds.....	2
Henry Jerome.....	1
Oscar Dumont.....	1
Art Waner.....	2
Irving Fields.....	4
"How Close"	
Bernie Cummins.....	4
Tommy Reynolds.....	1
Henry Jerome.....	2
Oscar Dumont.....	1
Art Waner.....	2
Vincent Lopez.....	2
Irving Fields.....	4
"Here Comes That Mood"	
Bernie Cummins.....	4
Vincent Lopez.....	3
Tommy Reynolds.....	1
Henry Jerome.....	3
Oscar Dumont.....	1
Art Waner.....	2
Irving Fields.....	4

The hypo for these three tunes is no accident since Young has kept a whole string of tunes high up on the list for the past couple of years via his unique plugging methods.

Lombardo's 23d Straight Year at N.Y. Roosevelt

Guy Lombardo orch returns to the Hotel Roosevelt Grill, N. Y., Monday (29) for its 23d consecutive fall-winter season.

Hank D'Amico's combo will again be the relief outfit.

Coral Records has picked up the option on Pearl Bailey's contract for another year.

Tops in Australia

(Week of Sept. 16)	
Walking Baby Back Home	
Johnnie Ray.....	Columbia
Fiddle Fingers	
Johnnie O'Connor.....	Fidelity
Walking Baby Back Home	
Nat ("King") Cole.....	Capitol
Gandy Dancers Ball	
Frankie Laine.....	Columbia
Here In My Heart	
Al Martino.....	Capitol
Some Enchanted Evening	
Ezio Pinza.....	Columbia
Blacksmith Blues	
Ella Mae Morse.....	Capitol
Wimoweh	
The Weavers.....	Decca
The Three Bells	
June Valli.....	HMV
Ay-Round the Corner	
The Weavers.....	Decca

Alan Kayes
writes on
The Longhair Hit Parade
(From Caruso to Toscanini)
* * *
one of the many editorial features in the special
RCA VICTOR NUMBER
in
VARIETY
OUT NEXT WEEK

RCA to Press In Italy Early '53

G. A. (Joe) Biondo, head man for Radio Corp. of America, is joining RCA prexy Frank M. Folsom in Rome this weekend. He is flying over tomorrow (Thurs.) to make Rome his permanent home and for that reason delayed accompanying Folsom to Europe last weekend. Biondo is giving up his 5th Ave. (N. Y.) apartment, his wife and son follow him back to Italy by boat in mid-October.

An expansion program by Biondo, as co-partner with RCA, will necessitate intensive application to the manufacturing and merchandising of the new RCA line of records, all speeds. Biondo will apply himself to encouraging licensees to manufacture the 45 rpm and also three-way players—78s, 45s and LPs (33 1/3 rpm). RCA Victor's new Extended Play (EP) will come later. Biondo has a pressing plant all set for spring operation, situated some 12 miles outside of Rome, en route to Tivoli. Folsom will o.o. it on his current junket, as he will also RCA's expansion program in Spain where, likewise, a site near Madrid has been selected.

Both Rome and Madrid are important also for artistic reasons as focal points for talent. The Spanish fountainhead of pressings made in that country means a vast South American market and other overseas sales potentials.

Biondo has been huddling in the U. S. with RCA Victor a.&r. chief-tain George Marek on his first line of surefire standards—Toscanini, Horowitz, Heifetz, Rubinstein, et al., and ditto on a line of pops. The moneyed Italians pride themselves on importing disks from England, France and the States; it is Biondo's idea to bring the price down to a domestic merchandising level and expand the orbit both in phonographs and records.

Balinese Dancers Music, Orch in Col Album

Columbia Records has come up with a unique original-cast album in picking up the rights to the Dancers of Bali and the Gamelan orchestra, the Balinese troupe currently playing at the Fulton Theatre, N. Y.

Diskery will issue the music from the show on a single 12-inch LP platter.

ASCAPers' Infringement Action Vs. Tenn. Hotel

Another \$250 ASCAP suit claiming copyright infringement was filed in U. S. District Court, Ga., last week in an action brought by Feist, T. B. Harms and DeSylva, Brown & Henderson against the Lookout Mountain Hotel, Lookout Mountain, Tenn.

Tunes involved are "My Blue Heaven" (Feist), "Why Do I Love You" (Harms) and "September Song" (DeS, B & H).

WRITERS FUND TO BACK COURT FIGHT

Marking another challenge to Broadcast Music, Inc., vis-a-vis the American Society of Composers, Authors & Publishers, a group of topflight songwriters is reportedly building a fund with which to fight BMI in a projected legal action. Goal of the fund is reputed to be \$250,000, and it's understood that many top writers, affiliated both with ASCAP and the Songwriters Protective Assn., have already kicked in substantially.

Although details of the fund's operation are being kept under wraps, it's known that the top ASCAP writers are concerned over the dip in the Society's performances in face of the surge of BMI tunes on the air and bestseller lists. Since the broadcasters own BMI, the writers are claiming that stations are in the untenable position of being ASCAP customers and competitors at one and the same time.

Part of the writers' fund, it's understood, will be used to gather data on the licensing operations of both ASCAP and BMI. The larger part of the fund would be used to defray anticipated legal expenses, since any court action would likely be taken through many appeals up to the Supreme Court.

Neither ASCAP nor SPA is in any way involved as organizations in the building of the writers' fund. It is strictly an individual operation, although both ASCAP and SPA are known to be sympathetic with the writers' objectives.

Henry Spitzer Suicide Attributed to Low Ebb Of His Publishing Biz

Suicide of veteran Tin Pan Alleyite, Henry M. Spitzer, Monday (22) was attributed by his close associates to the low ebb of his publishing business. In recent weeks Spitzer had been conferring with former employers Max Dreyfus (Chappell Music) and E. H. (Buddy) Morris about his financial difficulties and both had been working on future plans to ease his situation.

Spitzer, 54 years old, had undergone a couple of operations in the past year but there was no indication of cancer. He was found asphyxiated by gas in his New York apartment. He left four notes, which are now in police custody.

Spitzer opened his own firms in 1948 after a seven-year stay with Morris as general professional manager. Henry Spitzer Music and Vogue Music were affiliated with the American Society of Composers, Authors and Publishers, while Spitzer Songs was with Broadcast Music, Inc. BMI had given him a five-year deal at \$50,000 yearly and, although the termination date was nearing, there had been no talk of cancellation. Spitzer began operation with the Warlock Music catalog of which he owned one-third. Mills Music had

(Continued on page 50)

Steve Carlin
spotlights
The Growing Sales Potentials of Children's Records
* * *
an informative editorial feature in the special
RCA VICTOR NUMBER
in
VARIETY
OUT NEXT WEEK

Ballroom Assn. Nears ASCAP Deal But Still Brushes Off BMI Licensing Pact

RCA Victor Sales Manager
Larry W. Kanaga
discusses on how and why the
Record Biz Is Big Business Today
* * *
one of the many interesting editorial features in the special
RCA VICTOR NUMBER
in
VARIETY
OUT NEXT WEEK

Col to Release 45 EP Albums

Linked to RCA Victor's current promotional splash in behalf of its new 45 rpm "extended play" disks, Columbia Records has moved to issue similar EP disks starting this year. Columbia, however, will not use EP's in the longhair field, as Victor is doing, but will concentrate the new platter releases in the pop, country and international fields.

All albums in these fields will henceforth be released by Columbia on 33, 45 and the new EP's. Latter will be packaged two to a set, instead of the normal four platters to each album. Columbia is not planning to issue single EP's at this time although Victor has been using the EP disks, which it developed, to revive the single-record business in the longhair field.

Columbia has priced its two-disk EP sets at \$2.95, which is slightly higher than Victor's \$1.40 tab for the single EP's in the pop field.

Nat Cole's 4 Clicks Top Capitol's Roster

With four blatter releases racking up big sales around the country, Nat (King) Cole is currently Capitol Records high riding pacer. Cole's latest etching "Faith Can Move Mountains" and "The Ruby and the Pearl," which hit the market two weeks ago, already has pulled in more than 250,000 in sales. Preceding release, "Because You're Mine" and "I'm Never Satisfied," on the market four weeks, also is showing indications of building into a disclick.

Cole is still riding the hit lists with "Somewhere Along The Way" and "Walkin' My Baby Back Home," which was released about four months ago, has passed the 400,000 sales mark, while "Home," which came out a month later, hit 300,000 sales last week.

Kaye's New Vocalist

Sammy Kaye's orch has inked a new gal vocalist, Peggy Powers. Miss Powers has been active recently in TV choral work but has had no previous band experience.

She replaces Barbara Benson, who left Kaye three weeks ago to marry a St. Louis shoe manufacturer, Jerry Potachnik.

Jimmy Archey in Accident

Boston, Sept. 23.
Trombonist Jimmy Archey, who opened last Thursday (18) at new Mahogany Hall with Peeewe Russell's band, was involved in an automobile accident while enroute to New York early Friday morning which resulted in his being hospitalized for about 10 days.

Dick LeFave, local jazz tooter, is subbing in Russell's band.

Chicago, Sept. 23.
While National Ballroom Operators' Association is nearing a meeting of mind with the American Society of Composers, Authors & Publishers for a royalty contract based on a percentage of the box-office, leaders of NBOA are still holding off signing any pact with Broadcast Music, Inc. Contract with ASCAP which might be signed before three-day convention here next week would start Jan. 1, 1953.

BMI, which has been patiently waiting for the past five years for a contract despite the anti-licensing bias in certain quarters, will make a swift pith to be included in any royalty agreements. It's believed that BMI will point out that any exclusive fee arrangement will be in line for restraint-of-trade action by the Government similar to that which has been filed against other business organizations.

Certain midwest factions are still violently against BMI, and while dropping the clause in the contracts prohibiting the playing of its music, are sending letters to band-leaders restating the prohibition. However, with the vast flood of BMI tunes in the top 10 listings, many of the diehard ops are dropping the ban, and signing contracts with the company.

Government quarters have also expressed interest in the matter of restrictions and this may have a bearing on actions in the next few weeks as to new licensing papers. It's assumed that some ballroom groups will still fight for the "continuing" meetings with BMI, but several operators have indicated that matter must be met with soon.

Indications are, despite moaning in high quarters about the effect of the admission taxes, that terpers will enjoy a new high in attendance this year and with the amusement tax removed, grosses will also be much bigger. Operators have reported the best summer in several years with a half dozen new spots opening in the midwest. From the booking sheets in the agencies, spots are buying more name bands, with the budgets on the lures being as high or higher than last year. In addition, promotions have reached an all-time record this year.

Another Problem

However, one of the problems facing the ballroom ops is the concert field with many of the best bands preferring to do non-dancing dates, which also garner them more loot. The concerts cut into attendance, but several are mulling over the success of the Karzas chain, which has been bringing in top disk soloists along with a band for one-nighters. Policy has been paying off in the midwest. There's also the success of Ben Lejar's Melody Mill, which through a series of half-hour telecasts each Wednesday.

(Continued on page 48)

Best British Sheet Sellers

(Week Ending Sept. 13)	
London, Sept. 16.	
Homing Waltz.....	Reine
Blue Noon.....	Robbins
Aut Wiederseh'n.....	Maurice
Blue Tango.....	Mills
I'm Yours.....	Mellin
Walkin' My Baby.....	Victoria
Day of Jubilo.....	Connelly
Kiss of Fire.....	Duchess
Time You Say G'dbye.....	Pickwick
Rock of Gibraltar.....	Dash
Somewhere Along Way.....	Magna
Trust in Me.....	Wright

Second 12

Faith.....	Hit Songs
Meet Mister Callaghan.....	Toff
Sugar Bush.....	Chappell
When In Love.....	Connelly
Never.....	F.D.&H.
Here In My Heart.....	Mellin
Isle of Innisfree.....	Maurice
Blacksmith Blues.....	Chappell
Pawnshop Corner.....	Cirphonie
Delicado.....	Lafleur
Live Till I Die.....	Connelly
My Sugar to Tea.....	Brad. Wood

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

VARIETY

WEEK ENDING SEPT. 20

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 30 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. Pos. No.
wk. wk. in log

Artist

Label

Song

1 2 8 10 Stafford Columbia You Belong To Me

2 1 10 Eddie Fisher Victor Wish You Were Here

3 3 4 Patti Page Mercury I Went To Your Wedding

4 5 15 Vera Lynn London Auf Wiederseh'n Sweetheart

5 10 5 Jo Stafford Columbia Jambalaya

6 4 21 Rosemary Clooney Columbia Half As Much

7 12 10 Frankie Laine Columbia High Noon

8 7 18 Nat (King) Cole Capitol Somewhere Along the Way

9 9 8 Four Aces Decca Should I

10A 16 5 Harry Grove Trio London Meet Mr. Callaghan

10B 8 5 Les Paul Capitol Meet Mr. Callaghan

12 15 5 Giselle MacKenzie Capitol Adios

13 1 1 Eddie Fisher Victor Lady of Spain

14 11 5 Ralph Flanagan Victor I Should Care

15 6 14 Rosemary Clooney Columbia Botch-A-Me

16 37 3 Patti Page Mercury You Belong To Me

17 24 6 Guy Mitchell-M. Miller Columbia Feet Up

18 20 9 Alan Dean M-G-M Luna Rossa

19 1 1 Johnny Standley Magnolia It's In the Book

20 13 17 Hugo Winterhalter Victor Vanessa

21A 22 4 Hill Toppers Dot Trying

21B 27 2 Mills Bros Decca Glow Worm

23 1 Pearl Bailey Coral Takes Two To Tango

24 1 Neil Hefti-F. Wayne Coral Jambalaya

25A 41 2 D. Cornell-T. Brewer Coral You'll Never Get Away

25B 13 4 Perry Como Victor My Love and Devotion

27A 1 1 Doris Day Columbia When I Fall in Love

27B 33 6 R. Clooney-M. Dietrich Columbia Too Old To Cut the Mustard

27C 22 3 Buddy Morrow Victor One Mint Julep

30A 48 2 Les Paul-Mary Ford Capitol Take Me in Your Arms

30B 4 4 Lorry Rame Universal Underneath, Love You Tree

30C 1 1 Tony Martin Victor Don't Tempt Me

30D 2 2 Bing Crosby-G. Martin Decca Till the End of the World

30E 1 1 Kay Starr Capitol Three Letters

35A 1 1 Johnnie Ray Columbia Love Me

35B 27 13 Nat (King) Cole Capitol Walkin' My Baby Home

35C 3 3 Vic Damone Mercury Rosanne

35D 39 4 Denny Vaughan MRT Forevermore

35E 1 1 Steve Gibson-Damita Jo Victor I Went To Your Wedding

35F 5 5 Patti Page Mercury Once In A While

35G 1 1 Guy Lombardo Decca Half As Much

35H 41 7 Kay Starr Capitol Fool, Fool, Fool

35I 1 1 Tony Bennett Columbia Stay Where You Are

44 41 2 Ames Bros Coral String Along

45A 1 1 Nat (King) Cole Capitol Because You're Mine

45B 1 1 Al Martino Capitol Say You'll Wait For Me

47A 1 1 Vaughn Monroe Victor You'll Never Get Away

47B 1 1 Doris Day Columbia My Love and Devotion

47C 1 1 Slim Whitman Imperial Indian Love Call

47D 48 25 Percy Faith Columbia Delicado

51 41 2 Eddy Howard Mercury Madamelle

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING SEPTEMBER 20

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last week. week.	ARTIST AND LABEL	TUNE
1 1	JO STAFFORD (Columbia)	(You Belong to Me)
2 2	PATTI PAGE (Mercury)	Jambalaya
3 4	EDDIE FISHER (Victor)	I Went to Your Wedding
4 3	ROSEMARY CLOONEY (Columbia)	Wish You Were Here
5 5	VERA LYNN (London)	Half as Much
6 6	FRANKIE L'ARNE (Columbia)	Botch-A-Me
7 7	LES PAUL-MARY FORD (Capitol)	Blues In the Night
8 8	NAT (KING) COLE (Capitol)	Auf Wiederseh'n
9 ..	HARRY GROVE TRIO (London)	High Noon
10 ..	FOUR ACES (Decca)	Meet Mr. Callaghan
		Somewhere Along Way
		Meet Mr. Callaghan
		Should I

TUNES

POSITIONS This Last week. week.	TUNE	PUBLISHER
1 1	YOU BELONG TO ME	Ridgeway
2 3	I WENT TO YOUR WEDDING	St. Louis
3 2	WISH YOU WERE HERE	Chappell
4 4	AUF WIEDERSEH'N SWEETHEART	Hill-R
5 5	HALF AS MUCH	Acuff-R
6 10	MEET MR. CALLAGHAN	Leeds
7 7	HIGH NOON	Feist
8 6	JAMBALAYA	Acuff-R
9 8	SOMEWHERE ALONG THE WAY	United
10 9	BOTCH-A-ME	Hollis

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating
Week Ending
Sept. 20

This Last wk. wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Chas. DuMont	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Mus. Co.	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Indianapolis, Pearson's	TOTAL POINTS
1 1	"You Belong To Me" (Ridgeway)	1	1	1	2	2	1	3	3	1	6	3	1	107
2 2	"Auf Wiederseh'n" (Hill-R)	3	2	7	4	3	2	6	1	3	1	7	3	90
3 5	"I Went to Your Wedding" (Hill-R)	2	..	4	1	1	6	2	8	5	..	1	2	78
4 4	"Half As Much" (Acuff-R)	5	4	3	3	5	3	..	5	4	3	6	4	76
5 3	"Wish You Were Here" (Chappell)	4	3	6	8	4	5	1	4	2	9	4	7	75
6 6	"Somewhere Along Way" (United)	6	8	10	6	8	4	5	9	6	8	5	5	52
7 9	"Meet Mr. Callaghan" (Leeds)	7	..	..	7	6	..	..	..	..	4	2	..	29
8 7	"Walkin' My Baby Home" (D.B.H.)	..	5	9	..	..	..	..	2	10	7	9	8	27
9 11	"Jambalaya" (Acuff-R)	8	6	8	..	7	..	..	6	..	10	10	9	24
10A 10	"High Noon" (Feist)	9	..	2	..	..	..	..	7	..	8	..	..	18
10B 8	"Blue Tango" (Mills)	..	..	..	5	..	10	..	7	9	..	6	18	18
11 11	"Botch-A-Me" (Hollis)	..	..	..	..	..	7	..	8	5	..	..	..	13
12A ..	"Because You're Mine" (Feist)	10	..	..	10	..	4	..	..	..	..	..	9	9
12B 13	"Here In My Heart" (Mellin)	..	..	5	..	..	8	..	..	..	..	..	9	9
12C 12	"God's Little Candles" (Hill-R)	..	..	..	..	..	..	..	2	..	..	..	9	9

Disk Majors Hold Back on Releases To Milk Flock of Potential Hits

Stephen Foster Plaque

A plaque memorializing the death of Stephen Foster will be presented to New York City Mayor Vincent R. Impellitteri today (Wed.) by Otto Harbach, prexy of the American Society of Composers, Authors & Publishers, and Ed Sullivan, columnist and emcee-producer of the CBS video show, "Toast of the Town." Ceremony will be held at Bellevue Hospital, N. Y., where Foster died in 1864. Presentation is being made as part of the beginning of a two-week tribute to the Society on the "Toast" show.

Off to a strong early September start with potent disk entries, the record companies have been easing off on their weekly releases. Most of the diskeries blitzed the market in late August and first week in September with their top properties and are holding down on future issues until full sales potential is realized. It's expected that there'll be a steady decline in releases now until the Christmas sales push begins in mid-October.

Top example of a diskery swamping the market with its star talent for a big fall drive was Capitol's powerhouse package released Sept. 1. The all-star release included waxings by Nat (King) Cole, Kay Starr, Ella Mae Morse, Tennessee Ernie, Billy May, Stan Kenton and Margaret Whiting. Cap expects to ride with this release for some time as indicated by its one new issue last week. It was a "covering" platter by Cole of "Faith Can Move Mountains" and "The Ruby and the Pearl." Tunes had been previously cut by Johnnie Ray and Frankie Laine, respectively, on the Columbia label.

CIO Threatens

RCA Walkout In

Custom Dept.

Negotiations for a new pact between RCA Victor and the CIO union representing employees at the company's Custom Records Division have run into a snag, with union reps threatening to walk out Oct. 1, expiration date of the old pact. Although admitting difficulties in the talks, Victor denies that the negotiations have collapsed, and say they expect to resume huddles with the National Assn. of Broadcast Engineers & Technicians shortly.

Union, repping some 140 workers in Victor's N. Y. plant, has asked for a 32% wage hike, shorter hours and increased vacation time plus numerous fringe benefits. Victor execs have indicated they will not meet these demands but are ready to continue efforts for an eventual settlement.

Columbia, which has been pacing the field, had no new releases last week but is still riding the hit lists with a string of waxings by Laine, Ray, Jo Stafford, Rosemary Clooney and Guy Mitchell. RCA Victor had only two pop releases last week, an Eddie Fisher and a Frankie Carle platter, but it's counting on Fisher's slice of "Wish You Were Here" and Mario Lanza's "Because You're Mine" to continue their hot selling pace for several more weeks.

Decca and its subsid, Coral, hit the market last week with a flock of new waxings. It was, however, a downturn from its normal release schedule. Decca is setting a hot sales pace with its early September releases of the Mills Bros. "The Glow Worm" and etchings by Guy Lombardo, Four Aces and Louis Armstrong — Velma Middleton.

Mercury, which had no new releases, is riding with Patti Page's "I Went to Your Wedding," Eddy Howard's "Mademoiselle" (both released several weeks ago), and Georgia Gibbs' early summer waxing of "So Madly in Love." M-G-M, which issued three waxings last week, is counting on its previous releases, Alan Dean's "Luna Rosa," Billy Eckstine's "Early Autumn" and Acquaviva's "Beyond the Next Hill" to carry it through until the Yule sales drive.

Sears, Roebuck Chain

To Extend Disk Dept.

Via Majors' Album Line

Sears, Roebuck & Co., department store chain, is moving deeper into the retail disk picture this season with a change in the pattern of its disk buying practice. In the past, Sears, with about 250 of its 600 stores having record departments, carried only low-priced disks and several major company single releases but it's now increasing its biz with the majors by taking on an album line.

During the past few weeks, Sears' record buyers have been in New York huddling with diskery sales execs on the best way to make a bid as an important record retail outlet. The confabs resulted in Sears' decision to start carrying the diskeries' top album product. Each company already has submitted lists of its best selling albums to Sears' Chicago headquarters.

Sears' move is seen in trade circles as further indication of the disk sales upbeat around the country.

3 More Opponents

Of Administration

Get Sack at 802

Factional heat at Local 802, N. Y. wing of the American Federation of Musicians, continued to grow last week as three more opponents of the administration lost their jobs. Trio were Al Brown, Tony Mulieri and Vincent Rossitto, who were business representatives and delegates.

The three business reps were ousted from their posts as a result of their joining up with Al Knopf and Hy Jaffe, both former leaders of the incumbent Blue Ticket group. Latter two have formed their own caucus, the Musicians' Group, which will run their own ticket in the December elections for new officers of the local. There's a likelihood also of the Musicians' Group forming an alliance with a faction headed by Al Manuti, who has been an unsuccessful candidate in recent Local 802 elections.

Granz Troupe Hits 15G

In 2 Philly Concerts

Philadelphia, Sept. 23. Norman Granz' "Jazz at the Philharmonic" raked in more than \$15,000 Saturday night (20) with two capacity performances (7:30 and 10:30) at the Academy of Music. Concert was at a \$4 top, which is high for hep music sessions here.

Jazz troupe reopened 3,000-seat concert hall which had been closed for summer. Granz roster included Ella Fitzgerald, Gene Krupa Trio, Oscar Peterson Trio, Flip Phillips, Lester Young and other stellar sidemen.

M-G-M Inks Jilla Webb

M-G-M Records has signed songstress Jilla Webb to a longterm pact.

Miss Webb's initial sides are skedded to hit the market Sept. 28. For her M-G-M bow she cut "Love In Your Eyes" and "My Baby's Arms."

RCA Victor's Custom Record
Division Chief

James P. Davis

has some interesting inside stuff on

What the RCA Custom
Record Setup Means to the
"Little Guy"

one of the many informative byline

pieces in the special

RCA VICTOR NUMBER

in

VARIETY

OUT NEXT WEEK

Chief Recording Engineer

Albert Pulley

reviews the

Engineering Advances
in Records Over the
Yearson interesting byline piece
in the special

RCA VICTOR NUMBER

in

VARIETY

OUT NEXT WEEK

Ballroom Assn.

Continued from page 45

day, has hyped attendance over 25% during the summer months with Lejac expecting a 50% hike this winter on his Wednesday and Friday nights.

There's also a bone of contention with the booking offices in that the bands are seeking out the college dates for the better money. Schools are now exempt from Federal excises and have been making some fine offers to the agencies for the proms. Some of these deals have been for bands that nearby owners want and the nod has been going to the universities.

In the wind is a growing demand by some of the east coast terperies for more representation in NBOA, most of the important positions and heads of committees being headed by midwest people. Some of the offices presumably will be filled by others than in the midwest in order to stop any rump movement.

Convention will ally itself with the other theatrical divisions in an effort to have amusement tax removed and will also ask for support for a drive to increase year-around terpering with a program to be worked out with the booking offices, dance bands and record companies. Expansion of the licensing survey, which has been incomplete, due to the lack of BMI numbers in some spots, might be asked for.

Loesser's Score For
'Andersen' Pic Gets
Wide Disk Coverage

For the first time in several years the major record companies are all hopping on the score of a pic musical. Score getting the wide diskery coverage is from "Hans Christian Andersen," forthcoming Sam Goldwyn pic. Tunes were penned by Frank Loesser, who, incidentally, is publishing them via his own firm, Frank Music.

Already out on the market are Danny Kaye's etchings for Decca of "Wonderful Copenhagen," "Thumbalina," "Anywhere I Wander" and "No Two People." Latter side was cut with Jane Wyman. Columbia has etched "Wander" with Tony Bennett and "Copenhagen" with Paul Weston's orch. "Wander" also was sliced by Jan Pierce for Victor and Fran Warren for M-G-M. "No Two People" already has been etched by Doris Day and Donald O'Connor for Col and Barbara Ruick and Carlton Carpenter for M-G-M. Guy Lombardo cut "Copenhagen" and "Thumbalina" on the Decca label. Latter tune also has been given shellac treatments by Jimmy Boyd (Col), Hugo Winterhalter (Victor) and Les Baxter (Capitol).

Other sings from the pic, "The Ugly Duckling," "The King's New Clothes," "Hans Christian Andersen" and "The Inchworm" have been set for waxings with Johnny Desmond (Coral), Georgia Gibbs (Mercury), Lawrence Welk (Decca), Vic Damone (Mercury), Arthur Godfrey (Columbia), Robert Q. Lewis (M-G-M), Patti Page (Mercury) and David Rose (M-G-M).

Jack Mills to Europe

Jack Mills, Mills Music topper, leaves for Europe today (Wed.), for a two month business-vacation trip. Mills is heading for London first for confabs with execs of Mills, Ltd., his branch in England.

He then heads to Paris, where he's mulling opening a branch office, for several weeks of meets with music pubbers there.

Inside Orchestras—Music

Don Cornell and Teresa Brewer owe Art Pallan, WWSW, Pittsburgh, disk jockey, for their latest Coral tune, "The Hookey Song." Few months ago Pallan came across a German-Victor platter called "Pack die Bodehouse Ein!" ("Take Your Bathing Suit Along") by Die Kleine Cornelia and began to give it a whirl on his WWSW record sessions. It started to catch on almost immediately and impressed by the number of requests for the platter, Pallan went to Ben Herman, the Coral distributor here. Coral execs thought the thing had possibilities, and had it Anglicized by Vaughn Horton into "The Hookey Song," with Cornell and Miss Brewer getting the first crack at it.

Number has only been out little more than a week and shows signs of catching on big.

Novel exploitation stunt being used by the New Jersey Philharmonic this season has aroused interest in the longhair field. Gimmick consists of the symph's season ticket trip, utilizing pictures of various guest artists and brief accompanying explanatory matter on back of the strip. Each picture coincides with the particular concert date on the front ticket.

Disk Companies' Best Sellers

CAPITOL

ARTIST

1. MEET MR. CALLAGHAN Les Paul-Mary Ford
TAKE ME IN YOUR ARMS AND HOLD ME
2. THREE LETTERS Kay Starr
COMES ALONG A-LOVE
3. BECAUSE YOU'RE MINE Nat (King) Cole
I'M NEVER SATISFIED
4. SOMEWHERE ALONG THE WAY Nat (King) Cole
WHAT DOES IT TAKE
5. I'M HOG-TIED OVER YOU Tennessee Ernie-Ella Mae Morse
FALSE HEARTED GIRL

COLUMBIA

1. YOU BELONG TO ME Jo Stafford
PRETTY BOY
2. JAMBALAYA Jo Stafford
EARLY AUTUMN
3. HIGH NOON Frankie Laine
ROCK OF GIBRALTAR
4. PIECE OF PUDDING Frankie Laine-Jo Stafford
SETTING THE WOODS ON FIRE
5. MERMAID Frankie Laine
RUBY AND THE PEARL

CORAL

1. YOU'LL NEVER GET AWAY Don Cornell-Teresa Brewer
THE HOOKEY SONG
2. STRING ALONG Ames Bros.
ABSENCE MAKES THE HEART GROW FONDER
3. TAKES TWO TO TANGO Pearl Bailey
LET THERE BE LOVE
4. MY FAVORITE SONG Ames Bros.
AI-LEE-O-AL-LEE-AY
5. TRYING Johnny Desmond
WILD GUTARS

DECCA

1. ZING A LITTLE ZONG Bing Crosby-Jane Wyman
MAIDEN OF GUADALUPE
2. BLUE TANGO Leroy Anderson
BELLE OF THE BALL
3. SHOULD I Four Aces
THERE'S ONLY TONIGHT
4. AUF WIEDERSEHN SWEETHEART Guy Lombardo
HALF AS MUCH
5. WISH YOU WERE HERE Guy Lombardo
HONKY TONK SWEETHEART

MERCURY

1. I WENT TO YOUR WEDDING Patti Page
YOU BELONG TO ME
2. MADEMOISELLE Eddy Howard
I DIDN'T KNOW ANY BETTER
3. ROSANNE Vic Damone
LEO LEA
4. RELEASE ME Patti Page-Rusty Draper
WEDDING BELLS WILL SOON BE RINGING
5. FORGETTING YOU Richard Hayes
FORGIVE AND FORGET

M-G-M

1. LUNA ROSSA Alan Dean
I'LL FORGET YOU
2. EARLY AUTUMN Billy Eckstine
BECAUSE YOU'RE MINE
3. MY LOVE—MY LOVE Aquaviva
CURTAIN TIME
4. JAMBALAYA Hank Williams
WINDOW SHOPPING
5. YOU WIN AGAIN Tommy Edwards
SINNER OR SAINT

RCA VICTOR

1. LADY OF SPAIN Eddie Fisher
OUTSIDE OF HEAVEN
2. WISH YOU WERE HERE Eddie Fisher
THE HAND OF FATE
3. I WENT TO YOUR WEDDING Hank Snow
THE BOOGIE WOOGIE FLYING CLOUD
4. BECAUSE YOU'RE MINE Mario Lanza
THE SONG THE ANGELS SING
5. I LAUGHED AT LOVE Sunny Gale
FATHER TIME

RCA Victor's Chief of Country-
Western MusicStephen H. Sholes
tells why he thinksCountry-Westerns No
Longer 'Poor
Relations' of Disk Bizone of the many interesting editorial features in the special
RCA VICTOR NUMBER

VARIETY

OUT NEXT WEEK

TV Remote From Ballroom
Near Chi Boosts Biz 25%,
AFM Waives Its Video Fee

Chicago, Sept. 23.

Although it has been only four weeks since Melody Mill ballroom in nearby Riverside, Ill., started telecasting its dance sessions Wednesday night for a half-hour on WGN-TV, business has already jumped 25% over the same period last year. According to Ben Lejac, operator of the dancery, the trend indicates a few more weeks will find the business up more than 50%.

Not only has the attendance risen, but the two formerly poorest nights were helped the most. Wednesday, the night of the video cast, is packed partly because the patrons want to be seen on TV by their friends at home. Friday also was helped. Ballroom is shuttered Monday, Tuesday and Thursday.

Lejac picks up the tab for the remote. In this respect, he's been helped by the American Federation of Musicians, which for this series has waived the usual telecast fees. AFM feels such shows will increase interest in music and dancing, and if other dance spots reopen, more work will be provided for the union's members.

Jimmy Palmer's orch was used on the first four shows; Jan Garber does the next three. Bands are booked by General Artists Corp., and the program's guest artists are generally supplied by the disk company for whom the orchestra records.

Jay Leipsig took over the post of advertising-promotion manager at Mills Music last week.

It's Music by

JESSE GREER

Program Today Yesterday's

JUST YOU

JUST ME

ROBBINS

THE EPIC BALLAD
FROM THE EPIC FILMHIGH
NOON

(DO NOT FORSAKE ME)

LEO FEIST INC.

MUSIC TEACHERS AND
STUDENTSPractice and Teaching studios with
pianos available . . . part time basis

CAPUTO CONSERVATORY

Carnegie Hall Annex
152 West 57th Street Circle 7-5314

WESTERN SONGS

Successful sole right material, new to
U.S.A. Writer wishes to contact radio
recording artists to share mechanical
royalties. Ford, 37, Elm Ave. Eastcote,
Ruislip Middlesex, England.



BILL HAYES

Sings

HIGH NOON

B/W

PADAM-PADAM

MGM 11266 78 RPM
K 11266 45 RPMSAY YOU'LL
WAIT For ME

B/W

MY SEARCH for YOU
IS ENDEDMGM 11296
K 11296

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

SEVENTH AVE. NEW YORK 36 N.Y.

Released as a single by POPULAR DEMAND
2 TERRIFIC PERFORMANCES ON ONE RECORD
BOTH FROM THE *SMASH* MUSICAL —

Leonard Sillman's "NEW FACES of 1952"

EARTHA KITT
Sings

ALICE GHOSTLEY
Sings

MONOTONOUS

BOSTON BEGUINE

and

20 - 4952
47 - 4952

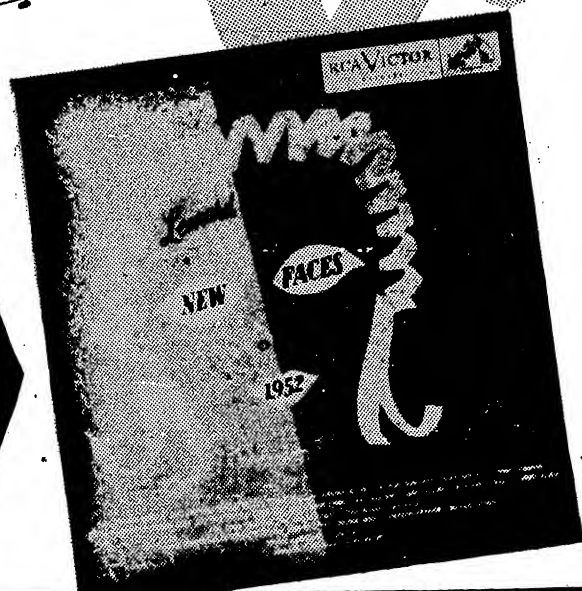


Tops!

The ORIGINAL CAST ALBUM

OPENING	PENNY CANDY
LUCKY PIERRE	DON'T FALL ASLEEP
LOVE IS A SIMPLE THING	I'M IN LOVE
BOSTON BEGUINE	WITH MISS LOGAN
NANTY PUTS HER HAIR UP	MONOTONOUS
GUESS WHO I SAW TODAY	LIZZIE BORDEN
BAL PETIT BAL	HE TAKES ME OFF
THREE FOR THE ROAD	HIS INCOME TAX

Original Cast
with VIRGINIA BOSLER, JUNE CARROLL,
ROBERT CLARY, ALLEN CONROY, VIR-
GINIA de LUCE, MICHAEL DOMINICO,
ALICE GHOSTLEY, RONNY GRAHAM,
PATRICIA HAMMERLEE, EARTHA KITT,
JOSEPH LAUTNER, CAROL LAWRENCE,
PAUL LYNDE, BILL MULLIKIN, CAROL
NELSON, ROSEMARY O'REILLY, JIMMY
RUSSELL



78 rpm OC 1008 45 rpm WOC 1008 33 1/3 LOC 1008

RCA

RCA VICTOR RECORDS

RCA Victor Manager of International Record Sales (Domestic Dept.)
Frank S. Amaru
 discourses on the
Large U.S. Market for Foreign Language Platters
 * * *
 an interesting editorial feature in the special
RCA VICTOR NUMBER
 of
VARIETY
 OUT NEXT WEEK

Davega-London Feud Launches LP Price Slash

Long-brewing hassle between London Records and Davega, chain of 27 stores in New York, Westchester and New Jersey, was touched off last week when latter dumped hundreds of London 12-inch long-play platters at 70% off. The LPs, which are listed at \$5.95, were being peddled at \$1.77.

Although Davega advertised that some of the disks had imperfections, London claims that the sale was injurious to its standing with other retailers in the Metropolitan area. On the other hand, Bernie Stein, Davega record buyer, claimed that if he didn't pick up the bargain some other New York retailer would. Stein added that he had gotten the disks from a source outside of New York, whose name he preferred to keep under wraps, and that the sale was "just good biz."

According to Harry Kruse, London sales exec, the LP sale was another example of Stein's anti-London attitude which had been pointed up in the past by his brushoff of London releases. Stein stated that the Kruse squawk was unfounded and that he's not obligated to any diskery or distributor in his disk ordering.

Monroe's Campus Kick

Vaughn Monroe's orch, currently at the Waldorf-Astoria, N. Y., Starlight Roof, closes at that location Sept. 30 and embarks on a series of college dance dates in October and November. The "back to school" movement by Monroe commences with a Duke Univ. booking Oct. 17-18, with Lehigh Univ. on Oct. 24 and a Queens College date on Nov. 3.

Monroe will also play his own showspot, The Meadows, Framingham, Mass., Oct. 1-9.

TOPPING ALL LISTS

BLUE TANGO
 By LEROY ANDERSON
 MILLS MUSIC, Inc.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending
 Sept. 20

This Last wk. wk.

Artist, Label, Title

		PATTI PAGE (Mercury)														
1	1	"I Want to Your Wedding"	2	1	1	1	1	3	1	3	1	7	4	4	113	
		JO STAFFORD (Columbia)														
2	2	"You Belong to Me"	1			5	2	1	2	1	2		1	2	82	
		EDDIE FISHER (Victor)														
3	4	"Wish You Were Here"	3	4	10	4	5			2	4		2	3	62	
		VERA LYNN (London)														
4	3	"Auf Wiedersehn"			5		3	2	6	6	6	4	3	9	55	
		FRANKIE LAINE (Columbia)														
5	7	"High Noon"	5	5	3		9	6	10	8	9	6	6	1	53	
		JO STAFFORD (Columbia)														
6	8	"Jambalaya"	10	2		3	4	4	9	7			7	8	45	
		ROSEMARY CLOONEY (Col)														
7	5	"Half As Much"	8				7			4	3	3	8	5	39	
		LES PAUL (Capitol)														
8	9	"Meet Mr. Callaghan"	4				7			4	5			5	10	31
		DEAN MARTIN (Capitol)														
9	10	"You Belong to Me"		3	2							1				27
		NAT COLE (Capitol)														
10	11	"Somewhere Along Way"			4	8		9			5	10	9	6	26	
		HARRY GROVE (London)														
11	13	"Meet Mr. Callaghan"		6				5				2				20
		SLIM WHITMAN (Imperial)														
12	12	"Indian Love Call"		6			8	8	5							17
		ROSEMARY CLOONEY (Col)														
13	6	"Botch-a-Me"		9			6		7	9						13
		SAMMY KAYE (Columbia)														
14A	13	"Walkin' to Missouri"		8					3							11
		R. CLOONEY-M. DIETRICH (Col)														
14B	..	"Too Old Cut the Mustard"			6							5				11
		F. LAINE-DORIS DAY (Col)														
15A	11	"Sugarbush"		7			10		8		10					9
		PEARL BAILEY (Coral)														
15B	..	"Takes Two to Tango"				2										9
		FOUR ACES (Decca)														
16	..	"Should I"										8	10	7		8
		ROSEMARY CLOONEY (Col)														
17A	..	"Blues in the Night"		7	9											6
		HILL TOPPERS (Dot)														
17B	..	"Trying"		9				7								

FIVE TOP ALBUMS

1	2	3	4	5
WISH YOU WERE HERE Bway Cost Victor LOC-1007 OC-1007	THE MERRY WIDOW Hollywood Cast M-G-M M-G-M-157 K-157 E-157	BIG BAND BASH Billy May Capitol KCF-329 DCN-329 L-329	LIBERACE Columbia CL-6217 B-308 C-308	LOVELY TO LOOK AT Hollywood Cast M-G-M M-G-M-150 K-150 E-150

On the Upbeat

Chicago

Rice Hotel, Houston, has set Warney Ruhl for four weeks beginning Oct. 30, then Don Reid goes into the spot for a month. Texas Hotel, Ft. Worth, has inked Tommy Cunningham for a month starting Oct. 10. Leo Pieper changed his last name to Pepper and starts a three week engagement at the Muehlebach, Kansas City, Oct. 1. Ray Pearl goes into Schroder, Milwaukee, Dec. 1 for two frames. Pee Wee King does his first one-nighter swing in Iowa, Minnesota and Wisconsin starting Oct. 24. Kirby Stone group have been packed for the Sky Way Club Nov. 3. Phil Spitalny headlines the RKO Theatre, Kansas City, Nov. 7. Three Twins set for three frames at Club Lido, Huron, S. D., Oct. 3. Harmonicats scheduled for Yankee

Inn, Akron, Oct. 6 for a week, then a date at Evansville Theatre, Evansville, Oct. 9 through Oct. 12.

New York

Robert Q. Lewis opened at the Town Casino, Buffalo, Monday (22). Mindy Carson, closing at the Chase Hotel, St. Louis, Oct. 2, opens at the Brown Palace Hotel, Denver, following day for a week's run. Buddy Basch handling disk promotion for Connie Boswell. Guy Mitchell into Frank Dailey's Meadowbrook, Cedar Grove, N. J., Oct. 3. Nellie Lutcher begins a four-day engagement at the Baybrook Club, New Haven, today (Wed). Gene Sava handling personal management chore for singer Joe Allegro. Carlos Castel in town from Coast en route to Europe to set up concert tour for the Billy May orch. Georgia Gibbs booked into the Seville Theatre, Montreal, Oct. 2.

Boston

Bob Norris rejoined Hildegard as musical director. Jack Edwards band into Nuttings for series of Saturday nights. Vaughn Monroe slated for 10-day stint at Meadows first of October. Harry Marshard will follow Monroe into the spot while Charles Wolke, who has fronted the band there for past 13 months, will go on tour of college dates. Saxists Sam Marcus and Bill Dewey have been added to Mike Gaylord's orch. skinner Jack Adams has anked Blinstrup to join Ray Hill's band at Coral Gables with Russ (no relation) Adams replacing at South Boston spot. Joe Battaglia into new Mahogany Hall as intermission pianist.

Pittsburgh

Billy Eckstine-George Shearing-Count Basic package booked into Syria Mosque night of Nov. 6.

Wayne Pascuzzi replaced Bob Sheets on drums with Luke Riley orch at Club 30. Sheets left to go with Bobby Cardillo at Monte Carlo. Eugene Zallo, with Pittsburgh Symphony last season, has joined Tulsa, Okla., Philharmonic as solo cellist and will also teach at the University of Tulsa. Bob McCoy, trumpet player, left the Johnny Vase band to enroll at West Virginia U. to study medicine. Louise Stuart Quartet penciled into Bill Green's cocktail lounge for two weeks, will stay at least four. Four Aces coming to Twin Coaches week of Oct. 6. Fred Waring plays Mosque tomorrow (Thurs.) and will be followed there one night later by Norman Granz's Jazz at Philharmonic.

Kansas City

Warney Ruhl orch heads for Hotel Schroeder, Milwaukee, for three weeks opening Oct. 7. McConkey agency currently has the crew in the Terrace Grill, Hotel Muehlebach, on a three week stand. The Beachcombers and Robert Maxwell open for two weeks in Eddys' Restaurant beginning Sept. 28. They follow Nino Nanni now doing his third stint in the room. Nate Estes Trio in for two weeks in Zephyr Room of Hotel Bellerive. Bill Bardo closes in the Drum Room of Hotel President Oct. 4. Tiny Hill orch doing one-nighters in Iowa, Illinois, Wisconsin and Colorado in September and comes in here for private club date in mid-October.

William I. Alexander
 (Advertising and Sales Promotion Manager)
 discourses on
Servicing the Record Dealer
 * * *
 an interesting byline feature in the special
RCA VICTOR NUMBER
 in
VARIETY
 OUT NEXT WEEK

4 New Sidemen Added To N.Y. Philharmonic

Four new sidemen will join the New York Philharmonic-Symphony Orchestra when it goes into rehearsal next month under the direction of Dimitri Mitropoulos. The new members are Walter Botti, double-bass; Edward Herman, Jr., trombone; Paige Brook, flute, and Bernardo Altmann, cello.

Joseph De Angelis, leader of the double-bass section, will take over as the orch's personal manager, replacing Maurice Van Praag, who retired last spring.

Henry Spitzer

Continued from page 45

two-thirds. This catalog contains songs penned by the late Joe Young in collaboration with Sam Lewis.

It's still undecided as to whether the firms will continue to operate or be liquidated. Outcome will be decided after a complete audit of the books and huddles between attorney Lee V. Eastman and Spitzer's widow, the former Jeanne Murphy. Elmore White has been general professional manager for the firms and may carry on if the executors decide to continue operations.

Mrs. Spitzer planned in from the Coast, where she's resident, for the funeral today (Wed.). Michael Spitzer, 16-year-old son by a previous marriage, planned in from Tucson, Ariz., for the funeral. He had left New York over the past weekend for school in Tucson.

Spitzer began his music biz career in the early 1920s. He was general professional manager of Witmark Music before moving over to Chappell as general manager, under Dreyfus, in 1935. He left Chappell in 1941 after a hassle. He then joined Morris as general professional manager. Biggest hit for Spitzer after launching his own firms was "Cruising Down the River."

In addition to his wife and son, another son, age five, and an adopted daughter, age seven, survive. Services will be held at 2:15 p.m. today (Wed.) at the Riverside Memorial Chapel.

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Percenter's Upgrade 1-Nite Divisions As New Ballroom Bonanza for Combos

The major agencies are putting greater stress on the one-night departments to stimulate talent bookings. Formerly, this sector was concerned only with bands, but with the vaude slump, agencies are studying ballrooms as an act outlet. Even the William Morris Agency, which dropped the band department some years ago, is considering reentry into the one-nighter field.

Decision at the Morris office came with the pairing of Don Cornell and the Elliot Lawrence band on a tour; and Billy Eckstine who's now lined up with Count Basie and George Shearing on a one-nighter jaunt. The former was pacted by Joe Glaser's Associated Booking Corp., and the latter's itinerary is being lined up by the Billy Shaw office.

The Morris agency, in considering reestablishment of the one-nighter division strictly as an outlet for acts, theorizes that with a pair of percenter's who know that field, some of its singers can be booked with various acts in ballrooms.

Originally, Cornell was to have gone out with the Lawrence band, but maestro later begged off because of a radio show. Glaser's office was faced with cancellation of 41 dates, but managed to persuade 17 ballroom operators to hold onto Cornell and book him with a local band.

The Morris agency feels that the major concentration is now on singers pointing to Guy Mitchell's four-week booking into the Palladium Hollywood, as ample proof of the new trend. They also feel that with their stable of singers and acts, they could hold a key position in the ballroom field. A current disclaimer could be the bait that would help sell a comparatively weak band in many one-nighter situations.

Revival of the one-nighter department would also mean a greater emphasis on concert dates. Both

fields would complement each other inasmuch as they are worked on a one-night basis.

Other major offices such as General Artists Corp. and Music Corp. of America have on various occasions made combination bookings. At this point, both outfits are studying the use of disk singers as an aid to bands that have fallen down on the one-night trail. It's anticipated that combo bookings of bands and singers will become a standard procedure before long.

'Fabulous Job,' Sez Hutton Of Firing-Line Talent As She's Cited by Camp Shows

Betty Hutton paid tribute to all entertainers in USO-Camp Shows in her acceptance of a citation from the organization last week at the Waldorf-Astoria. Miss Hutton declared that all performers playing near the front lines "do a fabulous job," but minimized her own role in entertaining in Korea as one that should be done by "a human being and a good American."

Miss Hutton was awarded the citation at a luncheon by USO-SC prexy James Sauter, who praised her as a "great talent and a great heart." She was given a certificate and an inscribed compact.

Feed was tendered by the New York USO Defense Fund, which is seeking \$2,500,000 in that area. Advance contributions from corporations and foundations already have reached \$750,000.

Miss Hutton left for London Friday (19) for her opening at the Palladium next Monday (29). She departed prior to the opening today (Wed.) of her pic, "Somebody Loves Me," at the Roxy, N. Y. Star also confirmed that she'll biopic Sophie Tucker in "Some of These Days," which will be her first indie film venture.

Riverside, Milw., Reprising Vaude on Spot Bookings

Milwaukee, Sept. 23. Riverside Theatre here is returning to vaude policy Oct. 3 with Rosemary Clooney headlining the first show. Also on the bill is Bobby Wayne, Helene & Howard, and the Four Evans. House is booked by the Charles Hogan office in Chicago.

Acts will be set on a spot basis. Al Martino is being pacted for next bill, possibly in November.

Palace 2-a-Day Nears Via Kaye

Deal for Danny Kaye to go into the Palace Theatre to kick off two-a-day at the Broadway house is virtually completed. Kaye is now slated to go in shortly after Jan. 1 and will remain for several months on an option basis.

General manager Abe Lastfogel of the William Morris Agency came into New York last week to work out the deal with Sol A. Schwartz, RKO Theatres prexy. Lastfogel left for the Coast yesterday (Tues.).

Comic played the Curran Theatre, San Francisco, and will return for another engagement there Oct. 5. Kaye is also slated for Christmas week at the Cotton Bowl, Dallas.

Schwartz and Lastfogel haven't yet decided upon the type of deal that will be made. Several blueprints are under consideration. It's expected that Lastfogel will huddle with Kaye before a pact is finalized.

Kaye's 111G S.F. Record

San Francisco, Sept. 23. Danny Kaye concluded his second and final week at the Curran, Sunday night (21), chalking up an all-time house record with \$110,900 for 21 performances.

Included was a Sunday 5:30 to 7 benefit with proceeds to an ailing member of the Frisco Drama Critics Council.

N.Y. Spot for Henie Icer a Question As Armories Limit Seating; G.M. Exits

A New York booking for the Sonja Henie show is in the doubtful stage. According to a spokesman for the armory at 62d and Columbus Ave., where Miss Henie was pencilled in to start on Christmas Day for three weeks, no contracts have been returned by Miss Henie for that date. At this point, the spot is still being reserved for her from Dec. 25 to Jan. 15, pre-dating the Arthur M. Wirtz "Hollywood Ice Revue" at Madison Square Garden. One of the reasons why Miss Henie may be forced to forego the N. Y. date is the fact that the armory has been limited to 4,000 seats. This, coupled with the fact that it costs approx-

imately \$20,000 to install and rip up the ice, may make it impossible for Miss Henie to go into the tall coin.

It's recalled that Miss Henie skipped a N. Y. showing last season. She had been scheduled to play the Kingsbridge Armory in the Bronx shortly after the collapse of the portable seats in Baltimore. The poor advance following that had Miss Henie calling off the N. Y. stand.

It's also understood that after the Baltimore accident many armories were reclassified. Generally, seating capacities were made smaller. Miss Henie, along with other shows, was forced to install steel framework for grandstands. More space had to be allotted for aisles. While these difficulties are comparatively minor, the major headache is the diminished seating capacity.

It's also reported that Miss Henie's backstage has been rife with dissension. Jim Colligan was let out last week and he was replaced as general manager by Ken Stevens, who still doubles as show's vocalist. A group comprising Miss Henie, her mother, brother and husband along with Stevens, remain the governing board of the show.

Colligan is considering action against Miss Henie despite the fact that his paper with her was oral.

A spokesman for the icer declared that business is excellent in Chicago where show winds up Sept. 28. It was said that there were turnaways over the weekend. Show opens in Indianapolis Oct. 3, ahead of the Wirtz show.

Daniels' 3-Week Rest

Chicago, Sept. 23. Billy Daniels, who closed at the Chicago Theatre Thursday (18), cancelled out of a two-week engagement at the Four Dukes, Detroit, which was to start the next day (19).

His physician ordered a three-week rest for the singer.

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YOUR PRESENT RECORD BREAKING ENGAGEMENT AT CIRO'S... IF THIS IS A CRITERION -- SHOULD KEEP YOUR ACT IN CONTINUOUS DEMAND FOR MANY YEARS TO COME. HOWEVER, I HOPE THAT YOU WILL HAVE OPEN AT LEAST ANOTHER FOUR WEEKS TO GIVE US DURING THE NEXT YEAR, SO THAT CIRO'S CAN HEADLINE YOU AGAIN.

THE RECORD YOU HAVE SET DURING THIS ENGAGEMENT MORE THAN WARRANTS MY HOLDING OVER THE ACT FOR AN ADDITIONAL TWO WEEKS. IF IT WERE NOT FOR PREVIOUS COMMITMENTS, I WOULD ASK YOU TO PLAY FOR EVEN A LONGER PERIOD.

WITH EVERY GOOD WISH FOR YOUR CONTINUED SUCCESS, BELIEVE ME.

YOURS VERY CORDIALLY,

H.D. ROVER

H.D. ROVER

HDR/JR

Philly Niteries Beat Boxers to Punch With Major Openings Prior to Fight

Philadelphia, Sept. 23. Philadelphia cafes beat the gong on the Walcott-Marciano fight with three of the largest spots kicking off the new season over the weekend. The recently enlarged Latin Casino reopened after a hot weather closing; and the Little Rathskeller, which reverted to its former

owners last spring, made its debut under the new management.

Frank Sinatra is headliner at the Latin Casino, the town's top name showcase, and club management reported heavy advance interest even before ads began to hit papers. Casino, incidentally, is booked heavily with banquet and dinner party reservations for its first eight weeks.

The Kaliner Bros., Si and Joe, who ran Little Rathskeller for 17 years before they retired from cafe biz in 1949, have resumed pretty much where they left off. Jackie Winston, initial headliner, is a veteran of former Rathskeller days and the Victor Hugo orch, which played the spot for 12 years, is back on the bandstand. Kaliners have rounded up about 80% of their former service staff.

Palumbo's Cabaret-Restaurant, 750-seater in South Philadelphia, resumed officially last Thursday (18) after a summer shutdown. Catering largely to dinner and banquet trade, Palumbo's offer customary two-hour show, headed by comedian Guy Marks, dancer Joe DeMarco, comedy terps Baro & Rogers, and singer Gaye Dixon with Howard Reynolds orch back for 11th season.

S.F. Hotelier Wins RFC Nod On Nev. Casino Via 225G Bid, Beating St. L.'s Koplar

St. Louis, Sept. 23. A cash offer of \$200,000 by Harold Koplar, manager of the swank west end Chase Club, for the defunct Tahoe-Biltmore Hotel-gambling casino in Nevada fell short by \$25,000 of the next best cash bid, and the Reconstruction Finance Corp. last week sold the premises to Joseph Greenback, San Francisco hotel owner.

All four bids received, two of which were for term payments, were below the 75% of a \$488,000 construction loan the RFC granted in 1946. When the casino went bankrupt in 1949, only \$10,000 had been paid. A Sacramento, Cal., bank financed the construction with RFC support. Greenback's offer to pay \$75,000 now and the balance before 1954 was accepted by RFC.

One of the original partners in the Nevada enterprise was the late Charles Bigannio, murdered Kansas City politician-gangster who promised to make the casino "the biggest gambling joint west of the Rockies." However, the spot continually lost money.

Evelyn Knight will open Oct. 27 for a fortnight in Century Room of Hotel Adolphus, Dallas.

N.Y. Havana-Madrid Now 500 Club and Sepian

The Havana-Madrid, N. Y., which closed early this week for a bit of refurbishing, will reopen tomorrow (Thurs.) as the 500 Club with a Negro revue policy. Dancer Bill Bailey will headline the first show.

Spot has attempted to revive the old Club 18 policy during the past show, but gate failed to lift appreciably.

Salt Lake Fair Gate Up, Sex, Gambling Downed; Allentown Off—No Bingo

Salt Lake City, Sept. 23. Utah State Fair wound up its 10-day run here on Sunday (21) with record paid attendance of over 200,000. Boxoffice was hyped by "Holiday on Ice," a consistent grosser at the Fair (see separate story), and the addition of such grandstand attractions as auto racing, wrestling and Joie Chitwood's Auto Daredevils.

For the first time the midway was taken away from local operators and turned over to Siebrand Circus & Carnival Shows, which may have been the reason for police stepping in to close a girl show. After complaints of "indecent exposure" had been received, J. A. Theobald, fair manager, put up the shutters.

Allentown 29,000 Off

Allentown, Pa., Sept. 23. A ban on skido and bingo reportedly accounted for part of the drop in attendance at the Allentown Fair here last week. Paid admissions for the five days declined from 144,800 in 1951 to 115,340, a decrease of 29,540. The best attendance was Saturday (20) with 34,850, compared to 39,240 on corresponding day of previous year. The take that day was \$20,900, a drop of about \$3,000 from a year ago.

Skido and other forms of gambling at fair stands was taboo this year. This suited police who handled fewer complaints, but women who like skido and bingo did not take too well to the prohibition.

George A. Hamid's "Grandstand Follies of 1952" did good business, with an overflow crowd Saturday night.

'HOLIDAY ON ICE' BIG 105G AT UTAH FAIR

Salt Lake City, Sept. 23. "Holiday on Ice" topped all its previous hefty gates here in a 10-day stand at the Coliseum during the run of the Utah State Fair, pulling a sock \$105,000. Fifteen performances, including five matinees, one of which was an extra tossed in because of the heavy sale, were scaled to \$3.60.

Icer left here for Council Bluffs, Ia., and then heads for Ft. Wayne, Ind.

Palladium Sets Revue To Follow Hutton Date

London, Sept. 23. The engagement of Betty Hutton at the Palladium for three weeks beginning next Monday (29) marks the end of the current vaudeville season. Her date winds on Oct. 18, and three days later Val Parnell launches his fall revue which will continue until the Christmas pantomime. The revue, like the vaude, will be on a twice nightly basis.

The fall production is titled, "Wonderful Time." It will star Max Bygraves, Joy Nichols, George & Bert Bernard and the Billy Cotton band. For his annual panto, Parnell has chosen "Dick Whittington," and will star Frankie Howerd, Richard Hearn and Sonnie Hale.

Ex-Sadler's Ballerina Terps Straight to Rate Kudos at Canuck Carnie

Alymer, Que., Sept. 23.

A ballerina who danced at London's Covent Garden last year with the Sadler's Wells Ballet appeared in a girl show called "Parisian Revue," seen on the midway at the Alymer Fall Fair here.

She didn't do a cooch, though, but a straight dance. The style was broadened a little for the carnies crowd and sweeps were somewhat foreshortened because of the bandbox stage. She got more applause than the show's bump'n-grinder, and the Ottawa Journal's theatre and ballet critic, Richard B. Coates, trekked the 15 miles across the river into another province to cover her performance. So did the Quebec Chronicle when she played there recently.

The terper is Nadja Tores Krkovic, 24, once a featured dancer with the Yugoslav National Ballet in her homeland, and in 1950 she appeared by invitation at the Salzburg Festival. Her Sadler's Wells stint was during the Festival of Britain, after she'd gone to England to have her eyes treated by a specialist.

Her husband was a member of the Yugoslav water polo team which toured and never went back. He's now studying architecture in Toronto, where Nadja taught ballet this year till the season ended. She saw a carnival ad, applied because the money was good, and took it when they agreed she could stick to her style. She's been out since the beginning of May. When the carnies season ends she hopes to audition for either Ballet Theatre or the New York City Ballet.

The management can afford to pay good money. The show—only live one on the midway—is in a standup tent, with a velvet backdrop, two cotton side curtains and

(Continued on page 54)

Knorr & Hale New Roxy Production Team; Had Worked Cap 20 Yrs. Ago

Chester Hale has been signed to direct the dances for two bills at the Roxy Theatre, N.Y. First show goes on today (Wed.). Hale will work under Arthur Knorr, recently appointed production head at the house. Under present plans, there's a likelihood of guest choreographers following Hale's two stints. He'll design both the ice and stage terps.

Hale's Roxy stint marks the reunion of Knorr and Hale after about 20 years. Both were associated at the Capitol Theatre, N.Y., under the late S. L. (Roxy) Rothafel. Hale for the past several years has choreographed "Ice Capades."

In another Roxy change effective today, Bob Bouche, former assistant conductor of the Roxy orch, steps up as maestro, succeeding Paul Ash who leaves that post after many years.



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Direction: JACK DAVIES

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JOE E. LEWIS,
the
WILLIAM MORRIS
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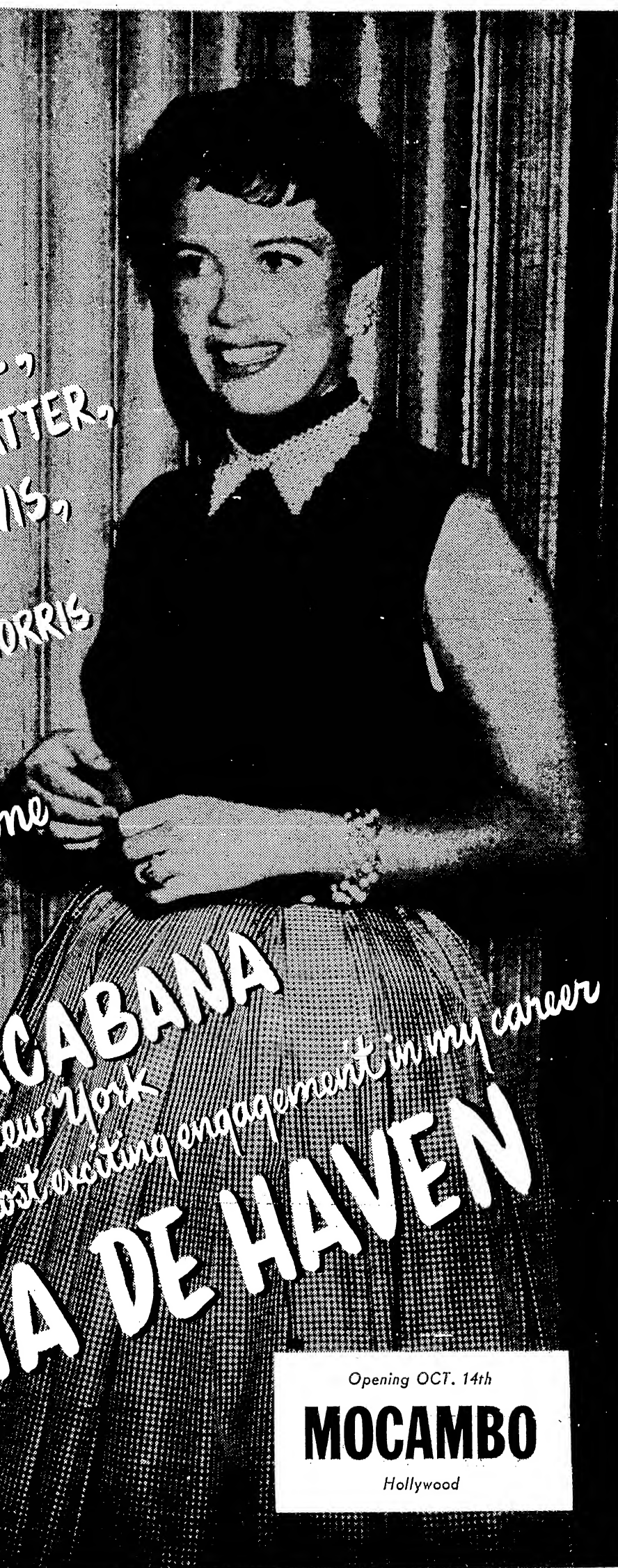
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GLORIA DE HAVEN

Opening OCT. 14th

MOCAMBO

Hollywood



Cafe Production Units Hit the Road In Bid to Make Up Hiked Nut

The mounting costs of amortizing a large niter show is causing more bonifaces to offer their floor displays intact as units for work in other cafes. Latest units to be put on the block are those of the Riviera, Ft. Lee, N. J., and the Sans Souci, Havana.

The French Casino and Latin Quarter, both N. Y., have previously been mentioned as being available for other clubs. A smaller Gotham unit, Bill Hardy's "Gay '90's Revue," is also being submitted.

Most of the packages coming out of niteries are being offered to Las Vegas and Reno spots. There are occasional weeks around the country such as the area around Cincinnati, Miami Beach and various cafes which operate with casino adjuncts that can afford these high-priced traveling units. However, the amount of time is limited.

Unit idea has caught on in Las Vegas, where several niteries are experimenting with the formation of their own units. It's felt that the opening of two more hotels in Las Vegas, Sands and Sahara, will stimulate the unit idea in that area because of the impossibility of getting top names for all those spots.

AGVA's Hope

Execs of the American Guild of Variety Artists will confer with president-elect Bob Hope upon his return from Europe Monday (29). Union officials hope to learn to what extent comedian will participate in union affairs.

Eva Franklin wrote special material and music for Frank Sennes' "Minsky University" revue caught at New Golden, Reno—not Ellen Franklin as erratumed—

More Gold in Teeth, Dentist Pulls Out of Niter Field

Pittsburgh, Sept. 23. Dr. Emory Neubauer has decided that pulling teeth is much easier than operating a nightclub, so he's going back to his old profession. Neubauer thought after a stretch in the Army that getting away from dentistry might be a happy idea. He bought Johnny Brown's Club in East Liberty, renamed it the Famous Door and was in business.

But the deal didn't pan out. After taking a shellacking for a couple of months, Neubauer sold out, taking a substantial loss. He's resuming the practice of dentistry as head of the dental clinic in Johnstown, Pa., for the Veterans Administration.

Mass. Theatre on Prowl For TV Tests; Vaude Set

The Court Square Theatre, Springfield, Mass., will make a pitch to get tele shows to preview their programs there. House bookers Abe & Joe Feinberg will ask networks and ad agencies to book sketches and production numbers at the theatre in an effort to get audience reaction and as a means of shaping the layout. Bookers hope to get name shows at cut rates in this manner. Bob Hope previously tried this gimmick at the Paramount Theatre, Brooklyn.

House will resume its three-day vaudeville policy Sept. 26 with a bill comprising Bob Howard, Don Cummings, Chester Dolphin, Dorraine & Ellis, Phelan Trio and the Del Rios.

Bebe Shopp's Trio

Bebe Shopp, a former "Miss America," has formed a vocal and musical trio and is now breaking in at the Burgundy Room, Detroit. She plays the vibes.

Miss Shopp recently signed with Joe Glaser's Associated Booking Corp.

Ted Mack's Tex. 1-Niter

San Antonio, Sept. 23. Ted Mack's "Original Amateur Hour" will play the Municipal Auditorium here Nov. 5.

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Plane Talk

Kokomo, Ind., Sept. 23. When Olsen & Johnson climbed off a plane at the airport here last week they were met by a photographer from the Kokomo Tribune, who asked for a picture. They posed, and then the photog asked if they'd just closed a show somewhere.

They didn't. Weren't they Olsen & Johnson, stars of "Hellzapoppin'" and currently in "Skating Vanities"?

They weren't. They were Mal Olsen, secretary of a Milwaukee manufacturing firm, and Floyd E. Johnson, Fond du Lac, Wis., purchasing agent for a refrigerator firm.

When they boarded a Lake Central plane at Chicago, the airline had notified the Kokomo Airport that "Olsen & Johnson" were aboard.

MCA's Talent Hypo

Dallas, Sept. 23.

Four young singers with recording contracts are each skedded for two-week appearances at Pappy's Showland here under a plan arranged by Music Corp. of America to help develop talent. They will play other spots in Texas.

Singers are Lennie Forrest, Fran McKenna, Billy Shepard and Ricky Vallo.

Hub's Cisco Kid Rodeo

Cisco Kid Rodeo has been packed for the Boston Garden rodeo from Oct. 22 to Nov. 2. Last year the Hub rodeo was topped by Gene Autry.

Show, which features Duncan Renaldo and Leo Carrillo, grossed \$137,000 in 11 performances at the Fireman's Show in St. Louis recently.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Sept. 23. Kendric Parker, manager of the Saranac Lake Summer Theatre, reported that he signed a lease for the Main St. IOOF Opera House for next season. Company closed this season in the black, most popular shows being "Harvey," "Taming of the Shrew" and "See How They Run."

Eugenie (Legit) Reed came here in 1948 on the sick side of the ledger, and ditto Otto Hayman, ex-theatre manager. Major surgery and excellent care gave these two their good health back, so they got married. They left for Gotham for a short stay before sailing for Paris.

Helen Vick, staffer of Warner's Dallas office, all excited over weekend visit from her husband, James, who is with an Albany film exchange.

May Sullivan motored in from Ozone Park, L.I., for her first bedside chat with her husband, George, who's from the N.Y. Madison Square Garden personnel and a new guest here.

Jerry (Loew) Hornsby former assistant manager who made the grade here in class of 1950, in from Newark for that annual checkup and goes back to work with an all-clear.

Charlie and Julia Kaufhold, Yost Theatres, Harrisburg, Pa., in from there for that annual checkup and both received the green light to resume work.

Observation patients who are skedded for surgery are Jesus (Gracia) Dominguez, Warner Bros. Cuban manager; Ray (Loew) McCarthy; Robert Dutton, Southern Pines, N.C., theatre manager, and Patricia Payne of the Swift Theatre circuit Louisville.

Pearl (Loew) Grossman, Gloria Davis (National Screen Corp.) and May Coates (Interstate circuit staffer) all rated top clinics that upped them for meals and to the ambulatory department in a special progress comeback.

Write to those who are ill.

Mickey Shaughnessy Up On 2 Counts in N.J. Switch

Wildwood, N. J., Sept. 23.

Mickey Shaughnessy, who has held the stellar spot for the last four seasons here at Eddie Suez's Club Avalon, has signed for 1953 with the rival Oscar Garrigues, owner of the Bolero.

Long a fixture on the Philly and South Jersey niter scene and now a Columbia Pictures contract player, Shaughnessy surprised show circles here when he wound up his 10-week season at the Club Avalon Aug. 30 and walked right over to the Bolero to play Labor Day week.

Ballerina

Continued from page 52

a pair of spots. Music is provided by worn-out records on a tinny phonograph. The complete cast numbers three—all girls—who double on bally between the 12-minute shows, for which they nick the customers 50c. Susan Crystal, also part-owner of the show, shares in the spelling.

'Kiss' with Castanets

Nadja—billed as Nadine—is a blonde of medium height, striking rather than beautiful, with a flat, acorn-shaped face, high cheekbones, vivid, expressive eyes and a warm smile. Her figure is attractive, though a bit skimpy in the Dagmar department. She does two numbers with easy skill and grace, in a scarlet-and-gold costume revealing her legs and midriff. First in a Spanish fire dance, done to "Kiss of Fire," in which she uses castanets effectively; and, at the Saturday night show caught, even the "take it off!" shouters piped down after a few seconds, and the applause was heavy.

There was probably no connection between this and the sudden appearance behind her of the shaker, in bra, G-string and a few feathers, before Nadja had finished her second dance, done to "Blue Tango." This action forced Nadja offstage before the end of her number and effectively eliminated her exit applause.

The other two performers were a pretty redhead called Ginger, who managed to follow the beat of a samba, and Miss Crystal, a thin-lipped, big-lipped Chicago stripper. Her "shim-sham-shimmy" consisted of a hodge-podge of pelvic projections, mammary and fundamental quivers, and a gimmill grind. Her finale was just for a bra-and-G-string flash.

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'CAPADES' FAT 325G IN N.Y. 11-DAY RUN

"Ice Capades" playing its first New York date in 10 years, hit a tall \$325,000 in its 15-show run at Madison Square Garden. Gross exceeded expectations of Arena Mgrs. Assn., which routes the John H. Harris icer.

"Capades" opened at the Garden Sept. 11 and wound up Sunday night (21). Toward the latter part of the run, house was sold out at virtually every performance. Seats that were gobbled up included those on the upper shelf behind the bandstand which obscured the view. It's expected that on the basis of the showing this year, "Capades" will hit the Garden again next season.

Tulsa Storm Nixes 'Cycles'

Tulsa, Sept. 23.

"Ice Cycles," companion show to "Ice Capades," has been forced to relinquish its date at the Arena here because of extensive damage to the building when it was struck by lightning last week.

"Cycles" had been skedded to move in Oct. 20 following its Dallas run.

Ga. Gibbs Exits Pitt Vogue On Throat Rap; Torme Fills

Pittsburgh, Sept. 23.

Attack of laryngitis gave Georgia Gibbs an out on her booking at 1,100-seat theatre-restaurant Vogue Terrace here last week. Singer opened last week (15) but pulled out for New York again the next morning, with understanding that she'd return for the weekend if the doctor gave her an okay.

Vogue Terrace had a flock of private parties booked for the weekend on the strength of the Gibbs date and had to get somebody in fast to make good. It rushed in Mel Torme, who came in for last Friday and Saturday nights only.

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NAT KALCHEIM

HARRY FOSTER

THE BILLBOARD AUGUST 30, 1952

NIGHT CLUBS

Mary Small Sells Big at Versailles, Her First Major East Side Stint

By BILL SMITH

In her first big time East Side date, Mary Small proved herself a surprise attraction and a solid performer. Opening night business, first show, was turnover—very little of it from showbiz and very little of it from a provocative off-the-shoulder job. Miss Small opened with a big "Pocket Full of Dreams," followed by "Walk Alone," another pop, and a novelty, "Only for Americans." She was in by a mile.

Then came a little known Irving Berlin torcheroo from "Miss Liberty," "I Don't Want Him." After using her husband's (Vic Mizzy) comedy chatter. Incidentally, Mizzy's piano backing was superb. But what was more important was the gal's deft handling of the husband-wife relation chat-ter. It was humorous, believable and in good taste.

Miss Small turned in a performance that was little short of perfection.



Nightlife

Mary Small a Sensation In Versailles Opening

By LEE MORTIMER

The subject of today's piece is not an old-timer, nor one washed up, nor a has-been. Until last night, she was for the most part a name known to the night clubbers of the East Side. Mary Small, 28, is a singer and pianist who has been singing in the Versailles since she opened the place last year. She is a native of New York City and has been in the show business since she was 15. She is a very talented singer and pianist and has been a big success in the East Side night club scene. She is a very popular singer and pianist and has been a big success in the East Side night club scene. She is a very popular singer and pianist and has been a big success in the East Side night club scene.

NEW YORK HERALD TRIBUNE.

Early Bird COAST TO COAST

By HY GARDNER

Small is the sleeper of the summer night club season; sockiest show-stopping singer Nick and Arnel have introduced at the Versailles since Edith Piaf—and she does it in English. . . .

BEN GROSS (Daily News)

"... here's a salute to Mary Small, now the singing star of the Versailles. . . . Her manner of putting over a song makes her a welcome guest on video."

ED SULLIVAN (Daily News)

"Miss Small sings a terrific song in big league style . . . she is unforgettable."

EARL WILSON (New York Post)

"Mary Small at the Versailles is so much better than the new crop of singers that they're pathetic by comparison."

LOUIS SOBOL (New York Journal-American)

"Triple A indorsement: Mary Small at the Versailles, about the best act we've caught in months . . ."

FRANK FARRELL (N. Y. World-Telegram and Sun)

"Mary Small's tunes in Versailles gave that saloon one of its brisker late-summer trades."

Just Concluded
4 WEEKS

VERSAILLES
NEW YORK

OPENING
TODAY

September 24

ROXY
NEW YORK

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(PERSIAN ROOM)

Kay Thompson & Williams Bros. (4); Dick LaSalle and Mark Monte orchestras; \$2 and \$2.50 cover.

The Persian Room is jumpin' again—Kay Thompson and the Williams Bros. are back. The reunion of the energetic songstress and her four personable aides points up anew the show biz axiom—don't fool around with a hit. Somehow the chemistry of the moment the freres decided to split up into sub-units it didn't impinge them nor Miss Thompson.

Miss Thompson has no illusion about herself or anything excepting the basic talent. They've got to be socko and different in everything they do, and they achieve it. The lyrics are literate but not too subtle; the vignettes vivid and betimes devastating.

Most of their stuff is new save for the now-standard but sturdy "Pauvre Suzette." Their keynote "Quelle" keys them into satires on TV, modern art and a classic production all its own on the "Hollywood Party." Miss Williams opens with a characteristic "Jubilee" number and zings 'em with a "Caribbean Cruise" number which is saucy and in the accepted "sophisticated" standard. The precise production values extract the maximum from her "vocal choreography" presentations.

Dick LaSalle, piano-conductor, is back for his third year and projects a slick brand of "society" dansapation, and Mark Monte's Continentals (4) likewise produce a fancy brand of specialized terp tumbling in quality far in excess of their meagre numbers. Maitre d' Fred is the slick major domo at the door, and return to the Persian Room for another season once again points up the suave manner in which the old-guard waiters—catering staff differs from some of the younger waiters in most instances. It's a rather glum commentary of the times that the changing eras has altered service standards so sharply. The increased postwar tourism abroad also has pointed up that shortcoming in the foreign lands and on foreign ships (with the striking exception of the British) that certain political accents have militated against the suavity and good service usually identified with Europeans. Even the French, traditional perfectionists in cuisine and service, seem to have encountered that new hazard. (Which is a slight segue, of course, from the fact that there are only a few spots like the Plaza or the St. Regis that maintain that certain standard.) PS—Kay Thompson & Williams Bros. are still socko. Abel.

Chez Paree, Chi

Chicago, Sept. 21.

Jack Carter, Betty Reilly (Bill Russell and Roy McNeil), Grace & Nicco, Johnny Martin, Chez Adorables (8), Brian Farnon Orch.; \$3.50 minimum, \$1 cover.

This is the last of the two-week bills that Chez Paree has been booking for its greatest season in its 20-year history. Danny Thomas comes in Oct. 14 for a month and then Sophie Tucker for four or six weeks, Nov. 14. While this was somewhat of a quickie booking, bill stacks up with most of the previous shows. There's improvement in each act since last seen here and while there are minor adjustments necessary, it's a smooth revue. Accent, of course, is on comedy and the laughs are plenty throughout. This should be an excellent word-of-mouth show.

Jack Carter hasn't been at a major nightclub here in several years, meantime playing legit, theatres and TV. Comic has improved immensely, especially in his timing. He still has a tendency to ride on his quips with the audience not getting some of the fasties. He's blue, but evidently that's what the customers want. Judging from the yocks he garners.

Some of Carter's material is a little too rough and he could slice vulgarisms here and there. Strangely enough, his biggest laughs are not from the tinged lines but from his takeoffs on foreign characters and his aping of singers. His carbon of Billy Daniels' "Old Black Magic" is excellent. He follows with his punchy standard on types of screen villains. Instead of closing with his funny newsreel bit, he stays on and winds up with a strong piece on what other comics did to him while he was on video. Carter gets a big mitt for his begoff speech.

Doing honors with Carter is Betty Reilly, making her annual appearance here. However, blonde miss has dropped practically every vestige of her old act and has routed herself, with aid of Jeff Bailey, as a singer even more potent than before. While previously

she relied strongly on her ability to chirp in several languages, she now has made a production out of her act. She's more than capably supported at the piano by Bill Russell and also added is a bongo player.

Songstress starts out with a flashy treatment of "Kerry Dancers" and then goes into a solid bit about songs from the dreary '30s in which she sells a group of the lesser-known pic tunes—from the first talkers. Her one concession to the Latin library, outside of her closer, is a Cuban ballad which goes over well. But it's "Molasses" done a la Sarah Vaughan, Margaret Truman, Bette Davis and Johnnie Ray that is a real pleaser. She switches to the ballad side to score with "More Than You Know" and then takes up the beat with "Bogat." A bit of her new material, which falls in the Dorothy Shay category, is a special about a miss that goes from the mountains to Paris, and the group singing on "La Vie En Rose," replete with jug, is hilarious. Gal heats up the bistro with her spirited rendition of "Cumbachero" taking over the hand drums for several moments too. Chanteuse also has to beg off.

Grace & Nicco, while continuing to commit mayhem on each other, seem to have speeded up their comedy dance act. They have also added a "Kiss of Fire" number which leads to eye-gouging and a few more pleasant sports which the audience finds such clean fun. Johnny Martin deserves a bow for his emcee work and production vocals, with the line carrying over two numbers from previous revue. Brian Farnon is excellent both on the dance and backing chores.

Zabe.

Riverside, Reno

Reno, Sept. 18.

Billy Gray, Pat Moore & Ben Lessy, Cheerleaders (5), Larry Green, Riverside Starlets (8), Mary Marshall, Bill Clifford Orch.; no cover or minimum.

This comedy offensive led by Billy Gray lasts an hour and 25 minutes, and considering the color of material begins to grow a little tiresome. The only relief from the comedoldrums is a brief breeze by the Cheerleaders' quintet near the beginning and a quick little gust of music near the end, plus an opening chorus number and a brief by them for windup.

Gray himself accounts for over half an hour of monolog which has high periods of good humor, low periods of innuendo that sometimes don't even wear the sheer cover of clever wording and might better be said in plain language. Pat Moore & Ben Lessy take up most of what's left of the time with parody after parody. Harmony on "Sweet Violets" and "I Wish I Wuz" are best. Vivacious Miss Moore encourages the comedy of Lessy who keeps at his very funny, senseless action. He tosses popcorn out of his pocket with one hand, for a tricky conn with the other, and never connects. No sense, but hilarious. When she breaks off in the middle of song to say "dance for mummy," he bounces around like an unbalanced puppet. Again senseless but likewise funny.

In a jam, session with orch, Lessy plays piano in the high register, stopping to cawort and generally creating big yocks. The Moore & Lessy duets are sold with plenty of vigor in the w.k. strawhat-and-cane style for top reception.

Billy Gray and the duo merge for an opening bit in French cafe without ever really beginning to register. Their finale is a lesson in ballet in which the three cawort with chatter and lyrics. A takeoff on the Jack Cole dancers gets ridiculous, over accented oriental motions, eventually winding up with everybody aboard for Cole interpretation that's charged with visual humor.

Gray's package can turn out to be a good unit with some remodeling here and there. Perhaps shorter periods of comedy scattered throughout would be better than the two particularly long sessions. Cheerleaders never really get a chance to show their wares. "Back in Your Own Backyard" has plenty of action for their initial shot. A carefully balanced "Be Anything" without accompaniment rates nice attention. Done in small spot, the three guys and two gals huddle on a piano bench and concentrate on intricate phrasing. "Sugar Blues" is closer.

Cheerleaders are also used to intro ballet sequence after Starlets have danced a serious toe number with four dancers in white and four in red. The line open this show with "Golden Earrings" in Gypsy costume with tamborines. A graceful tempo to vocal by Mary Marshall opens up midway into an exciting high-kicking terp. Mark.

Versailles, N. Y.

Edith Piaf & Co. (8); Emile Petti and Panchito orchs; \$5 minimum.

On her fifth return to Nick & Arnold's click East 50th St. nitery—her first date in two seasons because of an ABC (Paris) legit revue—Edith Piaf has gone from about \$1,750 to over \$6,000 a week. Her pyramiding impact warrants it. Vet bonifaces that Nick Pronis and Arnold Rossfield are, and further attested to by the vet maitre d' Robert, the lodestone in a personality like "la petite mome"—the little waif, or the little sparrow as she has been sentimentally Gallic-aggrandized—is money in the bank.

Whatever the chemistry of her appeal, it is apparently international and transcends language boundaries. She proved it when (the late) Clifford C. Fischer first brought her over, when she didn't parle any Anglais at all, and insured that with the succeeding years as she rehearsed her little English speechlets which set the themes and motifs for her characteristic songs. (Opening night witnessed a pleasant little Franco-Anglais debacle, as she forgot the rehearsed English ad libs, and mumbled the French original in order to orient her thinking; an incident that might stay in the book because any national appreciates an effort to try and speak a foreign tongue, no matter how distorted.)

Miss Piaf could sing in Braille, apparently, because her is an arresting style as she chirps her stuff in that wide-eyed, plain black-dressed style. She is a shade less severe, with a lighter auburn hair but the style is the same and, in truth, seemingly more palatable to the Francophile American clientele than on her own home-grounds. (Caught early this season at Le Drap d'Or, plus Champs-Elysees nitery, here b.o. was by no means as boffo there as in Gotham.)

Backed by a femme choral octet, and with Robert Chavignay as special accompanist, her repertoire comprises "La Fete Continuee," "Hate Sundays," "Jezebel" (an American pop for some reason very popular in Gallic chantoosie circles), the now standard "Padam," "L'Accordiste," "St. Peter," and inevitably her trademark song, and "La Vie en Rose," and others.

Miss Piaf is canny in her selections which are melodic and have basic aural appeal which, not even lack of lyric savvy can defeat. This factor, coupled with her neo-tragic romantic song techniques, interpret into big audience values.

Otherwise, Emile Petti, past master in the nitery league among maestros, does his stuff to good results alternating with Panchito's Rumba, equally tiptop for the terps.

It should be added that the current engagement is not without its romantic fillip because of the star's marriage on Saturday (20) to French songwriter-singer Jacques Peals, ne Pils (& Tabet) who is chirping at the competitive La Vie en Rose nitery. A morning marriage and a noon reception at the Versailles, where best man-boniface Nicholas D. Pronis (Nick & Arnold) hosted along with Marlene Dietrich, who was the bridesmaid. Miss Piaf and her groom will probably spend their honeymoon shuttling between the Versailles and La Vie.

Cafe Society, N. Y.

Bob Savage, Betty Lou Barto, Erskine Butterfield, George James Orch.; \$3.50 minimum.

The new administration at Cafe Society Downtown is going after new pounds in a big way. It's attempting to make this spot one that will launch the customers on that thrill of discovery.

With Bob Savage there's a tremendous chance that discophiles may beat a path to that place. He cuts a figure that will appeal to women and his pipes are such that he can arouse a top reaction from customers. At his opening night, he enticed Sophie Tucker to come to the spot. She has taken an interest in this chap for some time.

Savage is a towering citizen who makes a deep physical impact in the room and he sings well. However, this Capitol recorder must learn to change his pace if he's to hit his maximum. He treats every number with extreme dramatics. A few lighter numbers to brighten up his vocal landscape would make for a more interesting floor session.

Withal, he holds the customers with a voice that shows Johnnie Ray and Billy Eckstine influences. He's taken the most thespic features of each and combined them. The results are highly effective, but efficacy can be increased with the right touch of levity.

Other major performer on this bill is Betty Lou Barto, daughter

of Dewey Barto (& Mann), who formerly topped the American Guild of Variety Artists, and she's a sister of Nancy Walker, musicomedy comedienne. Miss Barto is a durable type of performer who can go over with any audience. She's a diminutive singer with a comparatively large voice. She's well schooled in performing techniques and has sufficient personality to have audiences stay with her.

Miss Barto works mainly with standards and she goes over well. Her major opus, however, was in bad taste. The number, entitled "Models," treats of girls who came into prominence in the Jelke case. It's libelous on that profession, but more important, isn't too entertaining inasmuch as it's not in keeping with Miss Barto's essential freshness, and it's a humorous treatment of that subject.

A new lull entertainer is Erskine Butterfield who wraps up his audience both at the ivories and vocally. The George James orch show-backs efficiently.

Jose.

Continental, Montreal

Montreal, Sept. 20.

Josephine Premice, Sis & Sonny Arthurs, Carmencita Garcia, Leon Lachance, Laurel D'Arce Dancers (7), Johnny Di Mario Orch (5); 85c admission.

The Josephine Premice currently on view at the Continental Cafe is a far cry from the gal who appeared here several years ago as a hoover with the Josh White revue. Since that time, this talented Haitian has switched to singing, assembled a socko collections of Parisian gowns, groomed a neat songalo, and with the backing of drummer Luis Martinez offers a package that means sure returns to any cafe operator.

Miss Premice is playing the Continental for the first time and this move out of the uptown show belt has done little to affect her popularity. On night caught, she drew a mixed audience giving her a chance to exploit both her French and English numbers to best advantage. Much of material offered has been heard on previous visits to other boites, but gal has trimmed and sharpened most items. Present show is more professional and chantoosie wisely avoids the personal asides to ringsiders that did nothing but prolong and break pacing of other appearances.

Surrounding the Premice stint is a varied collection of acts that do little more than fill in time. Best of the group are Sis & Sonny Arthurs whose rough and tumble ballroom terping picks up a good reception. Carmencita Garcia wiggles through a set of Spanish-Mexican routines that are active and noisy but hardly out of the average groove. A rather distraught pony line manages to get through its dances and Leon Lachance, the perennial emcee, retains his usual enthusiasm. Johnny Di Mario's orch does show and dance music ably.

Newt.

Stader Hotel, N. Y.

Jimmy Dorsey Orch (16) with Sandy Evans, Eleanor Russell; \$1.50, \$2 covers.

Reopening for the fall-winter season, the Stader Hotel is again resuming its top name band policy for the Cafe Rouge, which draws fairly consistent business from the transient clientele stopping at this hostelry. Kickoff spot this year has been given to Jimmy Dorsey who capably handles this assignment with his young crew of musicians and vocalists.

Dorsey's orch has the right kind of beat and style for hotel rooms. Comprising a standard aggregation of six reed, seven brass and three on rhythm, this band plays a straight and solid brand of dance music that's varied enough without getting too tricky for the one-stepping customers. It's a melodic combination with Dorsey's sax and clarinet showcased in steady arrangements on the ballads and a good brass section for the rhythm numbers.

The band's book is wide, covering the current top sellers and the standard library. For the dinner sets, Dorsey mutes the sound volume in sweet style but opens up with hep swing stuff in the late hours. Dorsey features a small Dixieland combo, recruited from the sidemen, which generates a considerable amount of excitement in the standard two-beat groove.

Among the chief assets of the current Dorsey organization are his two vocalists, Sandy Evans and Eleanor Russell. Evans has a first-rate crooning style and handles the ballads for the most part. Miss Russell, a pert looker, has a sharp set of pipes and projects ballads, rhythm numbers and novelties with a bright bounce attack.

Herm.

Hotel Pierre, N. Y.

(COTILLION ROOM)

Morton Downey with Carmen Mastren 3; Stanley Melba and Chico Relli orchs; \$1.50 and \$2 cover.

Morton Downey gives the Cotillion Room of the Hotel Pierre quite a bounce. The hep Hibernian knows how to leaven the traditional "Irish tenor" stuff with a zingy change of pacing in his pacing of pops past and present and the end-result is a highly pleasing pianology songalo.

Downey is no come-lately but he maintains the effervescence of youth and excitement at the Steinway that is a far cry from his Paul Whiteman S.S. Leviathan Orchestra days when he sat in with the band as a pseudo-baritone and proved a "surprise" top tenor. Downey has traversed a full and rich road that is by no means limited to his more obvious professional pursuits. He has parlayed his Coca-Cola holdings into personal financial independence, and he also has a few things running for him, with his Stork Club buddies Sherman Billingsley, Steve Hannagan and Arthur Godfrey, such as Sortilege, that insures the groceries.

But Downey has been unique as a singing commercial of special calibre, both for personal professional pursuits, and as a living trailer for Coke. He manages to keep the trademark and, more often, the actual commodity in the spotlight, be it in-person, on AM or on TV, and probably inspired another colleague, Phil Regan, to ditto for Anheuser-Busch beer brand.

Downey has pyramided his personality following for good b.o. results in the slick saloons, and trilled himself into an effective single in almost any medium.

Stanley Melba, maestro-entrepreneur of the Pierre, has succeeded in swaying the balance in favor of more robust (meaning larger budgeted) names for the Cotillion Room, and has been succeeding the past two or three seasons with Hildegarde, the DeMarcos, Mimi Benzell, Yma Sumac and the like. Besides emceeing the proceedings, Melba's band is the No. 1 dansapation outfit, with Chico Relli back for the relief Latin tuningster.

Abel.

Biltmore Hotel, L. A.

(BILTMORE BOWL)

Los Angeles, Sept. 18.

Noonan & Marshall, The Rudells (3), Bill Finch, Dorothy Dorbey Adorables (10), with Marjorie Baker and Jack Tygett; Hal Derwin Orch (12); \$1, \$1.50 cover.

With the summer tourists heading for home, boniface Joe Faber is again concentrating on laugh-and-action-packed layouts that will keep the regulars coming. First of the fall season looks like a winner with local boys Noonan & Marshall making good as headliners to give the 60-minute bill a fun finale.

Boys have been getting better each time they've returned home after treks around the country and this trip is no exception. They've still got the Chef Alberni bit for the closer, but it's been sharpened, as has the nitery DeeJay routine, and some of the newer material evokes constant guffaws, notably the British film-making skit. They work with ease and polish to earn their begoff.

The Rudells, who come back to town all too seldom, are still tops on the trampoline with a clever mixture of gag and legit acrobatics that sustains peak interest. Their stuff has long been the standard for acts of this kind and they continue to please, building deftly to the bow-off after a thrilling backward somersault through a hoop while rope-jumping.

Opener is Bill Finch, a dexterous young man with a baton who adds some dance stuff to his twirling to lighten the effect. It's good, particularly the use of lighted batons on a darkened stage, but a little too repetitious.

Dorothy Dorben Adorables have two good routines and one that's below standard in this layout. The Hal Derwin orch continues to provide effective backing and terp music.

Kap.

Hampton's Seattle 3

Seattle, Sept. 23.

The Palomar, Sterling circuit's off-and-on vaudeville here, has set Lionel Hampton's orch for three-day stand, Oct. 3-5. Split week is experiment, with belief that band will pull better at the b.o. than in a full-week stint.

Following, house has set Royal Hawaiian Serenaders and Merry Macs to headline bill for week beginning Oct. 6.

See U.S. Symphs' Future in Small Units Of 40-45; LPs, Radio Hypo Audiences

The future of symphony orchestras in America, it's claimed, lies in ensembles of 40 to 45 men, not in the usual big 90 to 100 setups. Most critics, according to Thomas Scherman, can't support a 90-piece orch (with exception of metropolitan centres like N.Y. and Boston), but can stand an ensemble of 45. Scherman is founder-conductor of the Little Orchestra Society, which begins its sixth season in N.Y. next month. He sees the smaller symph growing, all around the country. Several cities which have fulfilled symphs, now have new small orchestras too. "There's so much wider an audience for the small orchestra the past 10 years, and more particularly in the last three years," says Scherman, "thanks to radio and recordings, and especially to the growth of LPs."

Scherman, who is son of Harry Scherman, Book-of-the-Month Club founder, organized his orchestra six years ago, in order to present seldom-heard classical music and new, modern works. Orch, composed mainly of young players, numbers 40. All are at full scale, same as the big symphs, with the men, however, hired on a single-engagement basis.

Orch has made a definite dent in the N.Y. music scene already. It's the only permanent small symph in N.Y. (There are a couple of other ensembles gotten together each season for one or two concerts, but these are pickup orchs.) The full-size N.Y. Philharmonic is the only other Gotham symph giving more performances. (The NBC Symphony plays very few public dates, other than its radio sked, and the al fresco Lewisohn Stadium Orchestra consists mainly of N.Y. Philharmonic men.)

85-Concert Sked

Orch will give about 85 concerts this season. It will present 55 in N.Y. from October to March, and the balance on tour. It has a subscription series of eight concerts in Town Hall, eight public dress rehearsals for pay at Hunter College, and children's concerts in N.Y., Westchester, Stamford and New Jersey spots. In March it will begin its second annual tour, covering eight states (Pennsylvania and the south), doing six concerts a week for four weeks.

In addition to the regular Town Hall series, orch will move into Carnegie Hall this year for the first time, for three concerts. If successful, it will do six there next season.

Orch is on Decca's list for the second year, having been with Columbia previously. Its Decca disks have been more or less film music, its albums including Aaron Copland's "Red Pony" and "Our Town" and Virgil Thomson's "Louisiana Story" and "Plough That Broke The Plains" scores. Orch has recorded its first opera for Decca, in Rachmaninoff's "Miserly Night," with Cesare Siepi.

Non-Profit Setup

Orch is non-profit. Although its Town Hall series (its mainstay) has been SRO since the start, it has had a steady deficit (despite tour and recordings), due to the hall's small (1,500) seating capacity. Deficits, however, have decreased each year, and a promulgated TV series may put the orch in the black. Private contributions have helped it thus far.

Group has specialized in operas in concert form, which hadn't been done in N.Y. since the early Leopold Stokowski-Philadelphia Orchestra days, and which practice the N.Y. Philharmonic's Dimitri Mitropoulos has since picked up from Scherman.

Orch opens its '52-'53 season at Town Hall Oct. 13, presenting the N.Y. premiere of Mozart's opera, "La Clemenza di Tito," in concert form. Several new works, some U.S. premieres, and some N.Y. "firsts" are sked this year. Name artists like Rudolf Serkin and Isaac Stern and many others fill a lengthy guest artist list.

Longhair Shorts

Leonard Warren, Met Opera baritone, established an annual scholarship for young singers. Roberto Turini, Italian tenor, flew in from Brazil for first U.S. appearance, debuting in tomorrow's (Thurs.) "Aida" at City Center, N.Y.

Hartford's Bushnell Aud. To Sked Legit Musicals

Hartford, Sept. 23. Extensive musical program has been set up for the Bushnell Memorial this season. As last year, the house will be void of straight legit attractions because of the competition of the New Parsons here. Latter house opened its second season Thursday (18) with "Mr. Roberts." In past year Bushnell presented six to eight plays a season. First offering of the 3,000-seater Bushnell will be "Gentlemen Prefer Blondes," pencilled in for three shows Oct. 10-11. Other musicals may be booked during the season. New Parsons, which is handicapped for musical productions, may show one or two this semester. It has enlarged its pit and made backstage enlargements to accommodate musicals.

Other offerings of the Bushnell include the Bushnell Symphony Series, Aaron Richmond Celebrity Series, and operas by the Connecticut Opera Assn.

'Macbeth' Stage Reading Seen Lacking as Drama; Action, Costume Missed

Presented by the White Barn Theatre at Westport, Conn., Sept. 14, the concert reading of "Macbeth," devised and arranged by Staats Cotsworth, who also played the title role, lacked two basic requirements for successful dramatic readings: the right play and top-notch voices to carry it.

While Shaw's "Don Juan" is conversation and needs little physical movement, "Macbeth" is packed with action. "Reading" a duel doesn't seem to jell with audience, nor do grimaces of evening-gowned witches, or Lady Macbeth clutching a bound script for a candle in the sleep-walking scene.

With an announcer, background music, reading stands and fancy dress, seeing this presentation comes close to watching a radio broadcast, and since the latter is free, it is hard to see any commercial value in such a reading.

Pace seemed slow, and misreadings and mispronunciations did not help for clarity. Staats Cotsworth interpreted Macbeth as a cruel, snarling tyrant his "tomorrow" soliloquy brought a welcome restraint. Muriel Kirkland was a strident, one-noted Lady Macbeth. Horace Braham's Macduff soft and frequently inaudible. In contrast to these, Paul McGrath's warmly human Banquo was quietly effective. Abby Lewis as a witch and Robert Dryden as the porter were better to hear than to see. Other contributions by the large cast ranged from adequate to annoying.

General effect was not helped much by offstage tomtoms, and lighting of Macbeth alternately in yellow and red. Vene.

Ratoff to Direct For Skulnik 'Business' Bow

Gregory Ratoff has signed to direct "Business Is Business," George Kondolf's production of a comedy by Sylvia Regan, with Yiddish star Menasha Skulnik making his debut on the English speaking stage. Samuel Leve will design the scenery and lighting.

With another male star due to be signed this week or next, the play is slated to go into rehearsal end of October.

Philharmonic Members In Carnegie 'Pop' Concerts

Members of the N.Y. Philharmonic will give a series of "pop" concerts at Carnegie Hall, N.Y., Oct. 1-3-4, under baton of Charles Paul. Violinist Ruggerio Ricci will be soloist for the Oct. 3-4 concerts, and contralto Margaret Roy for the Oct. 1 event. Ricci will preem Joaquin Rodrigo's "Concert D'Ete" at his appearances.

Various charities are slated to share in some of the proceeds. Daniel Rybb, Philharmonic double-bass member, is helping set up the concerts.



STEPHEN DOUGLASS

As Billy Bigelow in "Carousel" Paper Mill Playhouse, Milburn, N. J. Personal Representative Jane Deacy

1st Drama Quartet Sock Again in 'Juan' Disking Of Col Long-Play Set

Bernard Shaw's "Don Juan in Hell," which was the surprise hit of last year's legit season in the First Drama Quartet (Charles Laughton, Charles Boyer, Cedric Hardwicke, Agnes Moorehead) presentation, is just as brilliant a tour-de-force in Columbia Records' waxing of the event. The two LP-disk album is a novelty, if only because it's the first recording of a Shaw work. It's also an exciting recording, with a good deal of the drama, passion and interest of the legit presentation.

Shaw's warm, witty, if overlong dissertation on war, women, piety, morals and human nature in general comes off rather well on disks, even if some of the theatrical quality from the quartet's live readings is absent. Miss Moorehead's enunciation and delivery are finest, in a clear, luminous reading. Boyer is a little indistinct occasionally because of accent; Hardwicke's voice is a little thin, and Laughton's too soft. But in the main, the experience and artistry of this vet stage quartet comes through for sock impact, and a high-grade novelty recording. Bron.

Evans, Ex-Columbia Mgt. Prez, Signs With NCAC

In one of the major switches of the concert business, Lawrence Evans, former prez of Columbia Artists Mgt. and one of the organization's founders, has joined its chief rival, National Concert & Artists Corp.

Evans, who was with Columbia for 22 years, left it about a year ago, due to illness as well as disagreement with other top Columbia brass. He's largely been resting in Florida since. At Columbia, he personally handled James Melton, Yehudi Menuhin, Lawrence Tibbett and many other artists.

At NCAC, Evans won't assume charge of any talent already with the bureau, but plans to bring in his own artists in his capacity as personal concert manager.

Music Tent Prepped For Hub's North Shore in '53

Boston, Sept. 23. Although the local strawhat season is now in mothballs, Lee Falk, operator of the Boston Summer Theatre and County Playhouse, Framingham, is already planning for next season. He announced intentions of building an elaborate music tent in Beverly next spring. Spot will be tabbed the North Shore Music Tent, with a seating capacity of 1,200 and parking space for 900 cars. Falk has earmarked \$75,000 for the project.

Despite the fact that the music centre will be in neighborhood of Marblehead, where strawhat productions have been presented for 13 years, Falk figures that like the South Shore, where both the Cape Playhouse and Music Circus in Hyannis flourish, the North Shore can also support two organizations.

Margaret Hartigan, formerly with RCA Victor, N.Y., handling longhair disk promotion, now with Murial Francis publicity office.

Inside Stuff—Legit

Backers of "In Any Language," the Jule Styne-George Abbott productions of a comedy by Edmund Beloin and Henry Garson, with Uta Hagen as star, include Burwell M. Abbott, brother of the co-producer, \$2,400; Abbott himself, \$1,200; co-author Beloin \$600; his son, John Hayden Beloin, \$1,200; his wife, Lynn, \$600; Abbott's daughter and casting director, Judith Ann Clark, \$6,000; attorney Edward E. Colton, \$600; theatre owner Howard S. Cullman, \$6,000; actress Olga Druche, \$600; producer-theatre owner Anthony B. Farrell, \$2,400; Carl Fisher, company manager of the show, \$2,400; Liza Garson, wife of the co-author, \$600; Mrs. Michael Goldreyer, wife of the company manager of "Pal Joey," \$600; souvenir program agent Al Greenstone, \$1,200; Abbott's sister, Mrs. Isabel Juergens, \$2,400; Abbott's secretary, Celia Linder, representing the producer, \$2,400; Mrs. Howard Reinheimer, wife of the attorney, representing her sons, Kurt and Peter, \$500 each; composer-producer Richard Rodgers, \$1,200, and producer Elaine Perry, \$600. The show capitalized at \$60,000, with provision for 20% over-calls.

Although he's a prolific investor in the theatre, Meyer Davis seldom reads a script. Instead, he believes in stringing along with top producers and authors. "The public verdict may disagree entirely with one's own opinion," he explains, "and it is impossible to forecast accurately the success or failure of a theatrical venture. Several scripts I read last season and didn't like, and refused to invest in, turned out to be big successes. 'Moon Is Blue' is one; 'The Shrike' another. I do not mean that an investor should gamble his money willy-nilly. But if he sticks pretty generally to competent and reputable producers and good authors his chances are better than average."

The orchestra leader's record—over the last four years, excluding the coming season—comprises investment in 48 productions of which 11 were money-makers, five just about broke even, 16 partially paid off and 16 were total losses. Davis invests on his own and as head of a syndicate of friends. He has produced several shows, though none in the last few seasons. The new season plays in which Davis has thus far invested include "Climate of Eden," "Deep Blue Sea," "Two's Company," "Time of the Cuckoo," "I've Got Sixpence," "Those Familiar Spirits" and "Be Your Age."

Elihu Glass, managing director of the Court Square Theatre, Springfield, Mass., though admitting that a large number of pencilled bookings haven't materialized, says his house isn't being sluffed off. The United Booking Office, he writes, has done everything it could to get him shows. The real problem, says Glass, is lack of enough first-class shows to fill the needs of road theatres like the Court Square. "And this is a pity," he writes, "because people break down doors and pay \$3.60 or \$4.20 to see fine actors on the stage. They wouldn't pay \$50 to see them in films. Everybody knows this."

Legit Bits

Leland Hayward, who returned last week from a European vacation, is now sporting a mustache and a crew haircut, the latter replacing the Yul Brynner-type semi-shave job he had last summer. George Rochford, whose reported differences with J. J. Shubert created a situation last week in which the ticket sale was stymied for "Fourposter" at the Blackstone, Chicago, is local head of the treasurers union, besides being boxoffice man at the theatre and co-owner (with the Shuberts) of the house. The Long Island R. R. will inaugurate a special excursion rate Oct. 6 for patrons of early-curtain Broadway shows on Monday nights.

Murray Hamilton, who was co-starred in the second touring company of "Moon Is Blue" last season and subbed in the Broadway troupe during Barry Nelson's recent vacation, has taken over the same part in the Coast edition, succeeding Scott Brady. Shaw's "In Good King Charles' Golden Days" never produced in New York, may be done this season with Brian Aherne and Cedric Hardwicke as leads. Herbert Kenwith, who spends his summers as operator of the Princeton Summer Theatre, left for the Coast last week with Mae West to cast several male parts in "Sextette," the Frances Hope play which the star has revised and Alexander Ince will bring to Broadway in January.

Elaine Perry confirmed last week the VARIETY report of several weeks ago that she will debut as a Broadway producer with the presentation of William McDowell Stucky's "Preacher Boy." Frank Loesser has agreed to supply the songs for the musical version of "Ninotchka," for which George S. Kaufman and Leueen MacGrath (Mrs. Kaufman) are adapting the book, for production by Ernest H. Martin and Cy Feuer. Annamary Dickey is now standing by for Constance Carpenter as femme lead of "King and I," which presumably means Miss Carpenter is now set to continue indefinitely in the part (and that Yul Brynner will presently be upped to star billing as male lead).

Roger L. Stevens, William Fields and Hume Cronyn have dropped their option on "Jezabel's Husband," the Robert Nathan play they tried out on the citronella circuit last summer with Claude Rains as star. Gordon Pollack and Don Hershey plan to bring "Season with Ginger," by Ronald Alexander, to Broadway in mid-winter. Shepard Traube will direct and Melvyn Douglas, who starred in the play's haymow tryout tour, will be in it. Katharine Cornell ended her summer vacation at Vineyard Haven, Martha's Vineyard, to attend the tryout preem Monday night (22) of "Bernardine"

in Boston. Her husband, Guthrie McClintic, is director-producer of the Mary Chase play. Miss Cornell started rehearsals yesterday (Tues.) for her tour in "Constant Wife."

Bruce Becker, production assistant to Joshua Logan, vacationing in Canada with his actress-wife, Honey Waldman. Legit actress Patricia Jenkins playing the ingenue lead next week in the WOR-TV full-length video edition of Somerset Maugham's "Theatre," starring Kay Francis. Sam Stratton is manager, Nathaniel Shilkret is musical director and Les Appleby pressagent for Cornelia Otis Skinner's tour in "Paris '90." Morris K. Bauer will be partnered with Alexander H. Cohen and Joseph Kipness in the presentation of "Be Your Age," for which Phil Adler will be general manager. Samuel Lift will be stage manager for "My Darling Aida."

Loring Smith leaving N.Y. for Hollywood this weekend for four weeks of film-making in Metro's "The Clown." Then he returns for the legitier, "Be Your Age." Pressagent Bob Hector back in N.Y. last Friday (19) from a six-week trip to Sweden.

Robert Joseph's production of "My Darling Aida" is capitalized at \$225,000, plus \$34,000 in bonds, the latter supplied by the producer and theatrical textile executive Joseph Maharam. The venture will have 40 backers who will invest amounts of from \$20,000 to \$500. Depending on whether the Actors Equity council would okay an extra week of rehearsal, "Buttrio Square" is now slated to open cold on Broadway either Oct. 2 or a week later. After various financial complications the tryout tour was cancelled. Because Robert Morley has finally nixed a trip to the U.S. this season, John C. Wilson's proposed Broadway presentation of the London hit, "Little Hut," is indefinitely postponed.

Jill Kraft back in New York yesterday (Tues.) from three months in Europe. In Rome she dubbed the new, Rossellini-Bergman film, and two Bernard Vorhaus productions. She'll resume as Audrey Hepburn's understudy in "Gigi" next month.

Julia Victor is stage manager of "The Gambler." Playwright William Berner is publicity rep for DuPont's "Cavalcade of America" tele series on DuMont. He has a new legit script in mind, but has put it aside for the present. Film producer David O. Selznick, who made "Gone with the Wind," has optioned the legit-film-tele rights to the Margaret Mitchell novel and plans to do it as a stage musical two years hence. Helen Jacobson, rather than Whitfield Cook, will be associated with Lemuel Ayers in the production of N. Richard Nash's "See the Jaguar" (Continued on page 60)

Ballet Theatre Sees Boff N. Y. Run With Guest Stars; Longest Tour Set

Ballet Theatre, which has had some strange incarnations lately as a filmhouse, al fresco stadium and nitery attraction, will revert to more familiar status as it opens its 14th season with a three-week run at the Met Opera House, N. Y., tomorrow night (Thurs.).

Season shapes up as troupe's most provocative and successful. Company is set this season for its longest tour, with over 90 cities in the U. S. and Canada already inked, and total likely to hit 100.

New York engagement has aroused unusual interest. Advance on the season is double that of last year with over \$50,000 already in the till.

Regular roster, headed by stars Alicia Alonso, Igor Youskevitch, Mary Ellen Moylan and John Kriza, is being augmented by guest artists. Tatiana Markova, one of the world's top ballerinas, and last with the company in 1946, will be back for six appearances. Tatiana Riabouchinska, one of the three famed "baby ballerinas" of the late '30s (others were Irina Baranova and Tamara Toumanova), will dance twice, each time in "Graduation Ball," which her husband, David Lichine, has restaged for Ballet Theatre.

Other guests will include Harold Lang (now playing male lead in the Broadway legit, "Pal Joey"), who'll appear in his old haunts Sept. 28 in "Fancy Free" and Oct. 5 in "Graduation Ball," Muriel Bentley, returning to the troupe for two evenings, and Anna Chesselka coming back as regular member. Gemze de Lappe, dance lead in last season's "Paint Your Wagon," has also joined the troupe as regular soloist.

Top this year will be \$4 (as against last season's \$3.60) with opening night at \$6. This year, for the first time, duets will be tax-free, with troupe gaining the benefit of the tax saving.

Two new ballets are skedded during the Met engagement, in addition to the "Graduation Ball" revival. These are Agnes de Mille's "Harvest According," to a score by Virgil Thomson and sets and costumes by Lemuel Ayers, and "Triptych," by Edward Caton, the troupe's ballet master, to music by Brahms.

Troupe will also offer an American Composers Night Oct. 9. Morton Gould has been invited to conduct for "Interplay," Aaron Copland for "Billy the Kid," Virgil Thomson for "Harvest According," and Leonard Bernstein for "Fancy Free."

Joseph Levine is regular conductor, with Franz Allers as guest maestro.

'Porgy' Holds Sock Pace In Berlin; Stars Score In Concert Recitals

Berlin, Sept. 23.

Continuing in the same groove of its smash Vienna opening two weeks ago, "Porgy and Bess" opened in Berlin last week (16) to rave notices. The troupe, headed by William Warfield, Leontyne Price and Cab Calloway, were given 21 curtain calls. Warfield was hailed in a manner that a Berlin audience reserves for its classical opera stars.

Dr. Lothar Band, music critic of Der Abend, said, "Never before has one encountered such a style in Berlin," and Prof. H. H. Stuckenschmidt, of Die Neue Zeitung, called "Porgy" a "masterpiece."

"Porgy," under the sponsorship of the U. S. State Dept., heads to Paris and London from here.

"Porgy," which was scheduled to close Saturday (27) in Berlin, is staying over for two extra performances Sunday (28). It's also adding a special midnight performance tonight (Tues.) for theatrical professionals in Berlin.

Smash success of "Porgy" here is emphasized by the personal click of the show's leads. William Warfield, who plays Porgy, will give a recital here next Tuesday night (30). He did the same during the revival's recent engagement in Vienna. Helen Thigpen, who plays Serena, is giving a recital Monday night (29).

Joe Boland to Guest With Wooster College in 'Swan'

Wooster, O., Sept. 23.

Joe Boland, Broadway legitier, will be guest star for four performances of Molnar's "The Swan" at Wooster College here Oct. 8-11. Show, done for Homecoming Week, with Wooster students as regular cast, will also mark the 25th anniversary of Kappa Theta Gamma, local college dramatic society.

Boland, who'll be back on the campus for the first time since graduating in 1926, and will be the only pro, Equity guest in the play, will take the role of Father Hyacinth. (He's appearing in N. Y. next Monday (29) on the Robert Montgomery TV show.). W. C. Craig, head of the department of speech, will direct "The Swan."

Frisco Silo Group To Invade East

San Francisco, Sept. 23.

Straw Hat Theatre, local revue group that has been operating profitably for the last six years, is planning to invade the east next season with a silo circuit tour, possibly followed by an engagement on Broadway. The outfit made its television debut Sept. 12 with an hour-long show originating here, and opened its fall season last Wednesday (17) at the Berkeley High Little Theatre.

Cooperative troupe, which is non-Equity but pays above union scale with extra coin to members who also write, direct, compose music, etc., includes 10 performers and one pianist, with one cast member doubling as second pianist. The staff includes a choreographer, business manager, office secretary, promotion director, and part-time costume assistant. Company members double as set designer, costumer, props, publicity assistant, office assistant, etc. Members are officers of and shareholders in Straw Hat Theatre, Inc., the producing organization.

For the last season, from June, 1951, through Aug. 30 of this year, the troupe presented four original revues in eight engagements in five towns, Lafayette, Berkeley, Sacramento, Palo Alto and here. During this period it played 218 performances, drawing a total attendance of 74,003 and grossing \$107,320, generally at \$1.50 top (occasionally \$2) in houses seating 600 or less. The schedule calls for performances Wednesday-through-Saturday nights (no matinees).

The current show is titled "No Worse for Wear." Present schedule calls for the company to play on the Coast through this winter and early spring, then head east. It has been offered break-in engagements late in the spring at the Palm Beach theatre operated by Philip Barry, Jr., and the one at Nassau, B. W. I., operated by Martin Manulis. Various bids are being weighed for a tour of the eastern barn circuit next summer, after which the tentative plan is to invade Broadway in the fall of 1953.

MCA Dickering Menotti Double-Bill Opera Tour

Music Corp. of America, which has signed librettist - composer Gian-Carlo Menotti for all show biz media, is negotiating with legit producers Chandler Cowles and Alexander H. Cohen regarding a tour of two short Menotti operas, "Amahl and the Night Visitors" and "The Old Maid and the Thief."

Doublebill would be sent out as a concert rather than a legit attraction, with two pianos assisting the cast, and playing colleges and clubs mainly, as a one-nighter.

Producers are also interested in touring Menotti's full-length opera, "The Consul," which had a Broadway run. Composer would cast and stage his works, and his availability would determine when the tours were made. David Hockers, MCA's casting director for Broadway musicals, would assist in the casting.

Dancer on a Bicycle

Igor Youskevitch flew in to N. Y. from London Monday (22), after 11 weeks of filming "Invitation to the Dance" with Gene Kelly, to go into rehearsals yesterday (Tues.) for Ballet Theatre's N. Y. season, which opens tomorrow (Thurs.).

After only a day's rest, the dancer rehearsed yesterday with Alicia Markova for their Friday night (26) appearance at the Met Opera House as leads in "Giselle," and this morning joins the general rehearsals for tomorrow's opener, when he'll also appear.

Pro Group in Vancouver Preps \$200,000 Theatre; Mulls Guest Star Plan

Vancouver, Sept. 23.

Totem Theatre, Canadian year-round professional legit group, is building its own theatre, to open next February. Non-Equity company, nearly all of whose members make most of their income from radio, is now in its fourth year of profitable operation. Co-producers Thor Arngrim and Stuart Baker have raised \$200,000 to finance the new building, which will seat 750. Their previous venture was bankrolled with loans totalling \$80,000, which they repaid in 15 months.

Outfit started in the summer of 1948 as a strawhat, using an arena-type playhouse, with 378 seats on three sides of a 22-by-24 foot stage. Spot occupied one floor of an auditorium building. Although the small house and low scale (\$1.50 top) limited the gross, the group operated in the black the initial summer, so it continued through the year, offering revivals of former Broadway hits, mostly comedies.

Profits have been modest, but consistent until the summer of 1951, when the shows were moved to a large outdoor arena and the net jumped to big proportions. Arngrim and Baker felt the quality of performance suffered in the al fresco spot, however, so they stayed at their regular spot this last summer.

The producers, who plan to seek an Equity franchise this season, hope ultimately to use occasional guest stars, figuring that they should be able to persuade Hollywood names to make appearances there at reasonable fees. Meanwhile, they are continuing active careers in radio and are getting into the television field. They recently returned from scouting trips to Toronto and New York in the latter connection.

RUN-OF-PLAY PACT FOR CARPENTER IN 'KING'

Constance Carpenter, who was understudy to Gertrude Lawrence in "King and I" and has been playing the femme lead since the star's death recently, has been signed to a run-of-the-play contract by author-producers Richard Rodgers and Oscar Hammerstein, 2d. Deal is understood to call for \$1,000 a week salary and gives either party the right of cancellation on eight weeks' notice. Annamary Dickey has been engaged as standby for Miss Carpenter, who played her 100th performance (including substitutions when Miss Lawrence was ill) in the part last Saturday night (20) at the St. James, N. Y.

Yul Brynner, top-featured male lead in the musical, is expected to be upped to star billing soon.

Wren Staging 4 Shows For Duluth Little Theatre

Duluth, Minn., Sept. 23.

Sam Wren, who was director last summer at the Quarterdeck Theatre, Atlantic City, and Pleasant Mills (N. J.) Playhouse, is here to stage four productions, "First Lady," "Come Back, Little Sheba," "Twentieth Century" and "Play the Thing," at the Duluth Playhouse, local little theatre group. He was formerly casting director of the Liebling-Wood talent and script agency, N. Y.

Virginia Sale (Mrs. Wren) is remaining in New York to continue with the five-a-week Kate Smith TV series and the Garry Moore show on CBS.

Circle-in-Square Inks Deal For Philly Series in Academy Foyer

Philadelphia, Sept. 23.

Quarterdeck Sets Early '53 Bow in Atlantic City

Atlantic City, Sept. 23.

The Quarterdeck Theatre, which had a click first season as a strawhat last summer, will probably open at Easter next year. Idea is to take advantage of the spring holiday influx at this resort and the general business pickup that follows until the regular summer boom arrives. If attendance is as lively as hoped, the management then intends to continue operation on a year-round basis.

Sam Wren was stagger last summer and is expected to return next spring.

Cronyn Pitch For Good Will

Minneapolis, Sept. 23.

To further public good will for legit, Hume Cronyn apologized to the audience in Minneapolis after every "Fourposter" performance at the Lyceum last week for playing here only four days, instead of a full week.

The local Theatre Guild subscription season is on a full-week basis and "Fourposter" is one of its offerings. This meant that the 3,600 subscribers had to be crowded into four nights and two matinees, and that many had to change their evenings and take inferior seats.

"I want to apologize to Theatre Guild subscribers who have been inconvenienced by the shortness of our engagement," said Cronyn in his curtain speech. "Because of the necessity of curtailing our tour, it was a case of playing in Minneapolis only four days or not at all. It was inconceivable to have passed up this city completely. We just hope that the season subscribers will make allowances and forgive the theatre management as well as ourselves."

Surveying the completely filled 1,859-seat theatre, Cronyn started his speech in an ironic vein by informing the patrons that they were on hand "witnessing the legitimate theatre's dying gasps."

SUBSCRIBERS FIRST, SEZ LESTER ON L.A. TIX BEEF

Los Angeles.

Editor, VARIETY:

I'm answering Eddie Sobol's complaint in last week's issue (17) on "good will and public relations" as practiced by the Los Angeles Civic Light Opera Assn. The association is in its 15th year, during which we have built from a first season's gross of \$100,000 to annual grosses way over the \$1,000,000 mark and still building. We have not done it by treating the public badly.

Season ticket subscription is the key to our existence, and we make no bones of the fact that our subscribers are going to be given consideration over those great supporters of the legitimate theatre who sit back to pick and choose the occasional "must" that we offer. Furthermore, in our handling of the smash attractions, the transient buyers can be grateful that when they are unable to get tickets at our boxoffice, nobody else is getting them by paying big premiums to chislers or other illegitimate sources.

We are a long way from perfect—but we are quite willing to stand on our record.

Edwin Lester
(General Director)

Herbert Musicale Set For Date in Denver

Denver, Sept. 23.

The Victor Herbert Musicale is playing for the American Mining Congress Thursday (25) here. Troupe flew in from N. Y. for the date.

Ray Middleton has been added to the cast of stars, which includes Kirston Kenyon, Gwen Omeron and Norman Atkins.

New York's Circle-in-the-Square arena theatre has signed with the Academy of Music here for a season of in-the-round dramas in the Academy Foyer to begin early in November.

Circle's company, according to one of the group's producers, Theodore Mann, hopes to tie up the Foyer for five years of fall to summer productions. Interest of the New York group was caught by the successful in-the-round summer season at the city-owned Playhouse in Fairmount Park here.

Closeness of this city to New York was also a major factor in the decision, Mann said, "as Philly is the only city of consequence near enough to make it a physical possibility for producers to work in both places." Group plans no circuit of arena theatres, however, he added.

No plays are set as yet for the Academy Foyer, which will be kept intact, excepting installation of levels for 10 rows of seats. House will accommodate 504 persons, ranged along three sides of a 20 by 45 foot stage.

Big Legit Season Looms In Portland With Four Groups to Offer Shows

Portland, Ore., Sept. 23.

For the first time in years, it looks as though this town is going to have a big legit season. Last year only a few shows were booked through here, with one being cancelled the last minute due to illness of the star, and a second having the understudy read the lines when the star became ill.

The 1,500-seat Mayfair Theatre is still the home of legit shows. Spot is owned by the Evergreen Chain. This year, however, in addition to the Mayfair, William Duggan is booking some big musicals into the 3,500-seat Auditorium. Add to this the Ellison-White concert series at the Auditorium and the possibility that the J. J. Parker chain may also play stage works at their 1,850-seat Broadway theatre.

Since end of August, the Mayfair has presented "Stalag 17" and "Bell, Book, and Candle." Duggan has presented "Song of Norway" and "Call Me Madam."

Mayfair currently has Edward Everett Horton in "Nina," which opened Monday (22). The 40-year-old spot will then have a facelift, followed by "Country Girl," starring Robert Young; "I Am a Camera," with Julie Harris; Cornelia Otis Skinner in "Paris '90," Katharine Cornell in "Constant Wife," and "Gentlemen Prefer Blondes."

Duggan will bring in "South Pacific," with Martha Wright; "Oklahoma," "Top Banana," with Phil Silvers, and one more top musical.

Ellison-White Bureau, in addition to its regular concert series, has inked the First Drama Quartet in "Don Juan in Hell" at the Auditorium.

LYNN PULLOUT MAY FOLD TOURING 'MOON' TROUPE

San Francisco, Sept. 23.

Touring edition of "Moon is Blue," currently playing a return engagement at the United Nations Theatre, San Francisco, may have to fold at the end of its scheduled two-week stand. Diana Lynn, co-starred in the sole femme part, is leaving for a picture stint and a satisfactory successor hasn't been found. The producers, Aldrich & Myers, in association with Julius Fleischmann, asked Maggie McNamara, who recently exited the Broadway troupe for a rest, to take over the Coast assignment, but she declined.

Murray Hamilton, who played the co-starring role of the architect in another touring production last season, went into the same part in the Coast company last week, succeeding Scott Brady, who returned to Hollywood for a film deal. Hamilton recently played the character in the Broadway troupe while Barry Nelson was on vacation. David Niven is top-starred in the Coast edition.

Plays Out of Town

In Any Language

New Haven, Sept. 18.
Julie Styne & George Abbott production of comedy in three acts (four scenes) by Edmund Beloin and Henry Garson. Stars Uta Hagen, Walter Matthau, Joe De Santis, Nita Naldi, Gloria Marlowe, Anna Minot, Louis Hawkins. Directed by Abbott; scenery and costumes by Raoul Pene du Bois. At Shubert, New Haven, Sept. 18, 12:30, 2:30, 8:30.
Valerie McGuire Anna Minot
Porter Rossi Fred Porcelli
Charlie Hill Walter Matthau
Hannah King Uta Hagen
Little Walter Joe De Santis
Della Fontana Gloria Marlowe
Beansy Oliver Louis Hawkins
Aldo Carmenelli Joe De Santis
Mama Carmenelli Anna San Nardo
Lorenzo Robert Ottaviano
Grandi Lee Papell
Fawcett Maurice Gossfeld
Walter Fred Porcelli
Little Girl Karin Flanagan
Boy Alfred Bassetta
Signore Mazi Alfred Bassetta
Signore Zucco Philip Barbera

The fact that the title of this new Julie Styne-George Abbott production, which Abbott has staged, carries a connotation of universality, is a tipoff that there's little about its basic theme that hasn't been done many times and places before.

Fundamentally, this comedy by Edmund Beloin and Henry Garson, from a story by Garson, is a combination of the "Private Lives" theme of marital squabbling which ends in reconciliation, plus the tale of a fading Hollywood film star trying to reestablish herself by making a picture abroad. The diverting twist to this setup is the fact that the play is located in Rome, which presents an opportunity to bring in some amusing business from an assortment of foreign types.

Play is a substantial distance from home plate, as far as a run is concerned, and will need much work to cash in on its hit potentialities. As it is worth the effort, however, and if balance of the script can be stepped up to a level consistent with the quality of a promising first act, this one can successfully buck the Broadway opposition.

Of considerable interest from the thespian angle is Uta Hagen's essaying of the straight comedy role of the film star. Her performance emphasizes skilled underplaying as she shifts from moments of apprehension at her fading light, through exposure of her "phoney" veneer, to final acceptance of romance as the crowning note of her career.

Walter Matthau and Joe De Santis split the bows on good support. Matthau registers as the star's husband whose proposal had been accepted because, at the moment, he was a pilot war hero whose publicity could be used to good advantage. The union curdled prior to the play's opening, but a meeting of the pair in Rome results in a sealing of the rift. De Santis, playing an Italian film director who falls in love with the star, drives home a demonstrative characterization effectively.

Other featured roles are well done by Nita Naldi, as an Italian marchesa; Gloria Marlowe, Italian film starlet; Anna Minot, the star's secretary, and Louis Hawkins, the marchesa's hanger-on. Script calls for numerous bits, all carrying a good score for efficiency.

A striking set of a lush hotel suite provides a handsome background for this comedy, and its elegance is matched by some very attractive costumes.

Abbott seems to have approached the staging chore in his characteristic leisurely manner, which exposes the complete content on the first draft, then applies the scalpel in subsequent performances. He has made much of the latter lines of dialog, of which there is a fair share, and he has worked in a series of chuckles that crop out strictly from the sight angle. *Bone.*

Bernardine

Boston, Sept. 23.
Irving Jacobs presentation of Guthrie McClintic's production in two acts (10 scenes) by Mary Chase. Staged by McClintic. Sets by John Robert Lloyd; costumes by Nita Taylor. At Wilbur, Boston, Sept. 22, 12:30, 2:30, 8:30.
Arthur Beaumont John Kerr
Burford ("Wormy") Johnny Stewart
Rufus Irene Hervey
Vernon Kinchwood Michael Tager
Selma Cantwick Alney Alba
Enid Lacey Beverly Lawrence

In "Bernardine" authoress Mary Chase plunges into the shadowy world of Kinsey's report regarding the sexual urges and capacities of the 18-year-old male, and emerges a couple of acts later suggesting that while Kinsey was right, nobody can do much about it, especially a playwright. She has managed a few laughs in this hymn to juvenile frustration, but not enough to make it count as a probable as it now stands.

The situation, like most Chase situations, involves a touch of fantasy, but here it gets in the way

of a pretty straightforward proposition: how is 18-year-old "Wormy" Wendy going to find someone to have relations with? The son of well-to-do parents who have separated, and living with his mother, who has no contact whatever either with the boy's actual physical needs or his advanced sexual fantasies, he has made a pass at every date in town without results. One of a wise-cracking, jive-yakking gang of boys of the same age, all of respectable circumstances, he is inspired by the gang psychology to try for one of the maturer women he sees around.

An encounter with a multiple divorcee in a hotel lobby leads him to her apartment for an assignment, but the kid's essential honesty forces him to tell her his line was phony. She realizes he's the son of her close friend and heaves him out. He ends up back with his gang, where his best little girl friend calls him up.

Interwoven with this central story are the practical jokes, blase sophistications, poetic fantasies of the boy's dream of a dream girl (Bernardine) who takes on all comers eagerly, the horseplay and the yearning bewilderment of the late adolescent who is better equipped than he ever will be again to roll in the hay, but unable in his society to do so. Intervened, too, is the youth's stubborn belief, all too well founded, generally, that his parents have no idea what goes on.

The elements either for a pretty serious document or, in the realm of farce, a pretty funny comedy, are here. But in this treatment of the pseudo-poetic questings keep getting in the way, despite John Kerr's extraordinary sensitive presentation of them as the moody Beaumont. Too, the text is rambling, talky, and often dull, and there is a good deal of static action, while the closing moments fail to pull it all together. Indeed, they merely present all the elements of an entirely new play.

The cast of teenagers is remarkably good. Johnny Stewart as "Wormy" gives a highly illuminated account of the central role, handling it with all the technique of an oldtimer. Kerr, as indicated, is a real standout. But all the boys are excellent, with special mention for Michael Wager's portrait of the steadier Kinswood. Irene Hervey is exquisite as "Wormy's" naive mother, and Beverly Lawrence would obviously be able to seduce anybody from adolescence to the grave. The sets are highly suited and very flexibly designed for the speed of a dissolve. The play is nicely blocked out in direction but the text hampers pace.

It's possible the tryout will speed everything up and maybe even come up to a stronger finale, but the chances seem definitely against everything up and maybe even show. *Elie.*

Legit Follow-Ups

Gentlemen Prefer Blondes

(HER MAJESTY'S, MONT'L)

Montreal, Sept. 23.

With exception of eight principals who opened with the original "Gentlemen Prefer Blondes" company two years ago in New York and then toured till last June, the cast of the present company is entirely new.

Iva Withers has taken over the part of Lorelei Lee, held originally by Carol Channing, and this former hoover turned chipper fills her new role with aplomb and a directness that should forestall the expected comparisons.

Miss Withers brings a more demure feeling to the part, has toned down the wide-eyed makeup and retains a rather modern hairdo which is attractive and still in keeping with the role. "Diamonds" is still the hit song of the show, although Miss Withers scores just as heavily with her interpretation of "It's Delightful Down in Chile," which she does with newcomer Hal Thompson in the first act.

Patty Wilkes as Dorothy Shaw, Lorelei's friend and so-called chaperon, clicks with her straightforward manner and uninhibited approach to both her bagging and song sequences. Harry Stockwell, as Gus Esmond, still shows signs of having just taken over the part. His baritone is okay but mannerisms and delivery are a trifle stilted; two things which should smooth out during run of tour. Reta Shaw, Eric Brotherson, Evelyn Taylor, Kazimir Kocik and the terp team of Coles & Atkins from the initial company do much to pull a sometimes wobbly vehicle to

its feet and hold tempos up to proper key," despite the large cast and good score, is still a one-woman show and when Lorelei is not on stage, particularly in this version, there is little to hold it together as a first-rate musicomedy. The Agnes de Mille dances get indifferent and hesitant treatment from a just average line of hoofers, and the show girls are not the lookers expected from a New York company. Costuming, especially on the femme side, is fresh and in keeping with the period, with most of Lorelei's creations drawing audible attention from payees.

Offering garnered warm reviews from local critic on opening night, but biz during week failed to meet expectations. *Newt.*

I Am a Camera

(HARRIS, CHICAGO)

Chicago, Sept. 15.

Julie Harris deserves not only a bow for her performance, but also for giving substance to a thinly-knit series of scenes which would not become wholly adhesive without her glittering acting. Although there is a great deal of verbiage here, much of which dates back to the "Green Hat" days of the '20s, it all takes on a warm veneer as Miss Harris makes plausible the character of the transient prostitute, Sally Bowles.

For the road, Charles Cooper has replaced William Prince as the "Camera" or narrator of the comedy-drama. He comes off rather weakly with some of the improbable lines, but seems to gain more authority as the play goes on, especially in the last scene. William Allyn gives a taut reading of the role of a young gigolo who finally discards his former pattern of living to go back to being a Jew. Cherry Hardy as the over-protective English matron seems a little placid.

In other roles, Marian Winters continues as the rich Jewish girl, presenting some very moving moments to help pinpoint some of the dramatic sequences. Olga Fabian is the typical German landlady, a fringe approver of the growing Nazi whirlwind, and Edward Andrews produces laughs as the American playboy. *Zabe.*

Mister Roberts

(NEW PARSONS, HARTFORD)

Hartford, Sept. 23.

New Parsons relighted last Thursday (18) for the second consecutive season of legit with the robust, rollicking "Mister Roberts" as getaway offering. After a seven-week layoff for cast changes, etc., "Roberts" is again out on a tour that will carry it into May.

With the exception of the time element (the closing hours of World War II) that dates it, piece possesses the same high calibre combination of script, setting, acting and directing that kept it on the Broadway boards for a long period.

Tod Andrews, for the third year, essays the title part. Herbert Duffy, the Captain of last season, is back again. Robert H. Fuller has taken over the part of Doc this semester, while Ensign Pulver is now played by Harry Snow, who was yanked out of "Wish You Were Here"—another Leland Hayward-Joshua Logan production. As the insecure, comically shrill ensign, Snow turns in an outstanding job. In his role of the gruff, kindly Doc, Fuller turns in a neat performance, as does the remainder of the troupe.

Despite its wanderings of the past few years, "Roberts" seems little the worse for wear. *Eck.*

Legit Bits

Continued from page 58

...The America National Theatre & Academy is no longer billed as co-sponsor of the forthcoming U. S. tour of the Greek National Theatre, but Guthrie McClintic is now listed as sole presenter. Joan Blondell will play the Shirley Booth part in the Shubert's touring production of "Tree Grows in Brooklyn." Dolores Gray back from a date at the London Palladium.

Elwyn Dearborn, director at the Hutchinson (N.H.) Summer Theatre, has put finishing touches to a play, "East Side Gladiator," which will make N. Y. rounds. Robert Willey will be manager and Guy Thomajan stage manager for Anthony Parella's production of Somerset Maugham's "The Sacred Flame."

Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, in Buenos Aires to conduct a month's engagement with the State Orchestra.

Plays Abroad

Quadrille

London, Sept. 15.

H. M. Tennent, Ltd., and John G. Wilson presentation of comedy in three acts by Noel Coward. Stars Lynn Fontanne, Alfred Lunt. Directed by Noel Coward. Sets and costumes by Geoffrey Beaton. At Phoenix, London, Sept. 12, 12:30, 2:30, 8:30.
Marchioness of Herondale Lynn Fontanne
Axl Diensen Alfred Lunt
Mrs. Axl Diensen Griffith Jones
Marchioness of Herondale Griffith Jones
Lady Harriet Ripley Joyce Carey
Countess of Nonington Sylvia Coleridge
Rev. Edgar Spevin John Gill
Sarah Spevin Moya Nugent
Gwendolyn Spevin Pamela Grant

This new Noel Coward opus will undoubtedly hit the jackpot and fill the Phoenix for months to come, thanks to the faultless technique and magnetism of Lynn Fontanne Alfred Lunt, for whom the play was written. The author contributes little but his reputation, offering a stale theme of the "Private Lives" genre that could comfortably have been condensed into a one-acter. With so much talent available, it's regrettable that the piece itself does not pull even half its weight. For the U. S., as for the home market, its success will rest solely on personal appeal.

Coward has set the story in 1873. It tells simply of runaway lovers who are pursued by their respective husband and wife to a French villa. The brands are snatched from the burning, but the avenging pair are then enmeshed in their own machinations, fall in love with each other and round off the cycle by eloping to the same romantic spot some 12 months later.

There are moments of tedium and the dialog is ponderous; with sparsely-dotted laughs. Miss Fontanne glides gracefully through the role of the deserted wife with ineffable charm, exploiting her poise and mischievous demeanor with customary skill. Lunt is bluff and virile as the cuckolded husband, an American railway magnate of humble origin who wades with practiced ease through a welter of words foreign to his nature and upbringing. He alternates bluster and tenderness that quite understandably wins him a new love.

His fluffy little wife is attractively portrayed by Marian Spencer, with Griffith Jones less happily cast as her lover. Best of the supporting players is Joyce Carey as an inquisitive friend, fearing and hoping for the worst in her quest for scandal. Other characters flit colorfully and naturally in the background. Cecil Beaton's period settings and costuming are a masterpiece of color and taste. *Clem.*

The Troublemakers

London, Sept. 17.

Desmond O'Donovan production, by arrangement with Lionel Falk, in association with L. Linder, H. Cooper and P. Glen. Of three acts. Written and directed by George Bellak. At Strand, London, Sept. 16, 12:30, 2:30, 8:30.
Otin Gerrity Robert Sansom
Mattie Gerrity Thorpe Hind
Jeremiah Gerrity Joseph Tomelli
Clara Gerrity Mary Laura Wood
Steve Sprack Maurice Kaufman
Ralph Gayle Cavallari
Sandy Remington Michael Alexander
Stanley Carr Gene Lyons
Torrin Gerrity Warren Standoph
Professor Philip Lockwood John Gattrell
Ben Kent Donald Pleshette
Buck Wallace Leslie Linder
Lawrence W. Sprack Oliver Burd
Detective Sgt. Bender Robert Raglan

One of the most controversial plays to come from the U. S. in some time, "The Troublemakers" is also, dramatically, one of the best. The enthusiasm which greeted its first presentation indicates prospects of a healthy run. However, the witch-hunt theme, which is presented with great emotional force, makes it a questionable and delicate proposition for Broadway.

George Bellak, who authored the play, also directed and has used every legitimate device to increase the tension and to emphasize the significance of his story. He has made no concession to present day thinking. (The play is apparently based on an incident that occurred at Dartmouth College.—Ed.)

The setting is a small American university town and the scene alternates not too happily between a dormitory and the home of the boy who is murdered. The beating-up is done by four fellow students in a drunken frenzy, ostensibly because he is wearing a college sports sweater without justification, but primarily because they resent his criticisms of the government in the college mag.

The fifth student witnesses the crime but has taken no part in the incident nor did he try to stop it. Immediately attempts are made to hush-up the crime and the university authorities and the police obviously favor this course. It is only the fighting spirit of the dead boy's Irish grandfather and the conscience of the fifth student that results in confessions.

The charge is reduced to manslaughter and only nominal sus-

pected sentences are imposed. The climax, in which the guilty four intend to set on the fifth student in the same way as they did earlier on the other one, is a grim and overpowering finish to a grim entertainment.

The role of the conscience-stricken student is filled by Gene Lyons, a newcomer from America, who opened without any advance flack. He received a memorable ovation for a performance that was full of vigor, realism and tension. His is the dominating portrayal but other roles are admirably filled. Thora Hird plays the dead boy's mother with genuine sensitivity and Joseph Tomelli does a stand-out job as the spirited grandfather. Robert Sanson underplays the father with dignity. Other members of the cast maintain the all-round thespian standard. *Myro.*

Play on B'way

Mr. Pickwick

Playwrights Co. presentation of comedy in two acts (three scenes) by Stanley Young, from incidents in "The Pickwick Papers," by Charles Dickens. Features George Howe, Estelle Winwood, Nigel Green, Clive Revill, Nydia Westman, Jacques Aubuchon, Louis Hector, Norah Howard, Anthony Kemble Cooper, Neil Fitzgerald. Directed by John Burrell. Scenery and costumes, Kathleen Ankers. At Plymouth, N. Y., Sept. 17, 12:30, 4:30, 8:00.
Mr. Pickwick George Howe
Mr. Tupman Earl Montgomery
Mr. Snodgrass Anthony Kemble Cooper
Mr. Winkle Derek Bailey
Mrs. Bardell Norah Howard
Mrs. Cluppings Lucie Lancaster
Sam Weller Clive Revill
Tommy Basil Case
Mr. Buzurj Jacques Aubuchon
Mrs. Weller Philippa Bevans
Mr. Weller Louis Hector
Mr. Stiggins Basil Howes
Mr. Jingle Nigel Green
Mary Sarah Marshall
Mrs. Leo Hunter Estelle Winwood
Joe Alexander C. C. Richard
Mr. Wardle Neil Fitzgerald
Miss Emily Wardle Jean Cooke
Miss Isabella Wardle Dolores Pirotti
Miss Agnes Nydia Westman
Mr. Perker Kurt Richards
Wilberforce Wallace Acton
Balliff Wallace Acton
Justice William Potbury
Turnkey C. K. Alexander

Dickens addicts will probably lap up "Mr. Pickwick," but less predisposed playgoers are likely to find the Stanley Young comedy anemic, especially in this low-voltage performance. Under the circumstances, the show may do moderate business until a few sturdy new shows arrive on Broadway, but then its chances look slim. It's not much of a road prospect and offers little for films.

The play, according to a program note, is "freely drawn" from incidents in "Pickwick Papers." The script went the New York managerial rounds for several years until Roger L. Stevens acquired it and took it to London last spring for production. After a short run in the West End it was brought to New York for presentation by the Playwrights Co., of which Stevens is a member. The London physical production, the director, John Burrell, and three members of the original cast, George Howe, Nigel Green and Clive Revill, were brought along.

Opening with a Pickwick Club meeting in Mr. Pickwick's room to outline the hero's dilettante aim of observing life, it moves to an inn at Chatham, the lawn of a goffy suburban hostess, back to the inn, a London courtroom and a prison lobby. About two dozen typically caricature Dickens characters are included in the discursive yarn.

The Dickens flavor, amusing at first, presently begins to seem self-consciously quaint and then becomes so relaxing that an unpurged playgoer tends to snooze. This unfortunate let-down is aggravated by the generally mild performance. Revill as the bumptious Sam Weller and Sarah Marshall as a pert maid, give relaxed, animated portrayals, with an amusing assist from Louis Hector as Weller's misogynist father. But the playing of the rest of the cast, including the featured leads, seem stilted and rather mechanical. The Dickens characters are, of course, a trifle silly, but in this case even the personalities of the actors fail to capture a spectator's imagination.

The original London physical production, designed by Kathleen Ankers, consists of five simple but effective drops and decoratively plausible costumes. *Hobb.*

'PARIS' \$2,600, SCHENECTADY

Schenectady, Sept. 23.

Cornelia Otis Skinner, starting a cross-country tour in her one-woman musical show, "Paris '90," registered a brisk \$2,600 in a one-night Saturday (20) at the 1,452-seat Erie here, at a \$3.60 top.

Star is at Her Majesty's, Montreal, this week.

Show Finances

"GUYS AND DOLLS"
(As of Aug. 30, '52)

Original investment, including 25% overcall.....	\$250,000
Total gross last four weeks in N. Y.....	174,100
Total gross last four weeks in Chicago.....	181,843
Total profit last four weeks in N. Y.....	31,988
Total profit last four weeks in Chicago.....	36,114
Total net profit to date, both companies.....	1,633,040
Distributed profit.....	1,118,192
Balance, including bonds and reserve.....	514,848

Chi Legit Boxoffice Still Variable; 'Dolls' \$36,300, 'Camera' \$19,500

Chicago, Sept. 23.

Start of the Jewish New Year Friday (19) and the Wednesday telecast of the Graziano-Davey fight hit the local boxoffice here last week. However, the total is up with four attractions in town, "Fourposter" having opened at the Blackstone yesterday (22). Mail orders on "Poster" have been heavy. Still, the month of October, and possibly November, don't promise much in the way of new shows. Ballet Theatre and the N. Y. City Opera are set for the Opera House, the former Oct. 2-Nov. 2, the latter Nov. 12-30.

"I Am A Camera," which started a run at the Harris Sept. 15, now rave notices for Julie Harris but, with the exception of Seymour Raven of the Chicago Tribune, most of the critics found the play inadequate.

Estimates for Last Week

"Guys and Dolls," Shubert (30th week) (\$6; 2,100). Slipped a bit to \$36,300; posted, notice last night (Mon.) of last six weeks of run.

"I Am A Camera," Harris (1st week) (\$4.40; 1,000). Bright \$19,500 for the first subscription week.

"Stalag 17," Erlanger (3d week) (\$4.20; 1,334). Very neat \$22,100 for the third week.

'DON JUAN' HOT \$25,800 IN FIVE SO. CAL. DATES

Los Angeles, Sept. 23.

"Don Juan in Hell" launched its fifth tour last week and promptly grabbed a whopping \$25,800 in five Southern California performances, hitting virtual capacity at each date.

First Drama Quartet presentation by Paul Gregory opened in Santa Barbara Tuesday (16) for two nights, grabbing \$7,500 for the stand in a 1,090-seat theatre. Thursday night, the Charles Boyer-Charles Laughton-Sir Cedric Hardwicke-Agnes Moorehead starrer played the 1,000-seat Auditorium in Santa Ana and collected \$3,800. Friday and Saturday nights, the concert attraction played the 2,400-seat Russ Auditorium in San Diego, exiting with \$14,500 for two nights.

'Roberts' Fairish \$7,000 For Four in Hartford

Hartford, Sept. 23.

Kicking off its second season with "Mister Roberts," New Parsons grossed a fair \$7,000 for four performances, Thursday through Saturday (18-20). Several factors kept attendance down. It was the second trip here for the Thomas Hegen-Joshua Logan hit. Opening night, house played against Adlai Stevenson and a one-night stand of "Finian's Rainbow" in tab version at the Allyn Theatre, a filmer. Okay notices and strong word-of-mouth buoyed attendance. House was scaled at \$4.20.

Second show of the season is "Jane," this Thursday through Saturday (25-27). It will be the first of a nine-week subscription series. This semester the house is tied in with the Council of the Living Theatre for its subscription series.

**FAIRFAX
BURGER**

"The Secretary of State"

in

"Call Me Madam"

Week Sept. 22, Minneapolis, Minn.

Current Road Shows

(Sept. 22-Oct. 4)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Biltmore, L. A. (22-27); Geary, S. F. (29-4).
"Bernadine"—Wilbur, Boston (22-4).

"Call Me Madam"—Lyceum, Minn. (22-27); Aud., St. Paul (29-4).
"Country Girl" (Robert Young, Nancy Kelly)—Geary, S. F. (22-27); Biltmore, L. A. (29-4).

"Don Juan in Hell" (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead)—Geary, S. F. (22-27); Curran, S. F. (29-4).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Blackstone, Chi. (22-4).

"Gentlemen Prefer Blondes"—Royal Alexandra, Toronto (22-27); Grand, Hamilton, Ont. (29-30)—Erlanger, Buffalo (1-4).

Gilbert & Sullivan (Martyn Green)—Shubert, N. H. (1-4).
"Good Night Ladies"—Erlanger (22-27).

"Guys and Dolls"—Shubert, Chi. (22-4).

"I Am a Camera" (Julie Harris)—Harris, Chi. (22-4).
"In Any Language" (Uta Hagen)—Plymouth, Boston (22-4).

"Jane" (Edna Best)—Parsons, Hartford, Conn. (1-4).
"Jollyanna" (Bobby Clark, Mitzi Gaynor)—Philharmonic, L. A. (22-27).

"Mister Roberts" (Tod Andrews)—State, Portland, Me. (22-24); Palace, Manchester, N. H. (25); Elm St., Worcester, Mass. (26-27); Broadway, Kingston, N. Y. (29); Majestic, Perth Amboy, N. J. (30); Lincoln, Trenton (1); St. James, Asbury Park, N. J. (2); Rajah, Reading, Pa. (3); Shrine Mosque, Harrisburg, Pa. (4).

"Moon Is Blue" (David Niven, Diana Lynn, Murray Hamilton)—United Nations, S. F. (22-4).

"Oklahoma"—Hanna, Cleve. (22-27); Nixon, Pitt. (29-4).

"Paint Your Wagon" (Burl Ives)—Hartman, Columbus, O. (2-4).
"Paris '90" (Cornelia Otis Skinner)—Her Majesty's, Montreal (22-27); Royal Alexandra, Toronto (29-4).

"South Pacific" (Janet Blair, Webb Tilton)—Memorial Aud., Fresno, Cal. (22-27); Metropolitan, Seattle (29-4).

"Stalag 17"—Erlanger, Chi. 22-4).

"Time of the Cuckoo" (Shirley Booth)—Playhouse, Wilmington (25-27); Walnut St., Phila. (29-4).

'MOON' \$18,400 FOR 7 IN FOUR-WAY SPLIT

Sacramento, Sept. 23.

Touring edition of "Moon Is Blue" toted up a snappy \$18,400 last week in a seven-performance split between four towns. F. Hugh Herbert comedy started the string with a \$2,800 gross Monday night (15) at the Auditorium, Long Beach; added \$3,500 for a single performance Tuesday night (16) at the Fox, San Bernardino; picked up \$5,000 more in two shows Wednesday-Thursday (17-18) at Russ Auditorium, San Diego; pulled \$3,100 in one showing Friday night (19) at the Memorial Auditorium, Fresno, and found up with \$4,000 in two times Saturday (20) at the Memorial Auditorium here.

Play, co-starring David Niven, Diana Lynn and Murray Hamilton, started a two-week run last night (Mon.) at the United Nations, San Francisco.

'Ladies' Socko \$16,500, Philly's Sole Entry

Philadelphia, Sept. 23.

Philadelphia stage season continued to limp along with "Good Night, Ladies," two-for-one titillator at the Erlanger as the only entry. "Ladies" garnered \$16,500 for second stanza and seems certain to go at least four weeks.

Season makes its official debut next Monday (29) with Shirley Booth's "The Time of the Cuckoo," at the Walnut.

'Madam' Fine \$47,900 In Omaha-Des Moines Split

Omaha, Sept. 23.

"Call Me Madam" opened slowly at the Paramount, but built steadily to windup \$25,100 total for four performances, last Monday-Wednesday (15-17).
Elaine Strich, in the lead role, sprained an ankle opening day but was treated by the Omaha Cardinals' baseball trainer and played all shows with a bandage.

\$22,800 In Des Moines

Des Moines, Sept. 23.

For the second half of last week, Thursday-Saturday (18-20), "Call Me Madam" pulled \$22,800 in four performances at the KRNT Theatre here.

That gave the musical a total gross of \$47,900 on the eight-performance split-week.

'Language' Okay \$8,600 For 4 New Haven Shows

New Haven, Sept. 23.

Preem of "In Any Language" at the Shubert last week (18-20) pulled almost \$5,600, very good. Show was in for four performances at a \$3.60 top.

House is beginning to show a little activity after a late start, and has now lined up a fairly substantial booking list. Breakin' of the Martyn Green Gilbert & Sullivan troupe is set for Oct. 1-4. Margaret Sullivan in "Deep Blue Sea" gets underway here Oct. 8-11 and the road company of "The Shrike" tees off Oct. 15-18.

"Gentlemen Prefer Blondes" is set for Oct. 20-25, and Edna Best in "Jane" is due Oct. 30-Nov. 1.

Equity Library Theatre, which had a short but successful spring season, reactivates Oct. 1 under guidance of Mrs. Frank Dare, local Equity representative. Without any subsidy, group, composed mainly of radio and television actors, gave three plays last season.

Without aid from New York, the new organization raised \$70 and paid all expenses; at the end of the spring it had \$34 left.

B'way Edges Up; 'Wish' Hits \$51,800, 'Guy' \$44,400, 'Joey' \$39,700, Sellouts, 'Animal' 17G, 'Pickwick' \$9,100 in 5

Business was uneven, but generally up a trifle on Broadway last week. Attendance ran a bit ahead of the previous week until the Jewish holiday supplied a slight damper Friday and Saturday (19-20). In most cases musical shows improved slightly over the week before, while straight plays were off a shade.

The total gross for all 14 shows last week was \$396,900, or 81% of capacity. Week before last the total for all 13 offerings was \$382,300, or 82% of capacity, compared with the previous week's \$342,000, or 80% of capacity for 11 entries.

A year ago last week the total for all 14 shows was \$427,900, or 86%, a dip of 1% from the week before.

Of the new shows, "Mr. Pickwick" drew an evenly split press and started moderately, while the previous week's arrival, "Seagulls Over Sorrento," folded in its second frame. Nothing is opening this week, but "An Evening with Beatrice Lillie" is due next week.

"Wish You Were Here" was the gross leader last week for the regular eight-performance span, registering another new high for the run and only about \$200 from potential capacity. However, other shows with lower capacity, notably "Guys and Dolls" and "Pal Joey," went clean.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter," Barrymore (48th wk) (C-\$4.80; 1,060; \$24,996) (Betty Field, Burgess Meredith). Hit \$15,200 (previous week, \$15,600).

"Guys and Dolls," 46th St. (96th wk) (MC-\$6.60; 1,319; \$43,904). Rolling along again at \$44,000, the standee limit, having eased below capacity for only five weeks during summer slump.

"King and I," St. James (78th wk) (MC-\$7.20; 1,571; \$51,717). Nearly \$51,600 (previous week, \$44,500 for seven performances).

"Male Animal," Music Box (21st wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Almost \$17,000 (previous week, \$18,600).

"Moon Is Blue," Miller (81st wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly \$10,800 (previous week, \$11,300).

"Mr. Pickwick," Plymouth (1st wk) (CD-\$4.80; 1,063; \$29,019). Opened Wednesday night (17) to an even critical split of four favorable notices (Atkinson, Times; Chapman, News; McClain, Journal-American; Pollock, Compass) and four unfavorable (Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Watts, Post); first five performances drew \$9,100.

"Mrs. McThing," Morosco (24th wk) (C-\$4.80; 912; \$26,800) (Helen Hayes). Over \$20,100 (previous week, \$21,300).

"New Faces," Royale (19th wk) (R-\$6; 1,035; \$30,600). Over \$29,300 (previous week, \$29,600).

"Pal Joey," Broadhurst (38th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Back to capacity at nearly \$39,700 (previous week, \$39,000).

"Point of No Return," Alvin (36th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Almost \$22,700 (previous week, \$23,500).

"Seagulls Over Sorrento," Golden (2d wk) (C-\$4.80; 776; \$19,195). Under \$4,000 for first full week (previous week, first four performances got around \$4,500); closed Saturday night (20) after 12 performances, at a loss of about \$25,000.

"South Pacific," Majestic (170th wk) (MC-\$6; 1,659; \$50,186)

(Martha Wright, George Britton). Over \$45,800 (previous week, \$44,500).

"Top Banana," Winter Garden (43d wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Over \$35,800 (previous week, \$34,400).

"Wish You Were Here," Imperial (13th wk) (MC-\$7.20; 1,400; \$51,881). Again went to a new high for the run, leading the gross list at \$51,800 (previous week, \$51,300).

'PACIFIC' SOCK \$57,000 IN PASADENA WEEK

Pasadena, Sept. 23.

"South Pacific," turning this one-night town into a full-week stand, piled up a whopping \$57,000 gross for eight performances ending Saturday night (20) in the 3,000-seat City Auditorium.

The Rodgers-Hammerstein-Logan musical is playing the current week at the Memorial Auditorium, Fresno, after which it goes to Seattle.

'Fourposter' Sock \$26,000 For Six in Minneapolis

Minneapolis, Sept. 23.

"The Fourposter," with Jessica Tandy and Hume Cronyn, turned 'em away at every one of its four nights and two matinees at a \$4.20 top at the 1,859-seat Lyceum, winding up to nearly \$26,000. First of the New York Theatre Guild subscription season offerings (scaled at a discount for subscribers) but the theatre's second attraction (the first, "Bell, Book and Candle") pulled \$22,300 for six nights and two matinees during the August heat, it undoubtedly could have run anywhere from a week to 10 days or two weeks in order to satisfy the demand.

The Black Hills Passion Play is opening a two-week engagement here Sept. 28 under Knights of Columbus sponsorship.

'Bagels' Soggy \$18,000 In Its Second Boston Week

Boston, Sept. 23.

"Bagels and Yox," in its second week at the 1,700-seat Shubert, pulled a not too good \$18,000, due to cancellation of two performances to observe Jewish holidays. Extra matinee tossed in Wednesday (17) failed to help much. House is scaled to \$3.60 top, with final week current.

"Bernadine" premed at the Wilbur last night (22), with "In Any Language" also bowing in at the Plymouth, both here for two weeks.

Opening next Monday (6) are "Jane," a Theatre Guild presentation, at the Colonial for two weeks; Cornelia Otis Skinner's "Paris '90," in for two weeks at the Majestic, and the newly-organized Gilbert & Sullivan Co., bowing into the Shubert for a fortnight.

'Gents' \$18,700, Mont'l

Montreal, Sept. 23.

Starting a new season's tour, "Gentlemen Prefer Blondes" ran into a lethargic legit public here last week, pulling only \$18,700 at a \$4.50 top in the 1,704-seat Her Majesty's.

Musical, with Iva Withers as successor to Carol Channing in the lead role of Lorelei Lee, is at the Royal Alexandra, Toronto, this week.

'Okla.' \$25,400, Toronto

Toronto, Sept. 23.

On its ninth annual visit last week, "Oklahoma" grossed a healthy \$25,400 at the Royal Alexandra.

The 1,525-seater was scaled at \$3.30 plus tax, or \$4 top.

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Broadway

Cynda Glenn to Buffalo where her mother is at the Cancer Hospital.

Fred Allen says, "My only concern now is to stay out of the obituary columns."

Arthur W. Kelly, sales rep for Charles Chaplin, is resting at home after a nose hemorrhage.

Grotto, eatery next door to Dinty Moore's, stuck up by three armed thugs over the weekend and taken for \$1,050.

Bronislava Nijinska, choreographer and sister of the late Nijinsky, sailing for Paris today (Wed.) on the Ile de France.

Eleanor and Reeves Lewenthal (American Art Galleries), w.k., in show biz, were remarried in Venice recently after a brief divorce.

Rex Harrison, Lilli Palmer, Raymond Massey, Constance Collier and Lillian Gish in from Europe yesterday (Tues.) on the Queen Mary.

Rita Hayworth, the Garson Kanins (Luth Gordon), Buster Keaton and agent Mitchell Hamblurg to Europe last week on the United States.

Milton Berle thinks the TV crix are "backtracking"; when he essays something "different" they want to know why he's not making with the corn.

George Jessel back east on financing negotiations for his new indie film setup. Came east for the Walcott-Marciano fight last night in Philly.

Vet comedian Walter Catlett guest of honor the night of Oct. 11, when The Lambs toss their first "seidel night" of the season. Jack Waldron will emcee.

Josh White back in his N. Y. home after three weeks in New England Baptist Hospital, Boston, for three operations. Illness caused his collapse on two European tours.

Jane Pickens up to Schenectady to chirp at General Electric's Foremen's Assn. 50th anni celebration. Sept. 27, with ex-GE prexy Charles W. Wilson delivering principal address.

William Pine and his wife take off for Europe in mid-October for a five-week swing of London and the Continent. It will be the film producer's first vacation in six years.

Singer Josephine Premice skied in after 13-month tour of Europe and South America and took off for her Montreal opening at Cafe Continental two hours after her flight from Paris.

Agent Joe Glaser's mother made her first plane trip last week at the age of 81, to visit the Associated Booking Corp. head in New York. She'll plane back this week to the Coast, where she lives.

Mae (RCA) Sacks to Philly for the big fight last night (Tues.) and for Frank Sinatra's Latin Quarter preem. Latter usually rooms with Sacks in N. Y., when Ava Gardner (Mrs. Sinatra) isn't east.

James Wadsworth Symington, son of the W. Stuart Symingtons of Missouri, and who next month was to return to the Carnival Room of the Sherry-Netherland, where he made his professional singing debut last spring, engaged to Sylvia Schlapp.

Claude C. Philippe, the Waldorf exec, farewelling his Comedie Francaise bride, Momy Dalmes, at his Peekskill, N. Y., country place with a little shindig before she starts rehearsals in "Romeo and Juliet." She's slated to fly back to Paris next week.

Nick (& Arnold) Prounis, bossman of the Versailles where Edith Piaf is in her fifth return engagement, was best man at her wedding Saturday (20) to Jacques Peals (Pils), also a nitty singer at the competitive La Vie En Rose nitty.

Mariene Dietrich stood up for the bride.

New York's Cinema Lodge, B'nai Brith, will pay tribute tonight (Wed.) to Leonard H. Goldenson, prexy of United Paramount Theatres, at the Hotel Astor. Judge Samuel Leibowitz will present the Cinema Lodge "honor scroll" to Goldenson on behalf of the entertainment industry.

Lucette Caron, aunt of Leslie Caron, Metro contractee, and Paris fashion writer for VARIETY and others, in to meet her new in-laws, since marrying Cebra Graves, retired U. S. attorney now residing in the French capital. They will honeymoon in N. Y. for three weeks before returning to Paris.

Mervyn Nelson back from Nevada, where he looked in on two of the three Frank Sennes packages which he scripted and directed—"Minsky University" at the New Golden, Reno, and "Peep Show" at Desert Inn, Las Vegas. His third is the Diosa Costello show, with three more Sennes units coming up for which he'll perform same chores.

Preem of Paramount's "Somebody Loves Me" at the Roxby to

night (Wed.) marks the culmination of special events arranged by the Friars as a tribute to Blossom Seeley and Benny Fields, whose theatrical careers form the basis of film's story. A scroll honoring the couple will be presented them on the theatre's stage by Milton Berle, Abbot of the N. Y. Friars.

Paris

Sam Marx over from London for a two-week looksee.

Linda Darnell here from her film chores in Italy.

Hazel Scott to give a one-nighter at Salle Pleyel here Oct. 9.

RKO releasing four of its backlog pix here at the same time.

Andre Paulve, Discina topper, received slight injuries in a recent accident here.

Gordon Heath into Muriel Gaines' new boite Cafe Society Montparnasse.

French pic, "The Two-Faced Beauty" getting title changed to "Secrets of Mother."

There are 16 French pix now rolling here, plus one Franco-Italian co-production in Venice.

Long-runs here are "American in Paris" (M-G), "Two Penny's Worth of Hope," Italo film, and "Gone With Wind" (M-G), last-named being in its second year.

Swedish pic, "She Danced Only One Summer," with its so-called nude love scene ballyhooed; has broken all attendance records here at the Cinema D'Essai where now in sixth month.

Minneapolis

By Les Rees

Don McGrane orch into Hotel Radisson Flame Room.

Exotic dancer Flash O'Farrell tops Alvin burlesque.

Bobbie Sherman and Barbara Palm into Colony Club.

Irv Williams combo with Judy Perkins at Club Capital.

Janette Davis, Arthur Godfrey singer, vacationing here.

Tommy Dorsey underlined for Prom Ballroom one-nighter.

Marigold Ballroom offering patrons free dancing lessons.

Ray Reynolds band playing return engagement at St. Paul Heinie's.

Dorothy Lewis ice show in fourth month at Hotel Nicollet Minnesota Terrace.

Ramon Noval orch moving to Hotel Statler, Boston, after entire summer at Hotel Radisson Flame Room.

Under K. of C. auspices, Black Hills "Passion Play" opens fortnight, engagement at Lyceum, Sept. 28.

Don the Beachcomber coming from Hawaii next month to aid in starting construction of Hotel Nicollet's new Waikiki Room.

Singing sextet at Schiek's cafe packed to fly to N. Y. for American Trucking Assn. party at Waldorf Astoria, Oct. 7, with General Motors footing the bill.

Scotland

By Gordon Irving

Gene Blakely to Edinburgh to set up vidpix unit.

Jack Radcliffe, Scot comedian, appeared on TV Music Hall, Sept. 20.

J. A. Gallacher new manager of Regal Cinema, Kilmarnock; succeeds Bill Gray.

International Ballet Co. due at Alhambra Theatre, Glasgow, Sept. 29, from Verona, Italy.

Donald Sutherland authoring new play, "Guest of Honor," for production at Glasgow Citizens' Theatre.

George and Bert Bernard, heading vaude at Empire in Glasgow, linked for London Palladium stint this fall.

Tom Arnold sending "Robinson Crusoe" ice pantomime to Empire, Glasgow, for Christmas-New Year season, opening Dec. 9.

Merle Oberon vacationing here, and staying at Drumlanrig Castle, Dumfriesshire, with Duke and Duchess of Buccleuch.

Portland, Ore.

Ray Feves

Edward Everett Horton in "Nina" opened a week's run at Mayfair Theatre on Monday (22).

The First Drama Quartet in "Don Juan in Hell" will appear at a sellout Auditorium, Oct. 10-11.

Billy Eckstine, George Shearing Quintet and Count Basie orch played a one-niter at Auditorium last Saturday (20).

The Show Timers into Clover Club for two weeks. Merry Macs inked by booker Charla Ferguson for next month.

Martha Wright in "South Pacific" set to open a week's date at Auditorium Oct. 14. The 3,500 seater is sold out except for matinees so far. First time this town has seen scalping.

London

Willard Parker and his wife Virginia Field arrived in London last week from Paris.

Silvana Mangano is due here next weekend for London preem of her film "Anna." She'll be accompanied by Dino de Laurentis, the producer.

United Artists had a record turnout for its press reception last night (Tues.) to welcome Charles Chaplin on his first visit to London in more than 20 years.

Dianne Foster inked by Columbia to play the femme lead opposite Alan Ladd in the Technicolor production, "The Red Beret." The unit is now locationing in Wales.

Thornton Wilder arrived on the America last Thursday (19) en route to Venice where he will be chairman of the American delegation attending a conference on art.

Ernie Martin in London looking at likely talent for next year's London production of "Guys and Dolls," which is to be done by Prince Littler in association with Williamson Music.

Bing Crosby arrived last Thursday to partner Bob Hope in a golf match against Ted Ray and Donald Peers in a contest sponsored by the London Variety Club to aid the National Playing Fields Assn.

Robert Sarnoff, who has been in London for confabs with Douglas Fairbanks, Jr., on his telepix series, checked out for a continental vacation last weekend. He's due back here early next month for continued talks.

Robert S. Wolff, the RKO radio topper, weekendend in Paris when Samuel Goldwyn to plan the campaign for the release of "Hans Christian Andersen." He was accompanied by his publicity chief David Jones.

Big contingent of film and theatrical passengers on the Queen Mary which sailed last Thursday (18) for N. Y. included Lillian Gish, Rex Harrison and Lilli Palmer, Esmond Knight, Seymour N. Siegel and Raymond Massey.

Hal Cooper, one of the backers of "The Troublemakers," which preemmed successfully last week at the Strand Theatre, planned to N. Y. Monday (22) with reviews of the production to negotiate a Broadway presentation early next year.

Norman Collins, former chief of British Broadcasting Corp.-TV and now chairman and managing director of High Definition Films, planned to Canada Sept. 23 for talks with Canadian Broadcasting Corp. and the Film Board of Canada regarding British telepix.

Seattle

Billy May band set for Trianon Oct. 2.

Toy & Wing to B. O. F. Club, Spokane.

The Mulcays at the Magic Inn, where Paul Allen orch is current.

Show Box (Pat Patton) is using two acts, changing fortnightly, with permanent line of gals and 10-piece orch.

Florence Ahn leaves this week for Honolulu to finish a vacation interrupted by three-week stand at Far East Trade Fair here.

Jerry Ross now booking Palomar Supper Club (Sandy De Santis), Vancouver, B. C., with three acts per show for two to four weeks.

Borrah Minevitch's Harmonica Rascals with Johnny Puleo heading grandstand show at Western Washington Fair at Puyallup. Other acts include Happy Kellems, Wells & Four Fays, Zaccchini Family and Two Valors. Cy Tailion again emcees. Big top show has Zavatta Troupe, Joanides, Zoppe Troupe, Les Dassies, and Acrobats.

Berlin

By Hans Hoehn

Berlin Industrial Fair includes radio, TV and photo techniques.

Film director R. A. Stemmler's "I'm Longing For You" is his 25th pic.

Ernst Legal resigned as director of East Berlin's State Opera House.

Walt Disney became corresponding member of the Berlin Cultural Film Academy.

With new preems, the number of West Berlin cinemas in operation has climbed to 208.

TV station NWDR-Berlin now telecasts the film reviews of pix critic Dr. Manfred Barthel once a week.

Hildegard Neff finished exterior shooting on her latest pic in Munich. The film stars Eric von Stroheim.

Pfc. Jim Londot appointed chief announcer at AFN-Berlin. He was staff announcer and disk jockey.

Louis Armstrong signed contract to appear at Titania Palast Oct. 12. It will be biggest jazz event in postwar Berlin.

Tatjana Gsovsky and her ballet

ensemble have been invited to appear with their pantomime "The Idiot" at the Biennale of Venice Sept. 17.

"One Summer of Happiness" (Sweden), "Fanfan la Tulipe" (France) and "Rashomon" (Japan) named best pix in August by Berlin crix.

U.S. pix currently running at Army houses include "Just Across the Street," "Brave Warrior," "Return of Texan," "Working Her Way Through College" and "Francis Goes to West Point."

British producer George Brown in town preparing his new pic "Desperate Moment." All exteriors will be shot in Germany. Film stars Dirk Bogarde and Mai Zetterling. Compton Bennet is directing.

Chicago

Promotionist Ted Wornor in Chicago this week on tour with Monica Lewis.

Al O'Camp, producer of pic, "Strange World," at the United Artists, in for a round of personals.

Courtney Van Horne, of Courtney & Sonya Van Horne, into Michael Reese Hospital Monday (22) for shoulder operation.

Leo McDonald back again as house manager of the Blackstone with George Rochford and Don Calemyn handling the boxoffice.

Monte Shaff, general manager for Martin & Feuer, making plans for Sunday night performances of "Guys and Dolls" starting Oct. 5.

Bill Fields, general presagent for the Playwrights Co., in to confer with Alan Dalzell, advance man for "Fourposter." Victor Samrock, Playwrights g.m., flew in for the opening Monday (22).

Don Boland named scenic designer for Loyola U. Drama Festival. Dennis King and Margaret Phillips started the four-week season in "Arms and the Man" Monday (22) with Ruth Hussey in "Royal Family" set for next week.

Omaha

Rubinfoff playing concerts in western Nebraska.

Fred Waring show played Sioux City Auditorium (17) at \$4.27 top.

Elmer Haines, manager of New Fox Theatre in Sidney, has ousted matinees that proved popular in summer.

Bill Miskell of Tristates says advance sale for Walcott-Marciano heavyweight title bout TV at Orpheum Theatre is brisk.

Clifton N. "Mudge" Robinson, op of Home Theatre in Blair, dished out ducats to every student and teacher in his county (Washington) on opening day of school.

Shipstads & Johnson's "Ice Follies" billing western Nebraska for Oct. 1-7 date at Denver Coliseum.

Show, which has played Omaha's Ak-Sar-Ben for years, is replaced this fall with Barbara Ann Scott's "Hollywood Ice Revue."

World-Herald is still debating replacement for late critic Jack Rachman, vet VARIETY mugg. Temporary sub is John Koffend. Glenn Trump, VARIETY mugg in Japan from 1946-48, now night sports ed of sheet, is bidding for post.

Philadelphia

By Jerry Gaghan

Comedian Eddie White is in Olney Hospital with a knee ailment.

The Caldwelles, St. Louis combo, are at the Click as permanent lull outfit.

Dottie King, songstress last at Orsatti's, is in University Hospital for major surgery.

Larry Steele and his Club Harlem (Atlantic City) revue signed for the Earle, week of Nov. 7.

Ed Sullivan cancelled his scheduled appearance at the automotive trade banquet (17), because of ill health.

Harry Nagle, formerly with Larry Clinton and Tommy Tucker, is the new alto sax with the George Sommers orch.

George Jessel acted as chairman at dedication ceremonies of new Home for the Jewish Aged, and Gertrude Berg headed guest list.

AGVA drive to screen "superfluous" booking agents in Philly has been set back until windup of AGVA's national board meeting, Oct. 6-9.

San Francisco

By Ted Friend

Lisa Kirk making the deejay circuit.

Dorothy Shay into Mark Hopkins.

Wood Soanes, Oakland Tribune drama and pix critic, to Canada by boat.

Frederick Freed, CBS writer-producer, in from New York en route to southwest for vacation.

Louis B. Mayer, William Goetz, Johnny Green and the Jack Benny's in for the Danny Kaye show.

Hollywood

Earle C. Anthony divorced.

Valerie Bettis in from N. Y. Ava Gardner planed in from N. Y.

Rhonda Fleming planed to Tokyo.

Sonny Tufts' wife filed suit for divorce.

Phyllis Kirk to San Francisco on vacation.

Smokey Dawson left for his home in Australia.

Breezy Eason in town after 15 months abroad.

Luigi Luraschi laid up with throat infection.

Leon Gordon to Bermuda for a month's vacation.

Coleen Gray planed to Mexico City for TV chores.

Bud Abbotts celebrated their 34th wedding anni.

Robert L. Lippert returned from the TOA convention.

Oscar Hammerstein 2d in from N.Y. to eye prospective talent.

Adele Buffington laid up with a broken foot, sustained in a fall. Olivia de Havilland back to work at 20th-Fox after a siege of flu.

Nanette Fabray to San Diego for the "Star Homecoming" celebration.

Sid Solow will conduct a course in film laboratory technique at USC.

Marie Windsor back from a three-week tour of Korea and Japan.

Jerry Wald and Milton Pickman to Dallas for the "Lusty Men" preem.

Herbert J. Yates and Vera Ralston in town after eight weeks in Europe.

Rex Allen and Bill Shirley returned from a COMPO tour of Indiana.

Three Stooges put on a show for 400 spastic children at Bard's Theatre.

Helms Athletic Foundation cited "The Ring" (King Bros.) for its realism.

Suzan Ball returned from Buffalo where she underwent appendectomy.

Steve Broidy led a group of Monogram execs to Chicago for the company's convention.

Milo Frank resigned from the William Morris Agency, with Mike Zimmering taking over.

Y. Frank Freeman and Cecil B. DeMille hosted Nicholas De Flore, Argentine theatre biggie.

William Cannon resigned after 16 years as Mervyn LeRoy's assistant to go into private business.

Frankie Darro celebrated his 30th anni as a screen actor and his 500th role ("Siren of Baghdad").

Rome

By Helen McGill Tubbs

Tito Schipa off to Salsamaglore for a concert.

Italo Tajo to San Francisco for a concert series.

Frankie Laine expected in from Paris on his European vacation.

The Francis Lederers like Rome so much they may stay here for a few months.

Gianni Agnelli, auto tycoon and film producer, hurt in an auto accident on the Riviera.

Col. Barney Oldfield, former VARIETY mugg, through here on his way to Ismir, Turkey.

Swedish actress Kay Wilkins signed to term contract by Ponti DeLaurentis Film Co. here.

"Roman Holiday" being produced by Paramount at the Palazzo Colonna, drew many foreign correspondents who worked in pic gratis.

Vittorio DeSica planed in from America to hold confabs with Tennessee Williams on directing of "Rose Tattoo," which is to star Anna Magnani.

Australia

By Eric Gorrick

"Greatest Show" (Par) set to open Xmas at the Prince Edward, Sydney.

Joe Fearon back from London to rejoin the Hoyts' film circuit in Melbourne.

Virgil U. S. magico, set for run at Princess, Melbourne, under Carroll management.

Only local production unit to work here at present is Charles Chauvel with "Jedda."

Borovansky Ballet to tour New Zealand under the Williams management after plush local run.

Al Daff, Universal veepee, will make another quick trip here in near future to set plans for U product.

Joe Joel, RKO exploitation-publicity chief, looking for an Aussie Jane Russell to tie in with "His Kind of Woman."

Although building restrictions have been mixed here until now it is predicted that several new cinemas will be green-lighted for early next year.

OBITUARIES

HENRY M. SPITZER

Henry M. Spitzer, 54, veteran Tin Pan Alleyite, committed suicide Sept. 22 in his New York apartment.

Further details in Music section.

VESTA TILLEY

Vesta Tilley (Lady de Frece), 88, former British vaude star, died Sept. 16 in London. She played the London music-halls for more than 40 years with intermittent tours to the U. S. Her husband was Sir Walter de Frece, music hall producer, who died in 1935. Miss Tilley retired in 1920.

Nee Matilda Alice Powers, daughter of a music-hall emcee, Miss Tilley debuted at age five in boy's garb and in later years became w.k. in the U. S. and Britain for her male impersonations. She was best known for her rendition of such songs as "Strolling Along with Nancy," "The Pet of Rotten Row," "Burlington Bertie," "Jolly Good Luck to the Girls Who Love a Sailor" and "The Piccadilly Johnny with the Little Glass Eye." After her appearance in "Sinbad" at the Drury Lane Theatre, London, in 1882, she toured the British Isles and the U. S. In America, she played at Tony Pastor's on 14th St., N.Y., and starred in "Algy" in Chicago and "My Lady Molly" on Broadway. She also appeared with Weber & Fields in vaude here.

After her reputation was established, she never deviated from her male impersonations and never permitted publication of a photo of herself in any but male costume. Her retirement was marked by a farewell performance at the London Coliseum where a testimonial signed by more than 1,000,000 people was presented to her.

EDWARD N. RUGOFF

Edward N. Rugoff, 62, veteran theatre operator and film exhibitor, died Sept. 17 in New York after a brief illness. He was partnered with Herman Becker in the Metropolitan Motion Picture Theatre Assn., which operated the Sutton

gave her first radio concert in 1925. Her autobiography, "Men, Women and Tenors," was published in 1937.

H. T. WEBSTER

H. T. (Harold Tucker) Webster, 67, cartoonist creator of "The Timid Soul" and several other comic series, died of a heart attack Sept. 22 in Stamford, Conn.

Webster also was a cartoon critic of radio and television in "The Unseen Audience" series. His strips and panels appeared six days weekly in the N. Y. Herald Tribune and 121 other papers in the U. S. and Canada. His Sunday panel of "The Timid Soul" was published in 30 outlets. Webster and his assistant, Herb Roth, worked far in advance so the cartoons will continue to appear for the next several months.

Webster first joined the staff of the Tribune in 1919. He moved to the N. Y. World in 1923 and returned to the Trib and its syndicate in 1931. He began his cartooning career for the Denver Post in 1902. He subsequently worked for the Chicago Daily News, Chicago American, Chicago Inter-Ocean and the Cincinnati Post. He won a special Peabody Award in 1950 for his criticism of radio entertainment in "The Unseen Audience."

Survived by his wife.

AUSTIN STRONG

Austin Strong, 71, playwright, died Sept. 17 in his summer home at Nantucket, Mass. He was best known for "Seventh Heaven," which was produced in 1922 and ran for 704 performances at the Booth Theatre, N. Y. It starred Helen Menken and George Gaul. "Heaven" was adapted to the screen twice—a silent pic in 1927, starring Janet Gaynor and Charles Farrell and a sound pic 10 years later starring James Stewart and Simone Simon. In recent years there's been talk of adapting the drama into a musical comedy.

Strong also penned "Three Wise Fools," originally produced in 1918

sons. The younger son, Harold, is a screen actor.

ROBERT L. SHERMAN

Robert L. Sherman, actor, playwright and manager, died in Chicago Sept. 19. At one time he was president of the Midwest Mgrs. Assn. and a director of the United Mgrs. Assn. He managed residential stock companies in 20 cities and at various periods had 13 shows on the road under his firm. Sherman started as an actor with his skit, "Friend From Arkansas," which played the one-night lecture circuit for several years. He was also an author having written "The Drama Encyclopedia," "Actors and Authors," and was working on a second volume, at the time of his death, of "The Chicago Stage."

Survived by his wife.

FRANCESCA DEVERE

Francesca (Frisco) Devere, 61, retired musicomedie performer, died after a heart attack Sept. 11 in Port Townsend, Wash.

Before launching her Broadway career, Miss Devere appeared in several Keystone comedies and Mack Sennett productions. In New York, she was best known for her role of "Winnie from Washington" in the musical "No, No, Nanette" (1925), and her other plays included "Nobody Home" and "The Noose."

Two sisters survive (every member of the family was named after a city in Washington).

IAN HAY

Ian Hay (ne John Hay Beith), 76, British playwright-novelist, died Sept. 22 in a private hospital near Peterfield, Hampshire, England.

Several of Hay's plays were based on his novels and were written with various collaborators. The plays include "Tilly of Bloomsbury," "The Sport of Kings," "A Present from Margate," "Bachelor Born," "The Gusher," and "The White Sheep of the Family." His collaborators included Sir Seymour Hicks, P. G. Wodehouse and A. E. W. Mason. Many of his plays were produced in London and New York.

JESSIE LONG GRAHAM

Jessie Long Graham, 85, legit actress, died Sept. 21 in New York. Her last assignment was as a panelist of the tele show, "Life Begins at 80."

She had appeared in legit in "The Barker," "Sun Up," "The Shame Woman," "Seven Keys to Baldpate," "House Boat on the Styx" and "Tovarich."

Two stepdaughters survive.

LANGDON C. WINGHAM

Langdon C. (Butch) Wingham, 56, manager of Metro's San Francisco exchange since 1939, died there of a heart attack Sept. 22. He began his career in the pic business in Seattle as a salesman for Sam Goldwyn in 1923. Three years later he became manager of Metro's branch in Salt Lake City.

Survived by his wife and son.

REV. CHARLES M. FILLMORE

Rev. Charles M. Fillmore, 92, hymn composer and retired minister, died Sept. 18 in Indianapolis.

He wrote such hymns as "Tell Mother I'll Be There," "Home and Mother," "I'll Wear a White Flower for Mother," "Mother Love," "My Good Old Mother's Religion" and "My Mother's Photograph."

HENRY C. MATHIAS

Henry C. Mathias, 70, Toledo musician, died there Sept. 16 of a heart attack. He was former director of the old Valentine Theatre orchestra and former first violinist of the Toledo Symphony. At the time of his death he was a sales consultant for the American Mat Corp. (floorings for theatres, etc.).

His wife survives.

ARTHUR L. BROCK

Arthur L. Brock, 87, who joined the Wilbur Opera Co. in 1892 and toured the United States with the Mimic Four, died in Laconia, N. H., Sept. 11.

The only surviving member of the old quartet is now Edward J. Groh, also a Laconia resident, who remained a close friend of the deceased.

EDWARD C. CARR

Edward C. Carr, 82, composer and trumpet soloist, died Sept. 17 at his home in Boston. A soloist with the old Boston Symphony Orchestra and an associate of Victor Herbert for many years, he was New England manager of Charles M. Sieff Co.

Survived by wife, son and daughter.

FRANK D. WALTERS

Frank D. Walters, retired Hartford City, Ind., theatre proprietor who owned the Orpheum and Jefferson there and another theatre

in Montpelier, Ind., died Sept. 16 in Hartford City.

His wife, a grandson and two great-granddaughters survive.

JOSEPH NORIEGA

Joseph Noriega, 52, film producer and former RKO editor, died Sept. 14 in Mexico City after a heart attack.

After 15 years with RKO, Noriega moved to Mexico to produce for Ramex Productions. Internment was in Hollywood.

RALPH O. BERST

Ralph O. Berst, 64, Dayton, O., theatre musician and one-time bandleader for Ringling-Barnum Circus died Sept. 15 in Dayton. He was former prexy of the musicians' union there.

His wife, a brother and two sisters survive.

MRS. LOUIS BROMFIELD

Mrs. Mary Bromfield, 60, wife of novelist Louis Bromfield, died of a heart ailment Sept. 15 at Malabar Farms, her home near Mansfield, O. She wrote magazine articles, fiction and essays.

Her husband and three daughters survive.

Ruby D. Sanche, 68, newspaper and radio ad exec, died Sept. 19 in Waukegan, Ill. He was associated with WSAU, Wausau, Wis., from 1937 until 1942 and was ad manager of the Mankato (Minn.) Free Press until last year.

Son, 16, of W. B. Ryan, president of the Broadcast Advertising Bureau, died from injuries suffered in a football practice scrimmage at Iona Preparatory School, New Rochelle, N. Y., Sept. 17.

Savel Kwartin, retired Jewish cantor and former Met Opera singer, died Sept. 22 in Brooklyn. He made recordings of religious songs in the U. S. and abroad.

George Ernest Marlow, 66, director of Hallamshire Cinemas Ltd., died in Sheffield, England, recently. He was a former Lord Mayor of Sheffield.

Charles W. Lex, 64, stage manager of the Ohio Theatre, Mansfield, O., died of a heart attack Sept. 16 while at work. His wife and four sisters survive.

Walter Elliott 69, formerly a member of the comedy duo of Wal & Rosa, died in Wellingsborough, England, Sept. 3.

Scott Haskins Marble, 66, retired theatre executive, died Sept. 13 at his home in North Hollywood.

Carl F. Horn, 73, dancing instructor for 47 years, died Sept. 14 in Los Angeles.

Mother, 80, of Stanley Garvey, Paramount story editor, died Sept. 14 in Hollywood.

Oliver J. Eckhardt, 79, retired motion picture actor, died Sept. 15 at his home in Hollywood.

Walter Seaton, 80, film director, in Hornsea, Yorkshire England, recently.

Mrs. Clara Gotthelf Hussler, 75, former concert pianist, died Sept. 20 in Newark, N. J.

Richard H. Phillips, 84, designer of the 1904 St. Louis Fair, died Sept. 22 in Cleveland.

Timos Moraitinis, 78, Greek playwright, died Sept. 21 in Athens.

Pic's N. Y. Preem

Continued from page 4

She was recently granted partial judgment of \$6,000 against Alsa and Salkind in N. Y. Supreme Court by Justice Saypol, who held that the defendants offered no facts to disprove the actress' claim she had not been paid for her services under a 1949 agreement. In addition, the pact also stated she was to receive another \$3,500 if the picture were released in the U. S.

A Walter Gould presentation, "Black Jack" originally was scheduled to open at the Palace Friday (18), but the unveiling has been postponed to Oct. 10. A spokesman for the film's distributors, Classic Pictures, ascribed the delay to merely a "booking problem." Julien Duvivier directed the venture from a screenplay by himself and Charles Spaak. Yarn is a love story against a background of smuggling and murder.

'Masquers Revel'

Continued from page 2

charity. Show is themed to the 200th anni of show biz in the U. S.

Impressive talent lineup includes Lionel Barrymore, Jack Benny, Edgar Bergen, Joe E. Brown, George Burns, Eddie Cantor, Jack Carson, Charles Coburn, Ronald Colman, Dan Dailey, Dennis Day, William Demarest, William Farnum, Frank Fay, George Givot, Phil Harris, George Jessel, Art Linkletter, Edmund Lowe, Nick Lucas, Gordon MacRae, Tony Martin, Dennis Morgan, Gene Nelson, Snub Pollard, Will Rogers, Jr., Mickey Rooney, The Sportsmen, Danny Thomas, Jeanne Cagney, Ellen Drew, Joan Evans, Piper Laurie, Virginia Mayo, Ann Miller, Debra Paget, Ann Sheridan, Jan Sterling, Elaine Stewart and Miss Universe.

Motion Picture Producers Assn. as well as all studio organizations, allied unions and industries, plus chain and independent exhibitors, have gotten behind the drive.

Co-chairwomen of the femme committee are Loretta Young, Barbara Stanwyck, Mary Pickford and Irene Dunne. Serving with them are Lucille Ball, Mona Freeman, Greer Garson, Sheila Graham, Hedda Hopper, Dorothy Kirsten, Ida Koverman, Ann Miller, Maureen O'Hara, Louella Parsons, Jane Powell, Debbie Reynolds, Esther Williams, Cobina Wright, Teresa Wright, Jane Wyman, Ann Sothern and Rosemary Clooney.

Harry Joe Brown and Joe E. Brown are co-producers of the show, which is being staged by LeRoy Prinz, Ralph Murphy, Nick Castle and Billy Daniel. Manny Harmon is musical director.

MARRIAGES

Elaine Marie Kirchner to John Francis Spaulding, Cleveland, Sept. 13. Bride is opera singer.

Patricia Hanst to Bill Brant, Pittsburgh, Sept. 20. Groom is on the staff of WDTV there.

Audrey Totter to Dr. Leo Fred, Hollywood, Sept. 20. She's a screen actress.

Helen Anne Carr to Philip Colosimo, Exeter, N. H., recently. Bridegroom is former member of Sonny Dunham's orch and is now manager of Mal Hallett's band.

Edith Pfaf to Jacques Peals, New York, Sept. 20. Both are French singers who opened recently in New York; bride at the Versailles, groom at La Vie en Rose.

Jaqueline Billingsley to Alexander I. Rorke, Jr., New York, Sept. 18. Bride is a TV actress and daughter of Sherman Billingsley, Stork Club, N. Y., boniface.

Carolyn Adair to John Daniel Heller, Cleveland, Sept. 20. Bride had lead femme role in Australian company of "Oklahoma."

Winifred Parker to Greer Walker, Portadown, Ireland, recently. Groom is producer with Portadown Arts Theatre.

Joan Von to Sid Garriss, Boston, Sept. 19. Bride is a musicomedie actress currently in "Bagels and Yox"; groom is a disk jockey at CKLW, Detroit.

BIRTHS

Mr. and Mrs. Mario Alioto, daughter, San Francisco, Sept. 10. Father is opera and concert baritone.

Mr. and Mrs. Marvin Rothenberg, son, Sept. 15, New York. Mother is former CBS flack; father is director with Transfilm, N. Y. vidpic outfit.

Mr. and Mrs. Walt McGowan, son, Hartford, Sept. 19. Father is news editor of WCCC there.

Mr. and Mrs. Andy Rice, son, San Antonio, recently. Father is operator of the Circus Club there.

Mr. and Mrs. Lee Gottlieb, son, Sept. 17, New York. Father is promotion manager and associate editor of TV Guide.

Mr. and Mrs. Wally Branch, son, Hollywood, Sept. 17. Father is manager of the Captain's Table there.

Mr. and Mrs. Robert Rineheart, son, Pittsburgh, Sept. 13. Mother is daughter of Dave Tyson, WCAE deejay there.

Mr. and Mrs. Noel Holland, son, London, Sept. 18. Mother is Norwegian screen actress Greta Gynt.

Mr. and Mrs. Rusty Lane, son, New York, Sept. 16. Father and mother (Sara Anderson) are actors.

Mr. and Mrs. Leonard Levitt, daughter, Trenton, N. J., recently. Father is salesman with WOV, N. Y.

Mr. and Mrs. Don Keefe, son, Bronxville, N. Y., Sept. 18. Mother is film actress Catherine McLeod; father is legit and film actor.

IN MEMORIAM

Mose Gumble

September 27, 1947

We'll always miss you.

THE STAFF OF WARNER'S MUSIC COS.

Theatre, Eighth St. Playhouse, and the Art and Beekman Theatres in N. Y.

Rugoff & Becker started their theatre operations in the 1920s in Brooklyn with the Marlboro and Benson. In 1929 they took over the Brighton, Brooklyn, which served as a legit tryout house for several years. They also inaugurated the open-air-roof theatre plan with the Park Theatre, Brooklyn. The Brighton later became part of the straw hat circuit playing legit shows at pop prices. They subsequently purchased the Castle Theatre, Long Beach, L. I., for a summer stock policy.

Rugoff helped in the development of the subway circuit, a chain of theatres in Brooklyn and the Bronx which played legit attractions. He also was an advocate of art house comfort and had installed in the Beekman, which was built several months ago, seats featuring rocking chairs and passage space between each seat.

Surviving are his wife, a son, a brother and three sisters.

FRANCES ALDA

Frances Alda (Mrs. Ray Vir Den), 69, former Metropolitan Opera star, died Sept. 18 in Venice. Her husband is chairman of the board of Lennen & Mitchell, ad agency. She previously had been married to Giulio Gatti-Casazza, late general manager of the Met Opera Assn. They were divorced in 1928.

Mme. Alda, nee Frances Jean Davies, a New Zealander, debuted at age 22 at the Opera Comique, Paris. After appearing at Theatre de la Monnaie, Brussels; Covent Garden, London, and La Scala, Milan, she was brought to the Met by Gatti-Casazza in 1908. She was at the Met for the next 21 seasons in more than 40 roles including Mimi in "La Boheme," the title role of "Manon Lescaut," Marguerite in "Faust," Juliet in "Roméo and Juliet," and Desdemona in "Othello." She also created the leading soprano roles in Walter Damrosch's "Cyrano de Bergerac," Victor Herbert's "Madeleine" and Henry Hadley's "Cleopatra's Night."

Mme. Alda also gave 60 to 100 concerts each season. Her repertoire included more than 500 songs in seven languages. She

and revived in 1936, "The Exile" (1903), "The Little Father of the Wilderness" (1905), "The Drums of Oude" (1906), "Bunny" (1916) and "A Play Without a Name" (1928).

Strong contributed articles to U. S. mags and for several years, until 1934, served on the jury that selected the Pulitzer Prize.

He was the grand-stepson of Robert Louis Stevenson.

Surviving are his wife and his mother.

CARL T. FISCHER

Carl T. Fischer, 74, veteran music publisher, died Sept. 21 in New York after a short illness. He was head of J. Fischer & Brother, publishing firm (not connected with Carl Fischer, Inc., another pubby).

The company was founded in 1864 in Dayton, O., by Fischer's father, Joseph, and his uncle, Ignaz. Its headquarters were transferred to New York in 1875. The firm began by publishing church music and now specializes in the field, and piano instruction material.

Fischer was treasurer of the Music Publishing Assn. for 20 years and a founding director of ASCAP.

Surviving are his wife, a daughter and three sons.

NAT D. AYER

Nat D. Ayer, 65, pop composer, died Sept. 19 in Bath, England. Ayer wrote the music for such standards as "If You Were the Only Girl in the World" and "Oh, You Beautiful Doll." He clefied about 1,500 songs.

Ayer, whose full name was Nathaniel Davis Ayer, scored first success as a composer for the 1909 "Ziegfeld Follies." He subsequently moved to England where he wrote the tunes for the legit musical, "The Bing Boys," which opened in London in 1916. "The Only Girl" was part of the score for that show. He also appeared in several legituners in England for which he wrote the score. Among them were "Pall Mall," "Hoop-la" and "He Didn't Want to Do It."

Surviving are his wife and two



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